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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

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MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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1956 - 1957

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PORTLAND, ORE.
OREGONIAN
Circ. D. 236,289 - S. 294,216
FEB 9 1956

Concertmaster Wins Term At Berkshire Music Fete

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Last year's winner was Marcia Hansen, the junior orchestra's principal cellist.

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NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
FEB 9 1956

Music: Copland Premiere

Bostonians Play Revised 'Symphonic Ode'

BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting. At Carnegie Hall.
Leonore Overture No. 2.....Beethoven
Symphony No. 7.....Sibelius
Symphonic Ode, 1955 (first New York performance).....Copland
Prelude a l'apres-midi d'un faune.....Debussy
Don Juan, Op. 20.....Strauss

By HOWARD TAUBMAN

COMMISSIONED to write a piece for the Boston Symphony Orchestra's current seventy-fifth season, Aaron Copland turned to a work he had written for the orchestra's fiftieth anniversary. "Symphonic Ode," in a revision made twenty-five years after its original composition, had its New York première last night at a Boston Symphony concert conducted by Charles Munch at Carnegie Hall.

•

It is impossible to say whether Mr. Copland chose to do the revision rather than a new piece out of thriftiness or out of admiration of his "Symphonic Ode." The motivation does not matter. If the Boston Symphony and Koussevitzky Music Foundation are satisfied with what they got for their commission, the composer cannot be blamed either for husbanding his resources or for seeking to work over an old composition that has not been performed a great deal.

"Symphonic Ode," which uses a great deal of irregularity of rhythm, gave some conductors difficulty in its earlier version, one recalls. Mr. Copland says that he has notated the score differently and has reduced the size of the orchestra "mainly for practical reasons." It has not been reduced by a lot, judging by the massive sonorities the music calls for and gets.

When it comes to size, this "Symphonic Ode" is a substantial piece. It is in one movement that lasts about twenty minutes, containing five contrasting sections. It is scored with sure-handed resourcefulness; one is certain that it is now saying just what Mr. Copland wants it to say.

Some of the lyrical passages have the character and quality of Mr. Copland's so-called folk-song style. The composer's exegetes insist that he adopted this style in the late Thirties, but here it was in kernel some years earlier. It is these pages, particularly in the middle section of the work, that have the most immediate appeal.

Aaron Copland

These touches of lyricism and the vitality of the rhythmic writing are the things that one cares to remember of this music. Otherwise, it seems somewhat overblown—too big, long and insistent for its content.

Mr. Munch conducted the piece with absorption and the Boston Symphony played for all it is worth, which is all one could ask. Mr. Copland took a bow from a box.

•

Beethoven's "Leonore" Overture No. 2 began the program in brilliant style. Mr. Munch took the coda at so precipitous a pace that one wondered whether the music would founder, but the Boston Symphony players sped along with him, playing cleanly and accurately all the time.

The Sibelius Seventh Symphony got a performance that was spacious and rhapsodic by turns, and the program ended with two of Mr. Munch's specialties, Debussy's "Afternoon of a Faun" and Strauss' "Don Juan." It was an evening with something for different tastes.

NEW YORK CITY, N. Y.
POST
Circ. D. 398,982 - S. 274,577
FEB 9 1956

WORDS and MUSIC

By Harriett Johnson

Bostonians Play Sibelius' Seventh

The illustrious Boston Symphony Orchestra, under the direction of Charles Munch, has been acquiring a more mellow personality this season, and never has it been more apparent than last night in Carnegie Hall.

Munch at his best is an inspired conductor, and when he combines excitement with the tonal sheen he drew from his ensemble in the Sibelius Seventh Symphony last night, the effect is sumptuous.

The weaving of the many fragments of this symphony—a gigantic canvas in one movement—were caressingly and subtly interwoven into a magnificent whole. Dominating it was a profound overall understanding of the symphony's expressive beauty.

The dynamics and balance emerged with a naturalness that gave the idea that the symphony could never sound any way other than this.

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Aaron Copland's "Symphonic Ode," which closed the first half of the program, is a revision of the "Ode" Copland wrote 25 years ago for the 50th anniversary of the Boston Symphony. This year the orchestra celebrates its 75th year.

As the composition continues, it grows in impressiveness, and its best section is revealed as the work nears its conclusion and climax. Part of this portion is newly written. For the most part, the work remains as it was, except for some rescoring to present the instruments more gratefully. The orchestral texture has been made richer in places, though the size of the orchestra is slightly smaller.

In general, this "Ode" doesn't impress me as a major example of Copland's creativeness. Its content and movement seem less spontaneous and significant than such compositions as "Appalachian Spring" and "A Lincoln Portrait."

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I Musici. Grace Rainey Rogers Auditorium, Metropolitan Museum of Art. 8:30.

NEW YORK, N. Y.
JOURNAL-AMERICAN
Circ. D. 653,252 - S. 982,081
FEB 9 1956

At Carnegie Hall:

Munch Offers New Ode

By MILES KASTENDIECK

EACH time this season that the Boston Symphony plays in Carnegie Hall with Charles Munch conducting, he offers another New York composed for orchestra's 75th anniversary. Last night it was Copland's "Symphonic Ode" revised from the piece that he wrote for the Bostonians' 50th celebration.

Though Copland disclaims this Ode as one written to anything, it certainly sounds as though written for an occasion. Its proclamative opening and its continuous heraldry in the brasses suggest that it should be considered in this light. The event need not be designated, but its atmosphere is one of pomp and circumstance.

Should this not be so, the piece would be quite empty of anything but technical resourcefulness in the use of rhythmic buildup. As a study in reiterated rhythms, it has point, though it presents little more than a study. Prolonged beyond a reasonable limit, it finally reaches a somewhat conclusive summing up.

Stunning Job

The big orchestra played it stunningly. If the ears rang with it thereafter, the performance only emphasized a production as staged by the composer as well.

The concert opened with a most convincing interpretation of Beethoven's Leonore Overture, No. 2. This can stand very well on its own even when compared with the more familiar No. 3. In being superbly played, the piece showed off the orchestra as substantiating its newly-found tonal mellowness, noted earlier in the season.

Sibelius's Seventh Symphony sounded a bit mystifying again last night. Munch's interpretation did not persuade this listener as others have done. The remainder of the program included Debussy's "Afternoon of a Faun" and Strauss's "Don Juan," staples of the repertory and, so far as performance is concerned, of the Boston Symphony.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - Sat. 172,502
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Music

Munch and Symphony Sparkle

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There is obviously a fresher energy and rhythmic lunge to the revised score; also a shrewder economy of texture and volume, and of course the old Copland hallmark of bold intervals.

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Back Bay Ledger &
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Pierre Monteux To Conduct Next Boston Concerts

The Boston Symphony Orchestra currently is playing in Springfield, New London, New York, Philadelphia and Brooklyn this week. When the orchestra returns to Boston next week, Pierre Monteux will be the guest conductor for two weeks.

Mr. Monteux' first concert will be in Sanders Theatre, Cambridge, on Tuesday evening, Feb. 14. The program will consist of the "Festival

Continued on Page Three

major; D'Indy's "Istar" Variations and a Suite from the opera "Der Rosenkavalier" by Richard Strauss.

At the Friday afternoon and Saturday evening concerts on Feb. 17 and 18, Mr. Monteux will conduct the Freed, D'Indy and Strauss works and in addition the young American violinist, David Abel, will make his first appearances at these concerts playing the Violin Concerto in D major by Brahms.

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Music: Copland Premiere

Bostonians Play Revised 'Symphonic Ode'

BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting. At Carnegie Hall.

Leonore Overture No. 2.....Beethoven
Symphony No. 7.....Sibelius
Symphonic Ode, 1955 (first New York performance).....Copland
Prelude a l'apres-midi d'un faune.....Debussy
Don Juan, Op. 20.....Strauss

By HOWARD TAUBMAN

COMMISSIONED to write a piece for the Boston Symphony Orchestra's current seventy-fifth season, Aaron Copland turned to a work he had written for the orchestra's fiftieth anniversary. "Symphonic Ode," in a revision made twenty-five years after its original composition, had its New York première last night at a Boston Symphony concert conducted by Charles Munch at Carnegie Hall.

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It is impossible to say whether Mr. Copland chose to do the revision rather than a new piece out of thriftiness or out of admiration of his "Symphonic Ode." The motivation does not matter. If the Boston Symphony and Koussevitzky Music Foundation are satisfied with what they got for their commission, the composer cannot be blamed either for husbanding his resources or for seeking to work over an old composition that has not been performed a great deal.

"Symphonic Ode," which uses a great deal of irregularity of rhythm, gave some conductors difficulty in its earlier version, one recalls. Mr. Copland says that he has notated the score differently and has reduced the size of the orchestra "mainly for practical reasons." It has not been reduced by a lot, judging by the massive sonorities the music calls for and gets.

When it comes to size, this "Symphonic Ode" is a substantial piece. It is in one movement that lasts about twenty minutes containing five contrasting sections. It is scored with sure-handed resourcefulness; one is certain that it is now saying just what Mr. Copland wants it to say.

Some of the lyrical passages have the character and quality of Mr. Copland's so-called folk-song style. The composer's exegetes insist that he adopted this style in the late Thirties, but here it was in kernel some years earlier. It is these pages, particularly in the middle section of the work, that have the most immediate appeal.

These touches of lyricism and the vitality of the rhythmic writing are the things that one cares to remember of this music. Otherwise, it seems somewhat overblown—too big, long and insistent for its content.

Mr. Munch conducted the piece with absorption and the Boston Symphony played for all it is worth, which is all one could ask. Mr. Copland took a bow from a box.

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Beethoven's "Leonore" Overture No. 2 began the program in brilliant style. Mr. Munch took the coda at so precipitous a pace that one wondered whether the music would founder, but the Boston Symphony players sped along with him, playing cleanly and accurately all the time.

The Sibelius Seventh Symphony got a performance that was spacious and rhapsodic by turns, and the program ended with two of Mr. Munch's specialties, Debussy's "Afternoon of a Faun" and Strauss' "Don Juan." It was an evening with something for different tastes.

Aaron Copland

NEW YORK, N. Y.
JOURNAL-AMERICAN
Circ. D. 653,252 - S. 982,081
FEB 9 1956

At Carnegie Hall:

Munch Offers New Ode

By MILES KASTENDIECK

EACH time this season that the Boston Symphony plays in Carnegie Hall with Charles Munch conducting, he offers another New York composed for orchestra's 75th anniversary. Last night it was Copland's "Symphonic Ode" revised from the piece that he wrote for the Bostonians' 50th celebration.

Though Copland disclaims this Ode as one written to anything, it certainly sounds as though written for an occasion. Its proclamative opening and its continuous heraldry in the brasses suggest that it should be considered in this light. The event need not be designated, but the atmosphere is one of circumstance.

Should this piece would b anything b sourceful rhythmi in rei poin m bey finall conclusi

Stunning

The big orchest stunningly. If the with it thereafter, th formance only emphasize production as staged by the composer as well.

The concert opened with a most convincing interpretation of Beethoven's Leonore Overture, No. 2. This can stand very well on its own even when compared with the more familiar No. 3. In being superbly played, the piece showed off the orchestra as substantiating its newly-found tonal mellowness, noted earlier in the season.

Sibelius's Seventh Symphony sounded a bit mystifying again last night. Munch's interpretation did not persuade this listener as others have done. The remainder of the program included Debussy's "Afternoon of a Faun" and Strauss's "Don Juan," staples of the repertory and, so far as performance is concerned, of the Boston Symphony.

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Pierre Monteux

Continued from Page One

Overture" by the American composer, Isadore Freed; Brahms' Third Symphony in F major; D'Indy's "Istar" Variations and a Suite from the opera "Der Rosenkavalier" by Richard Strauss.

At the Friday afternoon and Saturday evening concerts on Feb. 17 and 18, Mr. Monteux will conduct the Freed, D'Indy and Strauss works and in addition the young American violinist, David Abel, will make his first appearances at these concerts playing the Violin Concerto in D major by Brahms.

Transcript
DEDHAM, Mass.
Weekly Non-Partisan
Circ. 4,294

FEB 10 1956

Music Appreciation Gets Uplift B Dedham Firm's Painted Spectacu

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This occasion is the 75th anniversary of the Boston Symphony Orchestra, which epic musical event will be strikingly and artistically highlighted by the painting of the entire orchestra personnel on the board located at the Riverview and Brookline Avenue, Boston. An embossed, large panel cut-out bears the legend, "The Boston Envelope Company Salutes the Boston Symphony."

It is expected that the painting of the billboard will require five days; it will be a striking tribute to culture and the value of good music in a world dedicated to somewhat less aesthetic aims.

Seventy-five years ago, when the Boston Symphony Orchestra began its career, and for nearly forty years afterward, only one wealthy man — its founder, Henry Lee Higginson — made up its deficits. He could foresee its contribution to Boston's and the Bay State's cultural and musical knowledge. Today, the tax situation being what it is, the Boston Symphony Orchestra is relying more and more on industry for help.

The Boston Envelope Company, through its president, William H. Woolner, is an example of this cooperation by industry, in donating its outdoor advertising site to salute the noted musical unit.

The billboard has been maintained by the Dedham firm for some years, as well as the one so well known in this community, and which is utilized for the same unselfish purposes. The Dedham board has publicized the high school activities, the Little League, the Christmas season and artistically welcomed the Rust Craft Greeting Card Company to Dedham.

A sketch of the proposed billboard was approved by Charles Munch, conductor of the orchestra, and Henry B. Cabot, president of the board of trustees, and James C. MacDonald, vice president of Boston Envelope.

INSPECT BILLBOARD MODEL—Charles Munch, left, conductor of the Boston Symphony Orchestra, and Henry B. Cabot, president of the board of trustees, are shown approving a sketch of the outdoor tribute being shown them by James C. MacDonald, vice-president of the Boston Envelope Company, of Dedham.

PHILADELPHIA, PA.
NEWS
Circ. D. 142,763

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By J. CARTIN McKINNEY

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Their program was one of unusual value, including three items of established high merit and an important local premiere. Equally important, their performance was what one would expect from an orchestra that is one of the very finest in the world.

Conductor Charles Munch started with a bristling account of Berlioz' "Roman Carnival" Overture. It was a happy choice for the French maestro has a way with Berlioz that few can approach.

There was a marked difference in his approach to Debussy's "Prelude to the Afternoon of a Faun." Here he favored a slower tempo than usual and a deliberate dulling of tone. The music's over-all gain in dimension fully justified the means.

The premiere was Walter Piston's Symphony No. 6, which was commissioned by the Koussevitzky Foundation in honor of this orchestra's 75th Anniversary. Piston, at his creative best, is a most important voice in the contempory scene. In the 6th, he is obviously at his best.

The first movement, slow and shapeless, finds him groping. But in the second, an ingenious whisp of a scherzo, he catches on firmly and spins out a work of truly great stature. The adagio is a thing of quiet beauty and the concluding allegro is expansively written in the vein of the delightful scherzo.

The audience took to the work with great enthusiasm. A healthy sign that the Sixth Symphony will find a permanent place in the repertoire.

Brahms' Fourth Symphony was performed with all of its majestic eloquence to close the evening. It was followed by an extended ovation and the deserving Mr. Munch was recalled for several solo bows.

PHILADELPHIA PA.
BULLETIN

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By MAX de SCHAUENSEE

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Boston, the hub of American culture, and Colonel Henry Lee Higginson founded this historic group in 1881. Thus, if you stop and add carefully, you will realize that this is the Boston Symphony's 75th season, a fact that is being celebrated in the New England capital.

The Boston Symphony, as everyone knows, is one of the great orchestras of the world. Its precision has always been impressive; it was again last night.

Charles Munch selected a varied program, which included Berlioz, Debussy, Piston, and Brahms. Mr. Munch is a conductor of rugged individuality; his work is always vital in its undeniable impact. He is not a particularly subtle musician; much of the time his work is at a level of very high tension.

The Brahms Fourth, which concluded the program, was a case in point. It was intensely virile and masculine — almost blustering, as conducted by Mr. Munch. This was a far more rough-hewn performance than we are accustomed to, but one had the sneaking suspicion that it was probably nearer the real essence of Brahms' spirit than many performances we hear.

New to Philadelphians was Walter Piston's Symphony No. 6, especially composed for the 75th anniversary of the Boston Symphony Orchestra. The piece started out like a dozen other rather formless, groping, shapeless compositions of our modern era.

However, many bars had not been played before one realized that this was again something different. The feather-lightness of the beguiling scherzo (leggierissimo vivace); the poignant beauty of the adagio sereno, and the forthright wholesomeness of the final allegro energico all added up to a work which one would be glad to hear again — a work which provides many moments of inner contemplation and solid enjoyment.

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PHILADELPHIA, PA.
INQUIRER
Circ. D. 647,807 - S. 1,146,321

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The program, which opened with a gallant performance of Berlioz' "Roman Carnival Overture," and closed with a splendid publication of Brahams' Fourth Symphony, included a work especially commissioned for the anniversary. This was the Sixth Symphony of Walter Piston, given its world premiere in Boston last November and heard here for the first time last night.

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The new Anniversary Symphony is scored for a lavishly full orchestra and like most of Piston's music has an interesting profile and individuality of its own. The score is notable for the vigor of its rhythmic patterns, its unhackneyed melodic content, its atonal sonorities and its discriminating use of dissonance.

The first movement is formal in structure but expressive in spirit. The second, a Scherzo, is light handed. In the third movement, a lyric Adagio, the composer seems to be remembering two of the ensemble's chief assets, Doriot Anthony Dwyer, first flute, and Samuel Mayes, first cellist. Mayes, an outstanding young artist, is remembered here as the former tenant of the Philadelphia Orchestra's first cello chair.

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Circ. 4,294

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Boston, the hub of Americ

VENTURA, CALIF.
STAR-FREE PRESS
Circ. D. 17,088

FEB 11 1956

Munch to Conduct Anniversary Work

NEW YORK — Charles Munch will conduct the Boston Symphony orchestra in a composition which was specially commissioned for he orchestra's 75th anniversary the Monday broadcast at 9:15 m. on NBC. The new work is "Symphonic Ode: 1955" by the American composer Aaron Copland. This work is a re-write of "Symphonic Ode 1930" which was omposed for the 50th anniversary the orchestra.

The remainder of the program ill be devoted to music of Mort. Two works have been selected by conductor Munch: The "Adgio and Fugue for String Orchstra," (K 536) and the "Serede for 13 Wind Instruments in -Flat" (K 361).

Gazzetta
del Massachusetts
BOSTON, Mass.
Weekly Independent
Circ. 13,092

FEB 10 1956

THE PHILADELPHIA INQUIRER

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58 Health Dept. Aids to Be Honored

The city Health Department will honor 58 employes with 25 years or more of service at a luncheon Thursday at the Hotel Sylvania, Dr. James P. Dixon, health commissioner, announced today.

Of the group, 25 are physicians, 15 are nurses, ten are clerical and administrative personnel, seven are laboratory workers and sanitarians and one is a dentist.

Three employes with the longest length of service will set at the head table. They are Marie E. Brunken, a telephone operator, of 2736 Pratt st., with 36 years; Dr. Louis Segal, a communicable disease physician, of 704 S. 52d st., 35 years; and Dr. Francis C. Hartung, a tuberculosis control physician, of 6711 Crittenden st., 34 years.

Sidney B. Dexter, chairman of the Civil Service Commission, will be toastmaster.

France-Amérique

Charles Münch à Carnegie Hall

L'ORCHESTRE symphonique de Boston exécutera deux des oeuvres composées spécialement pour son 75ème anniversaire lors de ses prochains concerts à Carnegie Hall, le mercredi soir, 8 février, et le samedi après-midi, 11 février. M. Charles Münch dirigera les deux concerts.

Le 8 février, M. Münch et l'Orchestre symphonique de Boston joueront pour la première fois à New-York le "Symphonic Ode, 1955" d'Aaron Copland, version nouvelle de l'oeuvre que M. Copland composa il y a 25 ans pour le 50ème anniversaire de l'orchestre, ainsi que des sélections de Beethoven, Sibelius, Debussy et Strauss.

Le 11 février, M. Münch présentera, aussi en première audition à New-York, l' "Elégie à la mémoire de Serge Koussevitzky" d'Howard Hanson, et des oeuvres de Berlioz, Debussy et Brahms.

Ce même programme aura figuré la veille, au soir, à l'affiche de l'Académie de Musique de Brooklyn.

Transcript
DEDHAM, Mass.
Non-Partisan
Circ. 4,294

FEB 10 1956

If This Be Long-Hair

Good music is enjoyed by many Americans, it attracts a substantial, but not overwhelming, audience in our times. Good music is not the serviceable, commercial noise spun usually by the breed known as disc jockeys. Neither is good music constantly assailing our violated ears via radio or television stations.

Therefore, any agency which helps promote or sustain what avenues of good music remain in our high-pressured modern times, is deserving of the commendation of the vanishing Americans who still cling desperately to a few cultural standards. Such a local agency is the Boston Envelope Company which is sponsoring an outdoor advertising spectacular dedicated to the Boston Symphony Orchestra. It will be displayed at the Riverway and Brookline Avenue, Boston, board maintained by the company, and will require five days to finish and will portray a painted facsimile of the entire orchestra and a dedicatory plaque carrying the legend: "The Boston Envelope Company Salutes the Boston Symphony."

This is a full-sized billboard and will probably cause some motorists to lose control of their cars because of the unique nature of the subject, not consistent with the popular outdoor art theme of beer, whiskies, gasoline, automobiles, and cigarettes. We trust that the "happy highway" platoons can take this drop of culture in stride—and gear.

Boston Envelope is well aware of the precarious footing upon which rests the security of the nation's symphony orchestras; several large communities have been forced to abandon theirs due to lack of support. This could be construed as a sad commentary on our times that the juke box and the disc jockey bloom and flourish while the symphonies die on the vine.

The singing golden lads and lassies of the discs fill our ears from dawn 'round the clock 'til the next dawn while the indefatigable D.Js. spin the platters between plugs for some product or other, and are dedicated to the prolongation of the period of adolescence in themselves and their listeners.

It is essential that the maturity of life, as exemplified in one sense by the symphony orchestra, must be recognized and lent an occasional ear amidst the deplorable amount of din-music being peddled daily over the air, and store counters.

Most firms who employ the high-priced art of the outdoor billboard use the repetitious phrase and the over-charged objective in order to persuade users of the other fellow's product to switch to theirs. Dedham's Boston Envelope Company is spending this money with the subtle suggestion that all of us switch to culture and good music by saluting one of the nation's most respected purveyors of this rare product, the Boston Symphony Orchestra.

In an age given over to the glorification of the politician, the military and the athletic—with occasional bows to the hoodlum and the lunatic fringe, an unselfish gesture towards the aesthetic must be recognized and applauded even at the risk of being labeled a long-hair.

Our Women (and their

by OLGA VERZARI PINI

we did, to shake the hand of a ry charming and gallant gentlean 105 years young? Yes, it was the Hawthorne Room of the Parr House at a GOP luncheon where was presented with a bronze eleant as one of the life members the rapidly growing Republican ub of Massachusetts. His name? r. C. W. Thiery and he lives in elmont and he gave us the inforation in no uncertain tone, too. ow, how dare WE slacken our tivities at our "tender" ages?

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Mail material to Olga Pini, Pin Towne House, Wrentham, Mass.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

FEB 11 1956

Monteux to Be Sym

Gus Manos

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Freed F New Violinist on Program

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Under the direction of Klaus Liepmann the MIT Choral Society with 42 members of the Boston Symphony Orchestra will perform "Apparebit Repentina Dies," a recent work by Paul Hindemith, and "Ein Deutsches Requiem" by Brahms at 8:30 on Monday evening, Feb. 20, in the Kresge Auditorium. Soloists for the Requiem will be Helen Boatwright, soprano, and John Hornor, bass-baritone.

Munch Lead

By MAX de SCHAUENSEE

The distinguished Boston Sy phony Orchestra and Char Munch, its conductor, were p sented to a packed Academy Music by the Philadelphia Fort last night.

Boston, the hub of American land capital.

The Boston Symphony, as everyone knows is one of the great orchestras of the world. Its precision has always been impressive, it was again last night.

Charles Munch selected a varied program, which included Berlioz, Debussy, Piston, and Brahms. Mr. Munch is a conductor of rugged individuality; his work is always vital in its undeniable impact. He is not a particularly subtle musician; much of the time his work is at a level of very high tension.

The Brahms Fourth, which concluded the program, was a case in point. It was intensely virile and masculine — almost blustering, as conducted by Mr. Munch. This was a far more rough-hewn performance than we are accustomed to, but one had the sneaking suspicion that it was probably nearer the real essence of Brahms' spirit than many performances we hear.

New to Philadelphians was positions of our modern era.

However, many bars had not been played before one realized that this was again something different. The feather-lightness of the beguiling scherzo (leggierissimo vivace); the poignant beauty of the adagio sereno, and the forthright wholesomeness of the final allegro energico all added up to a work which one would be glad to hear again — a work which provides many moments of inner contemplation and solid enjoyment.

Mr. Munch began his program with the boisterous "Carnaval Romain" Overture of Berlioz, where he laid the vigor on a bit thick, and continued with an exquisitely beautiful performance of Debussy's "L'Apres Midi d'un Faun," one of those performances when a piece seems to have been given new life. The work of the flutist, Doriot Anthony Dwyer, a lady of great talent, was especially entrancing as it evoked the languorous beauty of the Pagan afternoon.

VENTURA, CALIF.
STAR-FREE PRESS
Circ. D. 17,088

FEB 11 1956

Munch to Conduct Anniversary Work

NEW YORK — Charles Munch will conduct the Boston Symphony orchestra in a composition which was specially commissioned for the orchestra's 75th anniversary on the Monday broadcast at 9:15 p.m. on NBC. The new work is "Symphonic Ode: 1955" by the American composer Aaron Copland. This work is a re-write of "Symphonic Ode 1930" which was composed for the 50th anniversary of the orchestra.

The remainder of the program will be devoted to music of Mozart. Two works have been selected by conductor Munch: The "Adagio and Fugue for String Orchestra," (K 536) and the "Serenade for 13 Wind Instruments in E-Flat" (K 361).

Gazzetta
del Massachusetts
BOSTON, Mass.
Weekly Independent
Circ. 13,092

FEB 10 1956

Our Women In the News
(and their friends)

by OLGA VERZARI PINI

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FEB 11 1956

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INFORMATION OBSCURED

58 Health Dept. Aids to Be Honored

The city Health Department will honor 58 employes with 25 years or more of service at a luncheon Thursday at the Hotel Sylvania, Dr. James P. Dixon, health commissioner, announced today.

Of the group, 25 are physicians, 15 are nurses, ten are clerical and administrative personnel, seven are laboratory workers and sanitarians and one is a dentist.

Three employes with the longest length of service will set at the head table. They are Marie E. Brunken, a telephone operator, of 2736 Pratt st., with 36 years; Dr. Louis Segal, a communicable disease physician, of 704 S. 52d st., 35 years; and Dr. Francis C. Hartung, a tuberculosis control physician, of 6711 Crittenden st., 34 years.

Sidney B. Dexter, chairman of the Civil Service Commission, will be toastmaster.

France-Amérique

Charles Münch à Carnegie Hall

L'ORCHESTRE symphonique de Boston exécutera deux des oeuvres composées spécialement pour son 75ème anniversaire lors de ses prochains concerts à Carnegie Hall, le mercredi soir, 8 février, et le samedi après-midi, 11 février. M. Charles Münch dirigera les deux concerts.

Le 8 février, M. Münch et l'Orchestre symphonique de Boston joueront pour la première fois à New-York le "Symphonic Ode, 1955" d'Aaron Copland, version nouvelle de l'oeuvre que M. Copland composa il y a 25 ans pour le 50ème anniversaire de l'orchestre, ainsi que des sélections de Beethoven, Sibelius, Debussy et Strauss.

Le 11 février, M. Münch présentera, aussi en première audition à New-York, l' "Elégie à la mémoire de Serge Koussevitzky" d'Howard Hanson, et des oeuvres de Berlioz, Debussy et Brahms.

Ce même programme aura figuré la veille, au soir, à l'affiche de l'Académie de Musique de Brooklyn.

Transcript
DEDHAM, Mass.
Weekly Non-Partisan
Circ. 4,294

FEB 10 1956

If This Be Long-Hair

Good music is enjoyed by many Americans, it attracts a substantial, but not overwhelming, audience in our times. Good music is not the serviceable, commercial noise spun usually by the breed known as disc jockeys. Neither is good music constantly assailing our violated ears via radio or television stations.

Therefore, any agency which helps promote or sustain what avenues of good music remain in our high-pressured modern times, is deserving of the commendation of the vanishing Americans who still cling desperately to a few cultural standards. Such a local agency is the Boston Envelope Company which is sponsoring an outdoor advertising spectacular dedicated to the Boston Symphony Orchestra. It will be displayed at the Riverway and Brookline Avenue, Boston, board maintained by the company, and will require five days to finish and will portray a painted facsimile of the entire orchestra and a dedicatory plaque carrying the legend: "The Boston Envelope Company Salutes the Boston Symphony."

This is a full-sized billboard and will probably cause some motorists to lose control of their cars because of the unique nature of the subject, not consistent with the popular outdoor art theme of beer, whiskies, gasoline, automobiles, and cigarettes. We trust that the "happy highway" platoons can take this drop of culture in stride—and gear.

Boston Envelope is well aware of the precarious footing upon which rests the security of the nation's symphony orchestras; several large communities have been forced to abandon theirs due to lack of support. This could be construed as a sad commentary on our times that the juke box and the disc jockey bloom and flourish while the symphonies die on the vine.

The singing golden lads and lassies of the discs fill our ears from dawn 'round the clock 'til the next dawn while the indefatigable D.Js. spin the platters between plugs for some product or other, and are dedicated to the prolongation of the period of adolescence in themselves and their listeners.

It is essential that the maturity of life

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RENT
CHASEN FROM SWIFT & CO.
Mr. Quinlan
Dedha
Michael W. Quinlan, 79, of East Gay street, Dedham, a well known retired carriage and auto body craftsman, died sud-
Lt. Gov invited Gues dedication ex

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

FEB 12 1956

4

Second Thoughts in Music

Boston Symphony Heard To Good Advantage Here

Charles Munch Conducts in Program of Berlioz, Debussy, Piston and Brahms; Organists' Guild Holds Meeting; New Recordings Noted

By WILLARD M. CLARK

The Springfield Community Concert Association, sponsored by the Springfield Junior League, has brought the Boston Symphony Orchestra to the Auditorium many times. We were glad to hear it again last week, for this great orchestra and its fine conductor Charles Munch, who has stamped the orchestra with his own personality, have seldom appeared to better advantage.

It was a stormy evening, but the audience was of good size and enthusiastic. The Boston orchestra had changed to a great extent since the death of Serge Koussevitzky, its director for a quarter of a century. Under the Russian conductor the orchestra became a brilliant instrument capable of responding to the almost inhuman demands of its conductor. There was discipline of the most rigid sort and a precision of ensemble not equalled by any other orchestra in the country.

Munch's Orchestra

Things are different today. The Munch personality seems to have embraced the orchestra. One senses a greater feeling of relaxation, a desire to make known both the beauty and spirit of the music being performed. There is less the emphasis on technical virtuosity and more on music making. Mr. Munch can, and does, summon great masses of tone and he can build up a magnificent crescendo, but when he does it is all within the framework, not for show purposes.

We had many examples of this new emphasis in the concert last week. It opened with a rousing performance of the overture "The Roman Carnival" by Berlioz. Mr. Munch has a deep regard for the music of this great craftsman and he interprets it with unequalled authority. The Debussy "Afternoon of a Faun" revealed yet another facet of the Munch art. This performance was a tonal painting of many colors as seen through the eyes of an extremely sensitive musician. How fortunate the orchestra is to have so fine a flutist as Doriot Anthony. Mr. Munch called upon her twice to share the applause following her exquisite playing in the Debussy opus.

This year marks the 75th anniversary of the orchestra. As part of its observance, a number of works have been commissioned. At its concert at Smith College, we heard a Milhaud symphony. In Springfield the orchestra played an American work, the sixth symphony by Walter Piston. It has been our contention that commissioned works and inspiration do not necessarily go hand in hand. One has only to listen to some of the recorded works commissioned by the Louisville orchestra to come to such a conclusion.

Melody Stressed

However, few composers know the Boston orchestra more intimately than Walter Piston. The works of the Harvard composer have been introduced several times by it. Thus, writing for the orchestra he knew its characteristics, its virtuosity and its resources. In the sixth symphony he has made use of all its facets. The inner movements of this symphony are the most rewarding. The fast, lightsome Scherzo is made for the virtuosi and it has a humor that caused audience chuckles. The Adagio reveals that Mr. Piston has not forgotten, and is not ashamed to make use of melody, a disease which seems to have afflicted many modern composers.

There are several lovely passages for solo cello and the entire movement has a sort of mysterious beauty. The final movement calls for masses of tone piled one upon the other. It provides a display of orchestral power and virtuosity worthy of Tchaikowsky. One may also add that no matter how great the voices, the texture of the music was always wonderfully clear.

The program concluded with a rugged performance of the fourth symphony of Brahms. By rugged we mean a performance which had a continuing onward surge and rhythmic drive. It was a richly detailed performance, clear and forthright with just enough of the romanticism which is inherent in practically any work by Brahms.

Springfield Chapter A.A.G.O.

The Springfield Chapter of the American Guild of orgainsts held a recent meeting in St. Michael's Cathedral where those present had the opportunity to hear the magnificent organ built by Casavant Freres. Cathedral organist George Hart was host.

There was a recital of the test pieces for the 1956 Associateship and Fellowship examinations. These are the pieces which candidates will be required to have ready. Springfield is fortunate in having several extremely competent organists in its churches and three of them undertook these test pieces, each playing two of them. LeRoy Hanson, minister of music at Hope Congregational Church, played a "Choral Song and Fugue" by Wesley-Emery and the "Fugue on G.A.E." by Bach.

Robert Swan, minister of music at South Congregational Church, played "The Celestial Banquet" by Messiaen and "Canzona in B minor" by Bach. George Hart was heard in a "Pastorale" by Philip James and the "Prelude and Fugue in B minor" by Bach.

We found the contemporary works entirely listenable, excellent addition to the repertoire. To hear them played on so fine an instrument and by so competent organists was a pleasant experience.

Mozart-Schumann Program

From Amherst we learn that a program of songs by Mozart and Schumann will be given on the Fine Arts Series of the University of Massachusetts on the 23d. We also learn that that excellent soprano, Dorothy Feldman will be heard in Schumann's "Frauenliebe und Leben." That as far as we are concerned is ample reason to attend this concert.

Some Recent Recordings

Writing of Schumann reminds us that one of the finest performances of his "Dichterliebe" may be heard on Telefunken LGX 66023 sung by the tenor Anton Dermota. Known to us primarily as an opera singer, this fine tenor gives a most sensitive performance of this exquisite cycle. Also on the record are songs from the Schumann song cycles "Mrythen" and "Liederkreis."

Among the new Capitol releases is the Capitol debut of pianist Rudolf Firkusny. He will be remembered as having appeared here with the Little Orchestra Society at the opening of the Community Concerts season. For his debut Firkusny gives us his readings of the Beethoven "Moonlight" and "Pathetique" conatas. The pianist doesn't add much to the many recorded versions of these works, but he does give us scholarly and sensitive interpretations. The piano tone is excellent. One may anticipate future recordings by this very fine pianist. P-8322.

Capitol has recognized the 90th birthday of Jan Sibelius with a reissue of Camilla Wicks' fine performance of the violin concerto. Miss Wicks has identified herself with this concerto and has earned the personal praise of the composer. The reissue is tonally bright and rich. Also on the recording are first rate performances of "The Swan of Tuonela" and "The Return of Lemminkainen" played by the Symphony of Radio-Stockholm, Sixten Ehrling conductor. P-8327.

Another interesting record from Columbia brings us the music of the ballet "The Fall River Legend" by Morton Gould and Leonard Bernstein's provocative music for the ballet "Facsimile." The Gould work is based on the story of Lizzie Borden. It might just as well have been used for any other subject, for it is static and heavy. On the other hand, Bernstein's "Facsimile" first produced by the Ballet Theater in 1946 has striking movement value, vitality and imagination. Both works are handsomely played by the Ballet Theater orchestra conducted by Joseph Levine. Record P-8320.

Another "Don Giovanni"

Three new recordings of Mozart's "Don Giovanni" have resulted from the current Mozart Bicentennial Observance. Capitol-Cetra comes out with one which has much to commend it. Aside from that splendid tenor now at the Met, Cesare Valletti, who is to Don Octtavio and the American soprano Maria Curtis Verna, the cast is unknown to us, but the voices are fresh and the sense of comedy expert, particularly in the case of the Leporello of Italo Tajo.

Giuseppe Taddei, known in this country, is not as suave as some Don Giovannis we know, provide a dignified portrayal, or at least one which is not so overdone as one sometimes hears. The voice of Miss Verna is a very fine one and quite equal to the demands of the music, which are many. There is a fine integration of cast and a unanimity of expression throughout the opera which is conducted in authoritative manner by Max Rudolf of the Met. We find this performance as natural in its humor and tragedy as any we have heard. Excellent notes and translation are included in the three record album.

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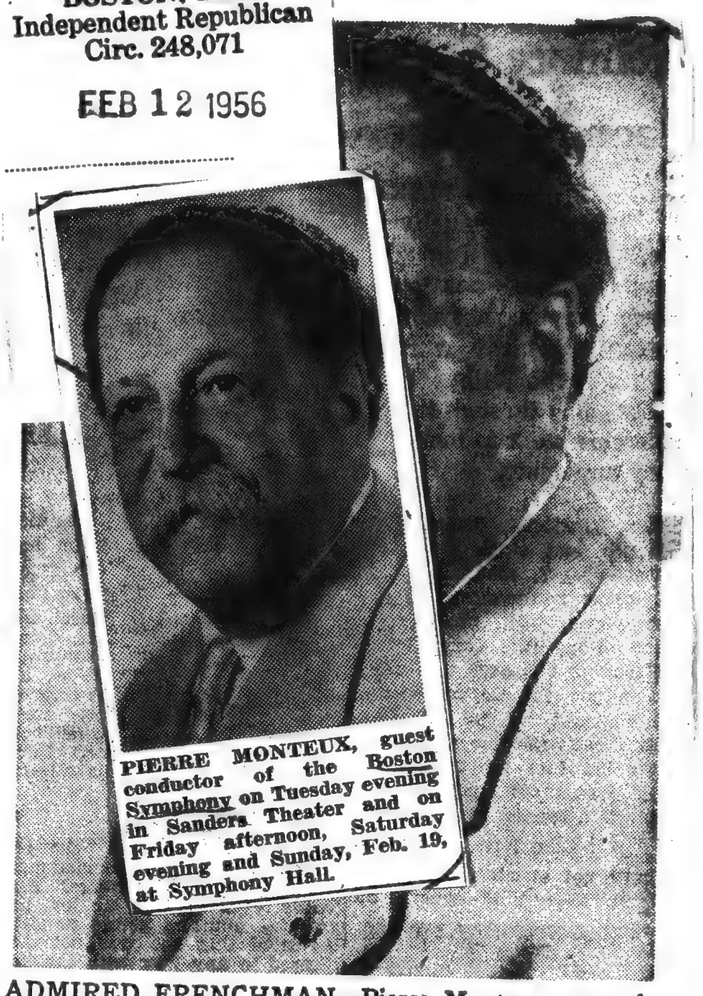
BOSTON, Mass.
Independent
Circ. 369,241

FEB 12 1956

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

FEB 12 1956



PIERRE MONTEUX, guest conductor of the Boston Symphony on Tuesday evening in Sanders Theater and on Friday afternoon, Saturday evening and Sunday, Feb. 19, at Symphony Hall.

ADMIRED FRENCHMAN—Pierre Monteux, once the Boston Symphony's regular conductor and now a welcome guest conductor, will head the orchestra for the next two weeks.

Monteux Is Symphony Guest Conductor

Pierre Monteux will be guest conductor of the Boston Symphony Orchestra for the sixth consecutive season during the next two weeks.

His first concert will be in Sanders Theatre, Cambridge, Tuesday evening, when he will conduct the first Boston Symphony performances of the "Festival Overture" by Isadore Freed; Brahms' Third Symphony; the "Istar" Variations by D'Indy and a Suite from Richard Strauss' "Der Rosenkavalier."

At the Friday afternoon-Saturday evening concerts in Symphony Hall on Feb. 17-18, the young violinist, David Abel, will appear with the Boston Symphony Orchestra for the first time, playing the Concerto by Brahms. In addition, Mr. Monteux will conduct the Freed, D'Indy and Strauss works. The program for Boston next Sunday, Feb. 19, will be the same as that played in Cambridge on Tuesday evening.

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FEB 12 1956

NEW COPLAND WORK BY BOSTON SYMPHONY

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The remainder of the program will be devoted to music of Mozart. Two works have been selected by conductor Charles Munch, the Adagio and Fugue for String Orchestra (K-546) and the Serenade for 13 Wind Instruments in B flat (K 361). Listeners will have an unusual opportunity to hear the separate string and wind choirs of this orchestra, which many critics have described as the world's greatest.

2/12/56

France-Amérique

A Boston: Le Martyre de Saint-Sébastien

par Georges ZILBERSTEIN

CE fut presque une nouveauté que cette reprise de Saint-Sébastien aux concerts réguliers de l'orchestre symphonique de Boston. En effet, l'oeuvre de Debussy n'avait pas été entendue ici depuis mars 1948, lorsque Charles Münch — alors chef d'orchestre invité, avant d'être nommé définitivement — en donna une interprétation pleine de dignité et de sentiment religieux. Il semble que la seule interprétation précédente à Boston ait été celle que donna Pierre Monteux, en 1924, d'extraits pour orchestre seulement.

Le concert de vendredi dernier donnait la musique écrite par Claude Debussy sur le Mystère de Gabriel d'Annunzio, dont Fokine avait tiré un ballet donné sur la scène du Châtelet, à Paris, en mai 1911.

Les choeurs du Conservatoire de Musique de Nouvelle-Angleterre, préparés par leur chef, Mme Lorna Cooke de Varon, et par Mme Simone Rivière pour la diction française, ont puissamment aidé à faire ressortir la beauté de l'oeuvre. Les solistes étaient Phyllis Curtin, soprano, Mlles Florence Kopleff et Catherine Akos, contraltos, et M. Arnold Moss, récitant.

Il est bon que, de temps en temps, le public américain ait ainsi l'occasion de faire connaissance avec nos grands compositeurs dans des oeuvres qui ne sont pas celles de leur manière habituelle. Car "Le Martyre de Saint-Sébastien" n'a rien de commun ni avec "La Mer", ni avec "Pelléas", par exemple et, pourtant, on y retrouve toute la maîtrise de Debussy, tant dans l'inspiration que dans l'écriture.

Certains passages, comme la fin de la scène III avec ses "choeurs séraphiques" atteignent à la perfection des meilleurs oratorios. Nous avons beaucoup aimé aussi la Scène V (Le Paradis), avec son Hallelujah final qui termine l'oeuvre sur une note d'apothéose religieuse.

Inutile de dire que l'orchestre fut remarquable, surtout les vents sur qui retombe presque toute la responsabilité de la partition, les cordes n'intervenant que pour de courts accents ou trémolos.

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Orchestra Tours

The Boston Symphony Orchestra, which gave such a stirring concert here Monday night, is going abroad again next fall, after the Tanglewood season ends. Soviet Russia may even be invaded on the tour. About the same time, the Symphony of the Air, which toured the Far East last spring, is planning to visit India, the Near East, Greece and Yugoslavia, while the Los Angeles Symphony will go to the Far East this spring.

The Symphony of the Air is the orchestra assembled for Arturo Toscanini for radio broadcasting, and which refused to disband when the maestro retired and went back to Italy. Since then it has had a succession of conductors. Like the 1955 tour, this year's is to be under State Department auspices, sponsored by the International Exchange Program of the American National Theater and Academy.

Last summer the New York Philharmonic-Symphony gave 27 concerts during a five-week stay in Europe, and the Philadelphia Orchestra also regaled audiences there and called on the Finnish composer Jan Sibelius at his Helsinki home. Moreover, prominent American musicians have had leading parts in European summer festivals in recent years, all of which is an excellent way of fostering international good will.

It is not necessary that these emissaries to foreign lands perform American music, although they do to some extent. The bulk of the great symphonic music was composed by Europeans, and modern patrons there, as well as Americans living abroad, appreciate its interpretation by leading American orchestras, which invariably include a certain number of members with European backgrounds and who are familiar with musical traditions on the continent.

Meanwhile, the announcement that the Berlin Philharmonic will make its second tour of the United States and Canada next fall is a reminder that the process works both ways. Orchestras from Vienna, Amsterdam and London—both the Philharmonia and the Royal Philharmonic—have come to this country within the last year or two, and Sir Thomas Beecham is here now as guest conductor. After the war years when such exchanges were impossible, the practice of mutual acquaintance is all the more palatable.

Even relations with Russia can be sweetened in this fashion. The violinist David Oistrakh and the pianist Emil Gilels have lately established themselves with American audiences as artists of the first rank, while about the same time the American opera "Porgy and Bess" was proving a smash hit in Moscow. Thus, the people of countries whose customs may differ and whose governments may clash, can understand and be drawn closer together through each other's music.

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SPRINGFIELD, Mass.
Independent
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FEB 12 1956

4

Second Thoughts in Music

Boston Symphony Heard To Good Advantage Here

Charles Munch Conducts in Program of Berlioz, Debussy, Piston and Brahms; Organists' Guild Holds Meeting; New Recordings Noted

By WILLARD M. CLARK

The Springfield Community Concert Association, sponsored by the Springfield Junior League, has brought the Boston Symphony Orchestra to the Auditorium many times. We were glad to hear it again last week, for this great orchestra and its fine conductor Charles Munch, who has stamped the orchestra with his own personality, have seldom appeared to better advantage.

It was a stormy evening, but the audience was of good size and enthusiastic. The Boston orchestra had changed to a great extent since the death of Serge Koussevitzky, its director for a quarter of a century. Under the Russian conductor the orchestra became a brilliant instrument capable of responding to the almost inhuman demands of its conductor. There was discipline of the most rigid sort and a precision of ensemble not equalled by any other orchestra in the country.

Munch's Orchestra

Things are different today. The Munch personality seems to have embraced the orchestra. One senses a greater feeling of relaxation, a desire to make known both the beauty and spirit of the music being performed. There is less the emphasis on technical virtuosity and more on music making. Mr. Munch can, and does, summon great masses of tone and he can build up a magnificent crescendo, but when he does it is all within the framework, not for show purposes.

We had many examples of this new emphasis in the concert last week. It opened with a rousing performance of the overture "The Roman Carnival" by Berlioz. Mr. Munch has a deep regard for the music of this great craftsman and he interprets it with unequalled authority. The Debussy "Afternoon of a Faun" revealed yet another facet of the Munch art. This performance was a tonal painting of many colors as seen through the eyes of an extremely sensitive musician. How fortunate the orchestra is to have so fine a flutist as Doriot Anthony. Mr. Munch called upon her twice to share the applause following her exquisite playing in the Debussy opus.

This year marks the 75th anniversary of the orchestra. As part of its observance, a number of works have been commissioned. At its concert at Smith College, we heard a Milhaud symphony. In Springfield the orchestra played an American work, the sixth symphony by Walter Piston. It has been our contention that commissioned works and inspiration do not necessarily go hand in hand. One has only to listen to some of the recorded works commissioned by the Louisville orchestra to come to such a conclusion.

Melody Stressed

However, few composers know the Boston orchestra more intimately than Walter Piston. The works of the Harvard composer have been introduced several times by it. Thus, writing for the orchestra he knew its characteristics, its virtuosity and its resources. In the sixth symphony he has made use of all its facets. The inner movements of this symphony are the most rewarding. The fast, lightsome Scherzo is made for the virtuosi and it has a humor that caused audience chuckles. The Adagio reveals that Mr. Piston has not forgotten, and is not ashamed to make use of melody, a disease which seems to have afflicted many modern composers.

There are several lovely passages for solo cello and the entire movement has a sort of mysterious beauty. The final movement calls for masses of tone piled one upon the other. It provides a display of orchestral power and virtuosity worthy of Tchaikowsky. One may also add that no matter how great the voices, the texture of the music was always wonderfully clear.

The program concluded with a rugged performance of the fourth symphony of Brahms. By rugged we mean a performance which had a continuing onward surge and rhythmic drive. It was a richly detailed performance, clear and forthright with just enough of the romanticism which is inherent in practically any work by Brahms.

Springfield Chapter A.A.G.O.

The Springfield Chapter of the American Guild of orgainsts held a recent meeting in St. Michael's Cathedral where those present had the opportunity to hear the magnificent organ built by Casavant Freres. Cathedral organist George Hart was host.

There was a recital of the test pieces for the 1956 Associateship and Fellowship examinations. These are the pieces which candidates will be required to have ready. Springfield is fortunate in having several extremely competent organists in its churches and three of them undertook these test pieces, each playing two of them. LeRoy Hanson, minister of music at Hope Congregational Church, played a "Choral Song and Fugue" by Wesley-Emery and the "Fugue on G.A.E." by Bach.

Robert Swan, minister of music at South Congregational Church, played "The Celestial Banquet" by Messiaen and "Canzona in B minor" by Bach. George Hart was heard in a "Pastorale" by Philip James and the "Prelude and Fugue in B minor" by Bach.

We found the contemporary works entirely listenable, excellent addition to the repertoire. To hear them played on so fine an instrument and by so competent organists was a pleasant experience.

Mozart-Schumann Program

From Amherst we learn that a program of songs by Mozart and Schumann will be given on the Fine Arts Series of the University of Massachusetts on the 23d. We also learn that that excellent soprano, Dorothy Feldman will be heard in Schumann's "Frauenliebe und Leben." That as far as we are concerned is ample reason to attend this concert.

Some Recent Recordings

Writing of Schumann reminds us that one of the finest performances of his "Dichterliebe" may be heard on Telefunken LGX 66023 sung by the tenor Anton Dermota. Known to us primarily as an opera singer, this fine tenor gives a most sensitive performance of this exquisite cycle. Also on the record are songs from the Schumann song cycles "Mrythen" and "Liederkreis."

Among the new Capitol releases is the Capitol debut of pianist Rudolf Firkusny. He will be remembered as having appeared here with the Little Orchestra Society at the opening of the Community Concerts season. For his debut Firkusny gives us his readings of the Beethoven "Moonlight" and "Pathetique" conatas. The pianist doesn't add much to the many recorded versions of these works, but he does give us scholarly and sensitive interpretations. The piano tone is excellent. One may anticipate future recordings by this very fine pianist. P-8322.

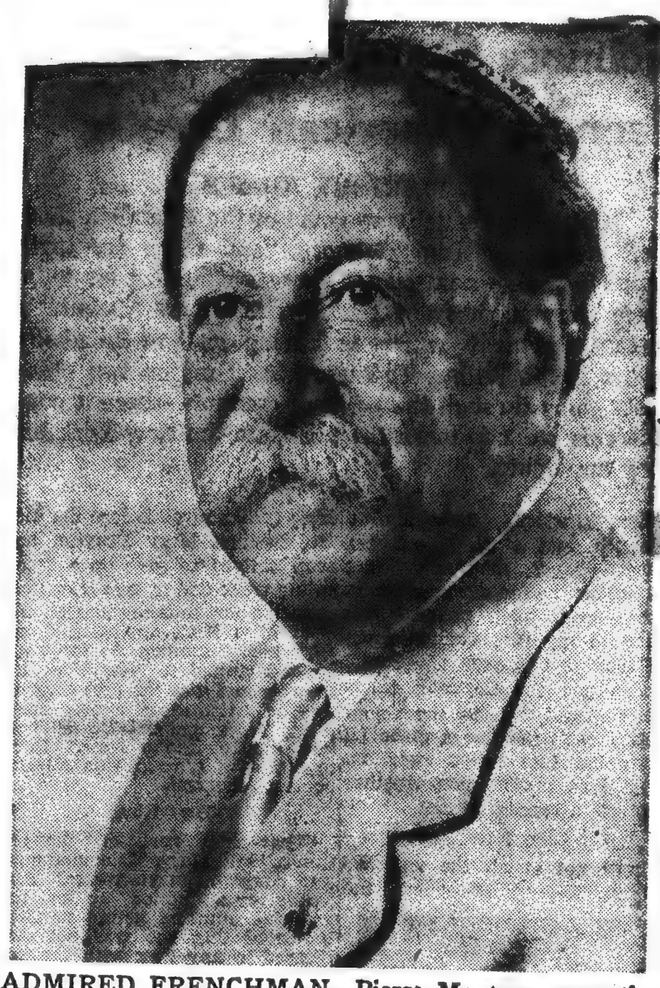
Capitol has recognized the 90th birthday of Jan Sibelius with a reissue of Camilla Wicks' fine performance of the violin concerto. Miss Wicks has identified herself with this concerto and has earned the personal praise of the composer. The reissue is tonally bright and rich. Also on the recording are first rate performances of "The Swan of Tuonela" and "The Return of Lemminkainen" played by the Symphony of Radio-Stockholm, Sixten Ehrling conductor. P-8327.

Another interesting record from Columbia brings us the music of the ballet "The Fall River Legend" by Morton Gould and Leonard Bernstein's provocative music for the ballet "Facsimile." The Gould work is based on the story of Lizzie Borden. It might just as well have been used for any other subject, for it is static and heavy. On the other hand, Bernstein's "Facsimile" first produced by the Ballet Theater in 1946 has striking movement value, vitality and imagination. Both works are handsomely played by the Ballet Theater orchestra conducted by Joseph Levine. Record P-8320.

Another "Don Giovanni"

Three new recordings of Mozart's "Don Giovanni" have resulted from the current Mozart Bicentennial Observance. Capitol-Cetra comes out with one which has much to commend it. Aside from that splendid tenor now at the Met, Cesare Valletti, who is to Don Octtavio and the American soprano Maria Curtis Verna, the cast is unknown to us, but the voices are fresh and the sense of comedy expert, particularly in the case of the Leporello of Italo Tajo.

Giuseppe Taddei, known in this country, is not as suave as some Don Giovannis we know, provide a dignified portrayal, or at least one which is not so overdone as one sometimes hears. The voice of Miss Verna is a very fine one and quite equal to the demands of the music, which are many. There is a fine integration of cast and a unanimity of expression throughout the opera which is conducted in authoritative manner by Max Rudolf of the Met. We find this performance as natural in its humor and tragedy as any we have heard. Excellent notes and translation are included in the three record album.



ADMIRED FRENCHMAN—Pierre Monteux, once the Boston Symphony's regular conductor and now a welcome guest conductor, will head the orchestra for the next two weeks.

Monteux Is Symphony Guest Conductor

Pierre Monteux will be guest conductor of the Boston Symphony Orchestra for the sixth consecutive season during the next two weeks.

His first concert will be in Sanders Theatre, Cambridge, Tuesday evening, when he will conduct the first Boston Symphony performances of the "Festival Overture" by Isadore Freed; Brahms' Third Symphony; the "Istar" Variations by D'Indy and a Suite from Richard Strauss' "Der Rosenkavalier."

At the Friday afternoon-Saturday evening concerts in Symphony Hall on Feb. 17-18, the young violinist, David Abel, will appear with the Boston Symphony Orchestra for the first time, playing the Concerto by Brahms. In addition, Mr. Monteux will conduct the Freed, D'Indy and Strauss works. The program for Boston next Sunday, Feb. 19, will be the same as that played in Cambridge on Tuesday evening.

Isadore Freed composed his "Festival Overture" at West Stockbridge, Massachusetts in the Summer of 1944. Pierre Monteux conducted its first performance in November, 1946, with the San Francisco Symphony Orchestra. Mr. Freed, who was born in Russia, has spent the greater part of his life in Philadelphia. Since 1945 he has been the chairman of the composition and theory departments at Hartt College of Music in Hartford, Conn.

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NEW COPLAND WORK BY BOSTON SYMPHONY

Charles Munch will conduct the Boston Symphony Orchestra in another composition which was specially commissioned for the orchestra's 75th anniversary in the broadcast for tomorrow (NBC Radio, 8.15 p. m., EST). The new work is "Symphonic Ode: 1955" by the American composer Aaron Copland. This work is a rewrite of "Symphonic Ode 1930," which was composed for the 50th anniversary of the orchestra.

The remainder of the program will be devoted to music of Mozart. Two works have been selected by conductor Charles Munch, the Adagio and Fugue for String Orchestra (K-546) and the Serenade for 13 Wind Instruments in B flat (K 361). Listeners will have an unusual opportunity to hear the separate string and wind choirs of this orchestra, which many critics have described as the world's greatest.

2/12/56

France-Amérique

A Boston: Le Martyre de Saint-Sébastien

par Georges ZILBERSTEIN

CE fut presque une nouveauté que cette reprise de Saint-Sébastien aux concerts réguliers de l'orchestre symphonique de Boston. En effet, l'oeuvre de Debussy n'avait pas été entendue ici depuis mars 1948, lorsque Charles Münch — alors chef d'orchestre invité, avant d'être nommé définitivement — en donna une interprétation pleine de dignité et de sentiment religieux. Il semble que la seule interprétation précédente à Boston ait été celle que donna Pierre Monteux, en 1924, d'extraits pour orchestre seulement.

Le concert de vendredi dernier donnait la musique écrite par Claude Debussy sur le Mystère de Gabriel d'Annunzio, dont Fokine avait tiré un ballet donné sur la scène du Châtelet, à Paris, en mai 1911.

Les choeurs du Conservatoire de Musique de Nouvelle-Angleterre, préparés par leur chef, Mme Lorna Cooke de Varon, et par Mme Simone Rivière pour la diction française, ont puissamment aidé à faire ressortir la beauté de l'oeuvre. Les solistes étaient Phyllis Curtin, soprano, Mlles Florence Kopleff et Catherine Akos, contraltos, et M. Arnold Moss, récitant.

Il est bon que, de temps en temps, le public américain ait ainsi l'occasion de faire connaissance avec nos grands compositeurs dans des oeuvres qui ne sont pas celles de leur manière habituelle. Car "Le Martyre de Saint-Sébastien" n'a rien de commun ni avec "La Mer", ni avec "Pelléas", par exemple et, pourtant, on y retrouve toute la maîtrise de Debussy, tant dans l'inspiration que dans l'écriture.

Certains passages, comme la fin de la scène III avec ses "choeurs séraphiques" atteignent à la perfection des meilleurs oratorios. Nous avons beaucoup aimé aussi la Scène V (Le Paradis), avec son Hallelujah final qui termine l'oeuvre sur une note d'apothéose religieuse.

Inutile de dire que l'orchestre fut remarquable, surtout les vents sur qui retombe presque toute la responsabilité de la partition, les cordes n'intervenant que pour de courts accents ou trémolos.

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Orchestra Tours

The Boston Symphony Orchestra, which gave such a stirring concert here Monday night, is going abroad again next fall, after the Tanglewood season ends. Soviet Russia may even be invaded on the tour. About the same time, the Symphony of the Air, which toured the Far East last spring, is planning to visit India, the Near East, Greece and Yugoslavia, while the Los Angeles Symphony will go to the Far East this spring.

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TIMES
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FEB 12 1956

Music: Boston Symphony

Plays Hanson Elegy to Koussevitzky

By HAROLD C. SCHONBERG

A NEW work was heard at yesterday afternoon's Carnegie Hall concert of the Boston Symphony. It was Howard Hanson's "Elegy in Memory of Serge Koussevitzky," composed for the seventy-fifth anniversary of the orchestra on a commission from the Koussevitzky Music Foundation.

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Mr. Hanson's score, almost twelve minutes in length, is a serious, sincere piece of writing in the composer's familiar romantic vein. It poses no problems, features a constant lyric flow and builds to a big climax. It may not be music of originality, but it does have integrity in its avoidance of cheap or obvious effects.

The composer was in the audience and was twice summoned down the center aisle by Charles Munch, who had conducted the score in a manner that must have made Mr. Hanson extremely happy.

The three other works on the program have long been associated with Mr. Munch and his orchestra. Berlioz' "Roman Carnival" Overture and Debussy's "La Mer" are examples of the French school so well understood by Mr. Munch and his predecessor, M. Koussevitzky. And the Brahms Fourth Symphony is another old favorite.

Probably the members of the Boston Symphony could play these scores with their eyes shut. There was, however, nothing lackadaisical in the approach of conductor or players. All of the details were carefully etched and the music emerged with spontaneity.

Mr. Munch's ideas about Brahms have changed somewhat during the last decade. Today he is a much more convincing interpreter of the German master than he used to be, although he is not an exponent of the strictly Teutonic viewpoint toward the music. His tempos are just a shade on the fast side, and he stresses the elegance of the scores.

Howard Hanson

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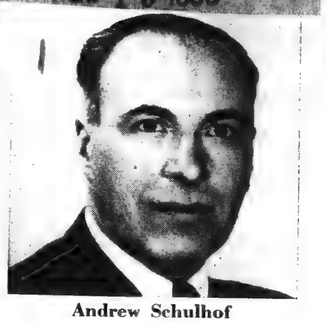
It may astonish some listeners to realize that the Brahms orchestral music can be elegant, but here it is; and the Fourth Symphony yesterday afternoon was sinuous, silken in sound and aristocratically phrased. Mr. Munch made it hold together, too, and with the prevailing smoothness there never was a hint of weakness.

All of which proves that, while there are several million ways of interpreting a score wrongly, there is more than one way to interpret it correctly.

MUSICAL AMERICA
NEW YORK, N. Y.
FEB 15 1956



Andrew Schulhof

Andrew Schulhof

Andrew Schulhof will devote his full time to the exclusive world-wide management of his conductors: Ernest Ansermet and Sir Thomas Beecham, giving his individual attention to all phases of their activities. In addition, he is negotiating with a few American and European conductors whose names will be announced later. A new addition to his list is the well-known American conductor, Edwin McArthur.

Ernest Ansermet, who conducted the Boston Symphony for three weeks, will fulfill his commitments in Europe next season, and devote the remainder of his time to the completion of his books on musical subjects.

Sir Thomas Beecham, who is here on a four-month guest conducting tour, will return next season for a short period only as guest conductor of some major orchestras.

Edwin McArthur, whose manifold activities include the musical directorship of the St. Louis Municipal Opera for the 12th consecutive season, as well as the musical directorship of the Harrisburg Symphony for the fifth consecutive season, will continue in these capacities, where his leadership, community spirit and ability are widely acclaimed. He will appear as guest conductor in various cities, here and abroad, and will increase his recording activities.

Ellen Ballon, pianist, has been engaged for orchestral appearances this season and next, in this country and abroad, and is following her Villa-Lobos and Chopin concertos and solo recordings, which now number seven LPs, with additional releases on London FFRR. After an American tour, she will fill engagements in Europe. In her limited free time, Miss Ballon is giving master classes at McGill University in Montreal.

Ernst von Dohnanyi, distinguished composer-pianist, who recently became an American citizen, will continue his activities as composer in residence at Florida State University giving piano master classes and a few selected appearances with orchestras, mostly in performances of his own compositions. After 12 years absence, Dohnanyi will return to Europe this summer, appearing as soloist at festivals.

MUSICAL AMERICA
NEW YORK, N. Y.
FEB 15 1956

Copland Premiere, Revival Of Debussy Work in Boston

Boston.—When Aaron Copland was requested to compose for the 75th anniversary of the Boston Symphony, he responded by revising the abstract "Symphonic Ode" that he had been commissioned to write for the 50th anniversary of the orchestra in 1930-31.

The revised version was given its first performances, Charles Munch conducting, at the Symphony Hall concerts of Feb. 3 and 4, the composer in attendance and seemingly quite pleased. The "new" piece is a sort of Copland compendium it seems to me, although he stated that he wrote but a few new measures, and for the most part did not change "the over-all shade and character of the 'Ode' ". He reduced the orchestra somewhat, and effected certain modifications.

Almost Dehumanized

At any rate, the revised "Ode" impresses me as a large, economy-sized work with a lot of mechanistic rhythmic play, a fierce amount of wild dissonance and a sense of academic dryness, without the point, direct progress, or ascertainable style and shape of the best Copland. It seems ponderous and cold, for all the obvious writing skill; professorial, in a way rhetorical, and almost dehumanized.

This program began with two contrasting Mozart works, another step in the local observance of the composer's bicentennial. First came the Adagio and Fugue for strings, in C minor (K. 546), followed by four movements from the Serenade in B flat for 13 wind instruments (K. 361). Each was performed with loving care and superb clarity. The program ended with Brahms's E minor Symphony which, at the first concert, represented the best reading of the work Mr. Munch ever has accomplished here.

The week before (Jan. 27 and 28), Mr. Munch revived Debussy's "The Martyrdom of St. Sebastian", that lapidary but desiccated work which, up to a point, is Debussy's "Parsifal". The performance was quite good, especially in the choral work by the New England Conservatory Chorus, prepared by Lorna Cooke de Varon. Phyllis Curtin, soprano, had some difficulties with the uppermost reaches of her solo part, but at her best she was delicate and lustrous. The speaking part was nobly, dramatically voiced by that excellent actor, Arnold Moss. Florence Kopleff and Catherine Akos, contraltos, were meritorious. Mr. Munch's conducting of this repressed music was full of authority and devotion.

Elman Plays Mendelssohn

The remainder of the program was given to the Mendelssohn Violin Concerto in E minor, of whose solo part Mischa Elman gave an agreeable and highly competent, but somewhat uninteresting account.

The principal activity of the New England Opera Theater in Boston, this season, will have been a week's run, in alternating presentations, of "Cosi fan tutte" (Jan. 29, 31, Feb. 2 and 4), and "Don Giovanni" (Jan. 30, Feb. 1, 3 and 5), at the downtown Majestic Theater. These productions, staged, styled, conducted, and otherwise overseen by the artistic director, Boris Goldovsky, are, of course, the NEOT's contribution to the Mozart 200th anniversary.

"Cosi fan tutte" was new to the repertory, and it was admirably sung. The cast for the first performance was: David Lloyd, Ferrando; Mac Morgan, Guglielmo; Robert Gay, Don Alfonso; Jacqueline Bazinet, Fiordiligi; Nancy Trickey, Dorabella; and Naomi Farr (Boston debut), Despina. There were some changes at later performances. Mr. Goldovsky shortened the running time by cutting a good amount of recitative.

"Don Giovanni" likewise had admirable singers: Adele Addison, as Donna Anna; Kenneth Smith, in the title role; Marjorie McClung, as Donna Elvira; James Joyce, as Leporello; John McCollum, as Don Ottavio; Joan Moynagh, as Zerlina; and Paul Ukena, as Masetto. The part of the Commendatore was divided, the music of the living noble taken by Ernest Eames, that of the Statue, by McHenry Boatwright.

Tebaldi's Debut

Renata Tebaldi made her Boston debut at a concert in the Boston University Celebrity Series at Symphony Hall, Feb. 1, and received the biggest, longest, and noisiest ovation I have heard here in years. All the music was of Italian origin, save airs by Handel and Mozart, and a Turina song, in translation. Singing to Miss Tebaldi must be as natural as breathing and walking, and so must be acting. Her voice, in timbre and management, took me back more than two decades to the late and very great Claudia Muzio.

The two weeks past have seen—or perhaps heard is the better verb—enjoyable performances by the duo-pianists Vronsky and Babin, at the fourth Boston Morning Musicale in the Hotel Statler Ballroom, Jan. 25, and the Robert Shaw Chorale, with orchestra, at Symphony Hall, in the Boston University Celebrity Series, Jan. 29. —Cyrus Durgin

MUSICAL COURIER
NEW YORK CITY
FEB 1956

Boston Symphony Orchestra, Jan. 11, E—Exciting, sparkling performances of Bartok's Music for Strings, Percussion and Celesta and Two Nocturnes ("Nuages" and "Fêtes") by Debussy highlighted an all-orchestral program under Ernest Ansermet. The Bartok work, full of intricate rhythmic patterns and highly demanding in the matter of range and effects for the individual instrumentalist, is truly a tour de force for both orchestra and conductor. Conductor Ansermet, obviously a specialist in this field, evoked a brilliant performance from his orchestral forces. The Debussy Nocturnes received a most subtle and at the same time meticulous reading. Performances of Mozart's Symphony in C Major ("Jupiter," K. 551), which opened the concert, and Ravel's "Bolero," which concluded the evening, were less convincing. However, in both instances the readings were marked by an almost unique orchestral precision, which is, of course, a trademark of the conductor. In the case of the "Bolero," this reviewer felt the performance lacked urgency and drive, qualities which are necessary to avoid the composition's inherent monotony.

G. W.

MUSICAL AMERICA
NEW YORK, N. Y.
FEB 15 1956

Ironically enough, it was the second half of this program, consisting of two thrice-familiar tone poems that brought the major satisfactions of this stimulating evening. Mr. Munch and the orchestra were in excellent form throughout (except for some fatigue in the brass) and they gave a spanking performance of Aaron Copland's "Symphonic Ode", heard for the first time here in the new revision that he made in celebration of the Boston Symphony's 75th anniversary.

In 1928-29 Copland composed his original "Symphonic Ode" for the orchestra's 50th anniversary, which fell in 1931. When he was commissioned to write a work for the present anniversary by the Boston Symphony and the Koussevitzky Music Foundation, he decided to revise his original "Ode", leaving "the over-all shape and character" unaltered but notating certain passages differently to simplify performance problems, lowering the opening and closing passages for brasses and strings, slightly reducing the size of the orchestra, and adding some new measures at the start of the 7/4 section near the close. The "Symphonic Ode" remains a curiously uneven work, alternating between passages of heroic proclamation in widely spaced, stingingly dissonant, gleaming chords and patches of jazzy, homespun polyphony that are delightful. It has much sterling Copland in it, but it seems hollow and forced in its more strenuous sections.

Sibelius' Seventh Symphony is a patchy, sentimental, pretentious piece that little deserves the hysterical encomiums that have been showered upon it, but Mr. Munch gave it a devoted performance. The magic sensuousness of the Debussy piece and the gripping drama of the Strauss tone poem were superbly projected.

S.

Munch Conducts Copland Ode

Boston Symphony, Charles Munch conductor, Carnegie Hall, Feb. 8:

Overture, "Leonore" No. 2 ..Beethoven
Symphony No. 7 .....Sibelius
"Symphonic Ode" .....Copland
(First New York performance of revised version)
"Prélude à l'Après-midi d'un Faune" .....Debussy
"Don Juan" .....Strauss

MUSICAL COURIER
NEW YORK CITY
FEB 1956

Boston Symphony Orchestra, Jan. 14, A—Ernest Ansermet, guest conductor of this concert, famed for the clarity of his musical conceptions, bestowed his magnificent artistry upon Bartok's Music for Strings, Percussion and Celesta, which opened the concert. Beyond a doubt Bartok belongs to the ages and is one of the most important of our day's composers. We say "is," for his compositions—and the above work stands in the front row of his creative effort—gain in appeal with every hearing and are exerting their influence in no uncertain way. This work is the ultimate in formal and sound imagination, and the performance, with the orchestra playing at its best for an analytical mind like Mr. Ansermet's, was equal to the composition's stature. It was followed by an equally projective interpretation of Stravinsky's Symphonies for Wind Instruments. This piece is not a symphony in the traditional sense, but a study in coordinated sound for the instruments it is written for, a symphonic study. It is the result of the keen mind of the composer, a cool and rather calculated exploitation of the color possibilities of the wind instruments, juxtaposing them in groups rather than singly, and achieving its contrasts by color rather than dynamics. The exemplary performance won a cordial reception. Franck's D Minor Symphony, brought the concert to a rousing close.

H. W. L.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538
FEB 13 1956

Hanson's Elegy To Koussevitzky Given Premiere

A new short work by Howard Hanson, "Elegy to the Memory of My Friend, Serge Koussevitzky," was given its premiere by the Boston Symphony Orchestra over the weekend. It was played by the orchestra, under the baton of Charles Munch, in Brooklyn Friday evening and at Carnegie Hall in New York the following afternoon.

The Hanson work is one of several commissioned for the BSO's 75th anniversary.

Of the 12-minute score, Francis D. Perkins of the Herald Tribune wrote that it is marked by "emotional sincerity and depth." He went on to say that "It was expression of personal feeling, but of more than that; it seemed to memorialize Dr. Koussevitzky not only as a friend but as a great artist and musical personality; to suggest what he contributed to his orchestra and to American musical life."

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BOSTON, Mass.
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OISTRAKH, Russian violinist, right, making his first American recording with Boston Symphony Orchestra, as Charles Munch conducts.

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TIMES
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FEB 12 1956

Music: Boston Symphony

Plays Hanson Elegy to Koussevitzky

By HAROLD C. SCHONBERG

A NEW work was heard at yesterday afternoon's Carnegie Hall concert of the Boston Symphony. It was Howard Hanson's "Elegy in Memory of Serge Koussevitzky," composed for the seventy-fifth anniversary of the orchestra on a commission from the Koussevitzky Music Foundation.

Mr. Hanson's score, almost twelve minutes in length, is a serious, sincere piece of writing in the composer's familiar romantic vein. It poses no problems, features a constant lyric flow and builds to a big climax. It may not be music of originality, but it does have integrity in its avoidance of cheap or obvious effects.

The composer was in the audience and was twice summoned down the center aisle by Charles Munch, who had conducted the score in a manner that must have made Mr. Hanson extremely happy.

The three other works on the program have long been associated with Mr. Munch and his orchestra. Berlioz' "Roman Carnival" Overture and Debussy's "La Mer" are examples of the French school so well understood by Mr. Munch and his predecessor, M. Koussevitzky. And the Brahms Fourth Symphony is another old favorite.

Probably the members of the Boston Symphony could play these scores with their eyes shut. There was, however, nothing lackadaisical in the approach of conductor or players. All of the details were carefully etched and the music emerged with spontaneity.

Mr. Munch's ideas about Brahms have changed somewhat during the last decade. Today he is a much more convincing interpreter of the German master than he used to be, although he is not an exponent of the strictly Teutonic viewpoint toward the music. His tempos are just a shade on the fast side, and he stresses the elegance of the scores.

Howard Hanson

It may astonish some listeners to realize that the Brahms orchestral music can be elegant, but here it is; and the Fourth Symphony yesterday afternoon was sinuous, silken in sound and aristocratically phrased. Mr. Munch made it hold together, too, and with the prevailing smoothness there never was a hint of weakness.

All of which proves that, while there are several million ways of interpreting a score wrongly, there is more than one way to interpret it correctly.

MUSICAL AMERICA
NEW YORK, N. Y.
FEB 15 1956

Ironically enough, it was the second half of this program, consisting of two thrice-familiar tone poems that brought the major satisfactions of this stimulating evening. Mr. Munch and the orchestra were in excellent form throughout (except for some fatigue in the brass) and they gave a spanking performance of Aaron Copland's "Symphonic Ode", heard for the first time here in the new revision that he made in celebration of the Boston Symphony's 75th anniversary.

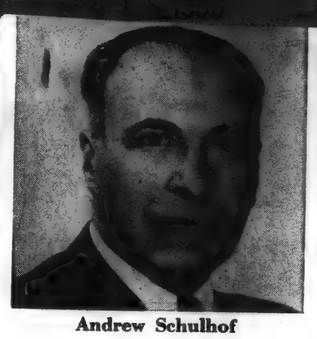
In 1928-29 Copland composed his original "Symphonic Ode" for the orchestra's 50th anniversary, which fell in 1931. When he was commissioned to write a work for the present anniversary by the Boston Symphony and the Koussevitzky Music Foundation, he decided to revise his original "Ode", leaving "the over-all shape and character" unaltered but notating certain passages differently to simplify performance problems, lowering the opening and closing passages for brasses and strings, slightly reducing the size of the orchestra, and adding some new measures at the start of the 7/4 section near the close. The "Symphonic Ode" remains a curiously uneven work, alternating between passages of heroic proclamation in widely spaced, stingingly dissonant, gleaming chords and patches of jazzy, homespun polyphony that are delightful. It has much sterling Copland in it, but it seems hollow and forced in its more strenuous sections.

Sibelius' Seventh Symphony is a patchy, sentimental, pretentious piece that little deserves the hysterical encomiums that have been showered upon it, but Mr. Munch gave it a devoted performance. The magic sensuousness of the Debussy piece and the gripping drama of the Strauss tone poem were superbly projected. S.

Munch Conducts Copland Ode

Boston Symphony, Charles Munch conductor. Carnegie Hall, Feb. 8:

Overture, "Leonore" No. 2 ..Beethoven
Symphony No. 7 .....Sibelius
"Symphonic Ode" .....Copland
(First New York performance of revised version)
"Prélude à l'Après-midi d'un Faune" .....Debussy
"Don Juan" .....Strauss



Andrew Schulhof

Andrew Schulhof

Andrew Schulhof will devote his full time to the exclusive world-wide management of his conductors: Ernest Ansermet and Sir Thomas Beecham, giving his individual attention to all phases of their activities. In addition, he is negotiating with a few American and European conductors whose names will be announced later. A new addition to his list is the well-known American conductor, Edwin McArthur.

Ernest Ansermet, who conducted the Boston Symphony for three weeks, will fulfill his commitments in Europe next season, and devote the remainder of his time to the completion of his books on musical subjects.

Sir Thomas Beecham, who is here on a four-month guest conducting tour, will return next season for a short period only as guest conductor of some major orchestras.

Edwin McArthur, whose manifold activities include the musical directorship of the St. Louis Municipal Opera for the 12th consecutive season, as well as the musical directorship of the Harrisburg Symphony for the fifth consecutive season, will continue in these capacities, where his leadership, community spirit and ability are widely acclaimed. He will appear as guest conductor in various cities, here and abroad, and will increase his recording activities.

Ellen Ballon, pianist, has been engaged for orchestral appearances this season and next, in this country and abroad, and is following her Villa-Lobos and Chopin concertos and solo recordings, which now number seven LPs, with additional releases on London FFRR. After an American tour, she will fill engagements in Europe. In her limited free time, Miss Ballon is giving master classes at McGill University in Montreal.

Ernst von Dohnanyi, distinguished composer-pianist, who recently became an American citizen, will continue his activities as composer in residence at Florida State University giving piano master classes and a few selected appearances with orchestras, mostly in performances of his own compositions. After 12 years absence, Dohnanyi will return to Europe this summer, appearing as soloist at festivals.

MUSICAL COURIER
NEW YORK CITY
FEB 1956

Boston Symphony Orchestra, Jan. 14, A—Ernest Ansermet, guest conductor of this concert, famed for the clarity of his musical conceptions, bestowed his magnificent artistry upon Bartok's Music for Strings, Percussion and Celesta, which opened the concert. Beyond a doubt Bartok belongs to the ages and is one of the most important of our day's composers. We say "is," for his compositions—and the above work stands in the front row of his creative effort—gain in appeal with every hearing and are exerting their influence in no uncertain way. This work is the ultimate in formal and sound imagination, and the performance, with the orchestra playing at its best for an analytical mind like Mr. Ansermet's, was equal to the composition's stature. It was followed by an equally projective interpretation of Stravinsky's Symphonies for Wind Instruments. This piece is not a symphony in the traditional sense, but a study in coordinated sound for the instruments it is written for, a symphonic study. It is the result of the keen mind of the composer, a cool and rather calculated exploitation of the color possibilities of the wind instruments, juxtaposing them in groups rather than singly, and achieving its contrasts by color rather than dynamics. The exemplary performance won a cordial reception. Franck's D Minor Symphony brought the concert to a rousing close. H. W. L.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538
FEB 13 1956

Hanson's Elegy To Koussevitzky Given Premiere

A new short work by Howard Hanson, "Elegy in the Memory of My Friend, Serge Koussevitzky," was given its premiere by the Boston Symphony Orchestra over the weekend. It was played by the orchestra, under the baton of Charles Munch, in Brooklyn Friday evening and at Carnegie Hall in New York the following afternoon.

The Hanson work is one of several commissioned for the BSO's 75th anniversary.

Of the 12-minute score, Francis D. Perkins of the Herald Tribune wrote that it is marked by "emotional sincerity and depth." He went on to say that "It was expression of personal feeling, but of more than that; it seemed to memorialize Dr. Koussevitzky not only as a friend but as a great artist and musical personality; to suggest what he contributed to his orchestra and to American musical life."

Copland Premiere, Revival Of Debussy Work in Boston

Boston.—When Aaron Copland was requested to compose for the 75th anniversary of the Boston Symphony, he responded by revising the abstract "Symphonic Ode" that he had been commissioned to write for the 50th anniversary of the orchestra in 1930-31.

The revised version was given its first performances, Charles Munch conducting, at the Symphony Hall concerts of Feb. 3 and 4, the composer in attendance and seemingly quite pleased. The "new" piece is a sort of Copland compendium it seems to me, although he stated that he wrote but a few new measures, and for the most part did not change "the over-all shade and character of the 'Ode' ". He reduced the orchestra somewhat, and effected certain modifications.

Almost Dehumanized

At any rate, the revised "Ode" impresses me as a large, economy-sized work with a lot of mechanistic rhythmic play, a fierce amount of wild dissonance and a sense of academic dryness, without the point, direct progress, or ascertainable style and shape of the best Copland. It seems ponderous and cold, for all the obvious writing skill; professorial, in a way rhetorical, and almost dehumanized.

This program began with two contrasting Mozart works, another step in the local observance of the composer's bicentennial. First came the Adagio and Fugue for strings, in C minor (K. 546), followed by four movements from the Serenade in B flat for 13 wind instruments (K. 361). Each was performed with loving care and superb clarity. The program ended with Brahms's E minor Symphony which, at the first concert, represented the best reading of the work Mr. Munch ever has accomplished here.

The week before (Jan. 27 and 28), Mr. Munch revived Debussy's "The Martyrdom of St. Sebastian", that lapidary but desiccated work which, up to a point, is Debussy's "Parsifal". The performance was quite good, especially in the choral work by the New England Conservatory Chorus, prepared by Lorna Cooke de Varon. Phyllis Curtin, soprano, had some difficulties with the uppermost reaches of her solo part, but at her best she was delicate and lustrous. The speaking part was nobly, dramatically voiced by that excellent actor, Arnold Moss. Florence Kopleff and Catherine Akos, contraltos, were meritorious. Mr. Munch's conducting of this repressed music was full of authority and devotion.

Elman Plays Mendelssohn

The remainder of the program was given to the Mendelssohn Violin Concerto in E minor, of whose solo part Mischa Elman gave an agreeable and highly competent, but somewhat uninteresting account.

The principal activity of the New England Opera Theater in Boston, this season, will have been a week's run, in alternating presentations, of "Cosi fan tutte" (Jan. 29, 31, Feb. 2 and 4), and "Don Giovanni" (Jan. 30, Feb. 1, 3 and 5), at the downtown Majestic Theater. These productions, staged, styled, conducted, and otherwise overseen by the artistic director, Boris Goldovsky, are, of course, the NEOT's contribution to the Mozart 200th anniversary.

"Cosi fan tutte" was new to the repertory, and it was admirably sung. The cast for the first performance was: David Lloyd, Ferrando; Mac Morgan, Guglielmo; Robert Gay, Don Alfonso; Jacqueline Bazinet, Fiordiligi; Nancy Trickey, Dorabella; and Naomi Farr (Boston debut), Despina. There were some changes at later performances. Mr. Goldovsky shortened the running time by cutting a good amount of recitative.

"Don Giovanni" likewise had admirable singers: Adele Addison, as Donna Anna; Kenneth Smith, in the title role; Marjorie McClung, as Donna Elvira; James Joyce, as Leporello; John McCollum, as Don Ottavio; Joan Moynagh, as Zerlina; and Paul Ukena, as Masetto. The part of the Commendatore was divided, the music of the living noble taken by Ernest Eames, that of the Statue, by McHenry Boatwright.

Tebaldi's Debut

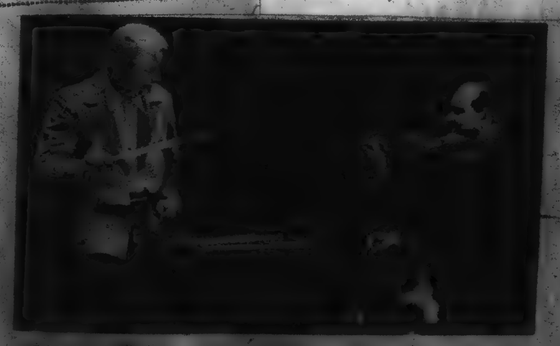
Renata Tebaldi made her Boston debut at a concert in the Boston University Celebrity Series at Symphony Hall, Feb. 1, and received the biggest, longest, and noisiest ovation I have heard here in years. All the music was of Italian origin, save airs by Handel and Mozart, and a Turina song, in translation. Singing to Miss Tebaldi must be as natural as breathing and walking, and so must be acting. Her voice, in timbre and management, took me back more than two decades to the late and very great Claudia Muzio.

The two weeks past have seen—or perhaps heard is the better verb—enjoyable performances by the duo-pianists Vronsky and Babin, at the fourth Boston Morning Musicale in the Hotel Statler Ballroom, Jan. 25, and the Robert Shaw Chorale, with orchestra, at Symphony Hall, in the Boston University Celebrity Series, Jan. 29. —Cyrus Durgin

MUSICAL COURIER
NEW YORK CITY
FEB 1956

Boston Symphony Orchestra, Jan. 11, E—Exciting, sparkling performances of Bartok's Music for Strings, Percussion and Celesta and Two Nocturnes ("Nuages" and "Fêtes") by Debussy highlighted an all-orchestral program under Ernest Ansermet. The Bartok work, full of intricate rhythmic patterns and highly demanding in the matter of range and effects for the individual instrumentalist, is truly a tour de force for both orchestra and conductor. Conductor Ansermet, obviously a specialist in this field, evoked a brilliant performance from his orchestral forces. The Debussy Nocturnes received a most subtle and at the same time meticulous reading. Performances of Mozart's Symphony in C Major ("Jupiter," K. 551), which opened the concert, and Ravel's "Bolero," which concluded the evening, were less convincing. However, in both instances the readings were marked by an almost unique orchestral precision, which is, of course, a trademark of the conductor. In the case of the "Bolero," this reviewer felt the performance lacked urgency and drive, qualities which are necessary to avoid the composition's inherent monotony. G. W.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071
FEB 12 1956



OISTRAKH, Russian violinist, right, making his first American recording with Boston Symphony Orchestra, as Charles Munch conducts.

MUSICAL AMERICA
NEW YORK, N. Y.
FEB 15 1956

Letters to the Editor

"Silent Pauses" — Malipiero and the United States

IN the year of grace 1919, in early May, a friend of mine (a member of the Flonzaley Quartet) informed me that on April 4, Henry Rabaud had directed, with the Boston Symphony, my "Pause del silenzio". Therefore, for the first time I arrived in America exactly five months after the end of the first world war. The reception was more than cordial; it was really hearty. In an article which Olin Downes wrote in March, 1948, he said:

"Music has gone that far since Malipiero astonished the modern music world with his orchestral work 'Pause del silenzio' produced about 30 years ago, a work which has virtually disappeared from the repertory, yet a work, one would say, which alone had prepared us for certain of the pages of the symphony heard last night."

SILENCE has made too long a pause. Music between 1914 and 1918, then when war was being waged—music could not raise her voice to cover war's cry, which imposes silence. Peace was, therefore, necessary for my timid craft to sail to a far away land quite unknown to me. Strange that today I cannot recall what the United States represented to me then, before I deluded myself that definitively I had, like a new Christopher Columbus, landed there.

In 1919 the Boston Orchestra had reached its 38th year of activities. From the fatidical 1919 I followed the evolution of the Boston Symphony which, by force of circumstances, followed the taste and the personality of its director. In 1920 Henry Rabaud had been succeeded by Pierre Monteux, who immediately wished to repeat the performance of the 'Pause del silenzio', evident sign that the musical world of austere Boston was not indifferent to it; and the following year another work of mine was produced.

In 1927, finally, Serge Koussevitzky remembered me with an entertaining but not very significant work, "La Cimarosiana." A few years previously Koussevitzky had directed in Paris my "Pause del silenzio," which had had among its interpreters Arturo Toscanini and Wilhelm Furtwangler—strange phenomenon indeed, possibly due to its name, which had swept them away from their customary rectilineal rails.

NOTWITHSTANDING my realization that in the vast American Republic it was somewhat difficult to emerge from the shade, I seemed to be firmly anchored between the two oceans and my illusions were justified by the fact that I continued to receive notices of performances and their programs which I have preserved to this day. I still possess those of the "Pause del silenzio" given in various parts of America by Leopold Stokowski, Frederick Stock, and others.

If all my symphonic works were being executed a little everywhere, it is only the "Pause del silenzio" and the "Ricercari" which satisfy me personally (I refer to symphonic works conceived before 1930).

In 1922 the Schola Cantorum of New York gave the first performance anywhere of my "San Francesco d'Assisi". Kurt Schindler, who conducted it, had been in Europe and asked me to give him the first performance in America. In those days, contemporary music still occupied a post of honor. As to my theater, it showed itself in America with "Sette Canzoni" in Philadelphia and at the Juilliard School of Music in New York with the "False Harlequin".

This hasty recapitulation must be taken for what it is worth: a drop of water pouring in the sea. Nevertheless Klemperer, Kleiber, Ormandy, without any personal acquaintanceship, included me in their programs, while Walter Damrosch, Stokowski, Ossip Gabrilowitsch, Bodanzky, and others sought to know me personally.

Between 1925 and 1935 I can say I lived in the United States because many American musicians came to see me in Asolo: Walter Kramer, Randall Thompson, Tillmann Merritt, Everett Helm, Leo Sowerby, Hans Kindler, Hugo Kortschak and, a short while before the war, Giani Carlo Menotti with Samuel Barber. I do not name those who came to study with me. As a matter of fact, I almost felt I was a citizen of the Republic of the Stars and Stripes, so great was my contact with the musical life beyond the Atlantic.

Every artist can follow the vagaries of his own life through his own works. Accordingly I consider the date of the First Symphony (1933) almost like a birth certificate, or a rebirth, if this could be said. I owe to Serge Koussevitzky all the merit of my resuscitation in Boston in October, 1934, with the First Symphony which he followed up in 1938 with the Second Symphony. However, the closer war was drawing near, the rarer were my appearances in America. Would I dare to add that the ascertaining of that fact alarmed me, not at all for egotistical personal advantages, but because it might mean another great war was in sight. Actually a long parenthesis was starting and silence caused by a tragic pause.

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War drew away friends who had seemed sincere and death carried away many others. For instance, a void never to be filled remained after the death of Mrs. Elizabeth Sprague Coolidge, incomparable friend of chamber music. Here in Europe her concerts were messages and expressions of a love and devotion to music and creation of fellowship among all nations. The memory of Elizabeth Coolidge remains, forever illuminating a past which can never return.

Contacts become rarer with America, which is now giving life to a school of her own composers. Unfortunately, in all the world inclusive of the United States, little by little contemporary music is in exile or only tolerated in homeopathic doses. Consequently, in all countries the various foreigners alive today find very little space at hand.

WE are no longer in 1918 today and I am no longer in the condition of the inexpert explorer. Today I know the musical power and energy of the United States and I can foresee that the school of composers of that deeply generous nation will develop as it deserves to.

Only one thing I would care to see is that a wreath of flowers should be deposited in my name on the graves of friends who have departed, and that also in my name there be handed a few bunches of forget-me-nots to some friends who spiritually have departed from me.

Perhaps my silence will have no more pauses.

G. Francesco Malipiero
Asolo, Italy

NEW YORK, N. Y.
HERALD TRIBUNE
FEB 21 1956

Music Critics Pick Martinu Work

Bohuslav Martinu's "Fantaisies Symphoniques," or Symphony No. 6, received the New York Critics' Circle orchestral award for 1955 at a meeting yesterday afternoon. The operatic award went to Sir William Walton's "Troilus and Cressida." No awards were made in the chamber music and choral categories.

The awards were made for works that had first New York performances during 1955. The "Fantaisies Symphoniques," one of the compositions commissioned by the Boston Symphony Orchestra to celebrate its seventy-fifth anniversary, was first played here by the Boston Symphony under Charles Munch at Carnegie Hall on Jan. 12, 1955. The Walton opera was first performed here by the New York City Opera Company at the City Center on Oct. 21. An American work, Walter Piston's Symphony No. 6, also commissioned by the Boston Symphony, was runner-up in the orchestral voting.

ELKHART, IND.
TRUTH
Circ. D. 19,908
FEB 17 1956

Can't 'See' Music Of Aaron Copland

Editor, The Truth:

Not to change the subject pertaining to the interesting "tax" arguments: I would like to hear of the reaction of some of Elkhart's fine musicians in regard to the (musical?) compositions of Aaron Copland, as, for instance, his symphonic ode, as rendered by the Boston Symphony orchestra over the radio.

I may be wrong, but to me the work sounded like horrible dissonances as heard on the inside of a huge boiler factory. (No fault of the orchestra, understand.)

I always thought true music strove to be a universal language, and should be understood and pleasing to the sensitive ear, transferring a definite message from composer to listener.

Now the only effect I felt was that of a demoniac cacaphony resulting from the discordant voices of wild demons held captive in Hades.

To me there was no "rhyme or reason" in any of the movements. If Copland's works are true music, then that of Bach, Mozart, and Beethoven must go by the board; and that of Schumann, Sibelius, and Chopin be relegated to the discard (to coin a word.)

Even those "silly little tunes" of Tschaikowsky and Grieg are preferable to those so-called ultra-modern ear-splitting concoctions, foisted on the unsuspecting public.

This, of course, is only my own valuation, and if there be any virtue in Copland's works, I would appreciate having it explained to me, and to others in like position, through Home Town Slants where all may see it; for perhaps my own musical education has been sadly neglected.

A GROPING INQUIRER.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
FEB 18 1956

Music Review

By TUCKER KEISER

The concert this week end by the Boston Symphony Orchestra is an exhilarating event. Pierre Monteux is on the podium; there is an exciting young violinist as soloist, David Abel; and the program is splendidly put together.

Isadore Freed's "Festival Overture" opens the proceedings in a cheerful vein. The work, though somewhat involved in its development, is bright and colorful, replete with appropriate brass flourishes.

Seldom has a Friday afternoon audience greeted a soloist so warmly as they did Abel for his compelling performance of the Brahms Violin Concerto.

It was indeed merited, for Mr. Abel's traversal of the score, under the sympathetic baton of Mr. Monteux, displayed remarkable understanding for one who has just turned 20. Needless to say, the soloist is an accomplished technician, but more important was the expansive line he maintained throughout, even in the vigorous finale, giving a spacious grandeur to the piece.

Special courage was required by Mr. Abel to perform the concerto so soon after Oistrakh's breath-taking performance of the same piece at the Pension Fund concert in December. In some ways Abel's reading was more moving than the Russian's, especially in its poetic thought, and from Monteux we certainly had the best Brahms in years.

The program also included a silken, luminous performance of D'Indy's "Istar Variations" and Strauss' Suite from "Der Rosenkavalier."

MILLERTON, N. Y.
NEWS-REPUBLICAN
Circ. W. 3,617
FEB 16 1956

Boston Symphony Orchestra To Tour Europe

The Boston Symphony Orchestra will tour Europe for five weeks during August and September, 1956, in cooperation with the International Exchange Program of the American National Theatre and Academy. This was announced by Robert W. Dowling, Chairman of the Board of A. N. T. A.

A subsidy from the International Exchange Program will help cover the cost of transportation of the orchestra's 104 men and instruments by air as well as help defray deficits to the orchestra from its concerts abroad. The International Exchange Program is the professional agency appointed by the State Department for the administration of the President's Fund for International Affairs to assist American performing artists to tour abroad.

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made to the orchestra and other funds are being solicited. The European tour of the Boston Symphony will take place under the direction of Charles Munch, its Music Director for the past seven years, at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, Mass., whose dates are July 2 to August 12.

Charles Munch has invited his friend and colleague, Pierre Monteux, once regular conductor of the Boston Symphony, to conduct some of the concerts abroad. The Boston Symphony Orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. According to present plans the only cities to be revisited are Paris and London: all other places on the proposed itinerary are cities where the orchestra has not previously played.

At the close of the European tour, about September 25, the Boston Symphony Orchestra will return immediately to open its 76th season in Boston on Friday, October 5, 1956, in Symphony Hall, with Mr. Munch beginning his eighth year as its Music Director.

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War drew away friends who had seemed sincere and death carried away many others. For instance, a void never to be filled remained after the death of Mrs. Elizabeth Sprague Coolidge, incomparable friend of chamber music. Here in Europe her concerts were messages and expressions of a love and devotion to music and creation of fellowship among all nations. The memory of Elizabeth Coolidge remains, forever illuminating a past which can never return.

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WE are no longer in 1918 today and I am no longer in the condition of the inexpert explorer. Today I know the musical power and energy of the United States and I can foresee that the school of composers of that deeply generous nation will develop as it deserves to.

Only one thing I would care to see is that a wreath of flowers should be deposited in my name on the graves of friends who have departed, and that also in my name there be handed a few bunches of forget-me-nots to some friends who spiritually have departed from me.

Perhaps my silence will have no more pauses.

G. Francesco Malipiero
Asolo, Italy

NEW YORK, N. Y.
HERALD TRIBUNE
FEB 21 1956

Music Critics Pick Martinu Work

Bohuslav Martinu's "Fantaisies Symphoniques," or Symphony No. 5, received the New York Critics' Circle orchestral award for 1955 at a meeting yesterday afternoon. The operatic award went to Sir William Walton's "Troilus and Cressida." No awards were made in the chamber music and choral categories.

The awards were made for works that had first New York performances during 1955. The "Fantaisies Symphoniques," one of the compositions commissioned by the Boston Symphony Orchestra to celebrate its seventy-fifth anniversary, was first played here by the Boston Symphony under Charles Munch at Carnegie Hall on Jan. 12, 1955. The Walton opera was first performed here by the New York City Opera Company at the City Center on Oct. 21. An American work, Walter Piston's Symphony No. 6, also commissioned by the Boston Symphony, was runner-up in the orchestral voting.

ELKHART, IND.
TRUTH
Circ. D. 19,908
FEB 17 1956

Can't 'See' Music Of Aaron Copland

Editor, The Truth:

Not to change the subject pertaining to the interesting "tax" arguments: I would like to hear of the reaction of some of Elkhart's fine musicians in regard to the (musical?) compositions of Aaron Copland, as, for instance, his symphonic ode, as rendered by the Boston Symphony orchestra over the radio.

I may be wrong, but to me the work sounded like horrible dissonances as heard on the inside of a huge boiler factory. (No fault of the orchestra, understand.)

I always thought true music strove to be a universal language, and should be understood and pleasing to the sensitive ear, transferring a definite message from composer to listener.

Now the only effect I felt was that of a demoniac cacophony resulting from the discordant voices of wild demons held captive in Hades.

To me there was no "rhyme or reason" in any of the movements. If Copland's works are true music, then that of Bach, Mozart, and Beethoven must go by the board; and that of Schumann, Sibelius, and Chopin be relegated to the discard (to coin a word.)

Even those "silly little tunes" of Tschaikowsky and Grieg are preferable to those so-called ultra-modern ear-splitting concoctions, foisted on the unsuspecting public.

This, of course, is only my own valuation, and if there be any virtue in Copland's works, I would appreciate having it explained to me, and to others in like position, through Home Town Slants where all may see it; for perhaps my own musical education has been sadly neglected.

A GROPING INQUIRER.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
FEB 18 1956

Music Review

By TUCKER KEISER

The concert this week end by the Boston Symphony Orchestra is an exhilarating event. Pierre Monteux is on the podium; there is an exciting young violinist as soloist, David Abel; and the program is splendidly put together.

Isadore Freed's "Festival Overture" opens the proceedings in a cheerful vein. The work, though somewhat involved in its development, is bright and colorful, replete with appropriate brass flourishes.

Seldom has a Friday afternoon audience greeted a soloist so warmly as they did Abel for his compelling performance of the Brahms Violin Concerto.

It was indeed merited, for Mr. Abel's traversal of the score, under the sympathetic baton of Mr. Monteux, displayed remarkable understanding for one who has just turned 20. Needless to say, the soloist is an accomplished technician, but more important was the expansive line he maintained throughout, even in the vigorous finale, giving a spacious grandeur to the piece.

Special courage was required by Mr. Abel to perform the concerto so soon after Oistrakh's breath-taking performance of the same piece at the Pension Fund concert in December. In some ways Abel's reading was more moving than the Russian's, especially in its poetic thought, and from Monteux we certainly had the best Brahms in years.

The program also included a silken, luminous performance of D'Indy's "Istar Variations" and Strauss' Suite from "Der Rosenkavalier."

MILWAUKEE, WIS.
NEWS-REPUBLICAN
Circ. W. 3,617
FEB 16 1956

Boston Symphony Orchestra To Tour Europe

The Boston Symphony Orchestra will tour Europe for five weeks during August and September, 1956, in cooperation with the International Exchange Program of the American National Theatre and Academy. This was announced by Robert W. Dowling, Chairman of the Board of A. N. T. A.

A subsidy from the International Exchange Program will help cover the cost of transportation of the orchestra's 104 men and instruments by air as well as help defray deficits to the orchestra from its concerts abroad. The International Exchange Program is the professional agency appointed by the State Department for the administration of the President's Fund for International Affairs to assist American performing artists to tour abroad.

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made to the orchestra and other funds are being solicited. The European tour of the Boston Symphony will take place under the direction of Charles Munch, its Music Director for the past seven years, at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, Mass., whose dates are July 2 to August 12.

Charles Munch has invited his friend and colleague, Pierre Monteux, once regular conductor of the Boston Symphony, to conduct some of the concerts abroad. The Boston Symphony Orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. According to present plans the only cities to be revisited are Paris and London; all other places on the proposed itinerary are cities where the orchestra has not previously played.

At the close of the European tour, about September 25, the Boston Symphony Orchestra will return immediately to open its 76th season in Boston on Friday, October 5, 1956, in Symphony Hall, with Mr. Munch beginning his eighth year as its Music Director.

CLEVELAND, OHIO
NEWS
Circ. D. 138,887
FEB 17 1956

Heifetz Thrills Again In New Victor Disks

BY ELMORE BACON

With Jascha Heifetz starring with the Cleveland Orchestra in extra concerts Thursday and Saturday of next week at Severance Hall I listened to his recent RCA Victor recording of Bruch and Wieniawski with unusual interest.

And while the Bruch work, the Second Concerto in D Minor, op. 44 is not the familiar No. 1, and lacks some of the latter's smooth, velvety melodic fascination, this work also has its moments. And Heifetz, as may be supposed, takes full advantage of them. He is the real master in all of its challenging features, especially in the final movement.

The Wieniawski D Minor Second Concerto, op. 22, was the one Heifetz played at his American debut a long time ago. He still puts into it all the fire of youth plus the mature understanding, relish and technical perfection.

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
FEB 18 1956
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He is obviously a young man of talent and of technical gifts. At present, however, his playing impresses one as being emotionally immature. Each note was carefully played, but care is not enough. There must also be controlled abandon; the heart must sing to the stars.

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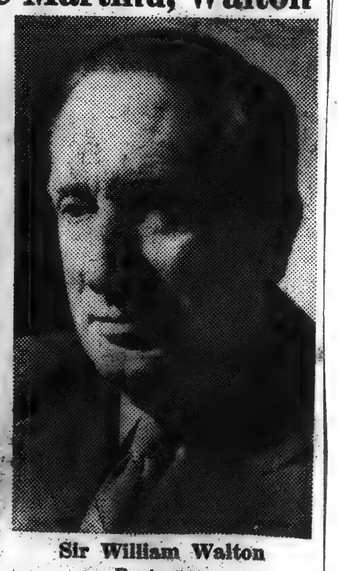
MUSICAL COURIER
NEW YORK CITY
FEB 1956

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
FEB 21 1956

Music Critics Cite Martinu, Walton

Bohuslav Martinu
Best orchestral work



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At Tanglewood, it would seem, the orchestra ought at least to break even, what with audiences of 10, 12, and 14 thousands the rule. Ticket sales alone were over $300,000, which might have been expected to cover all expenses and leave something over. But the orchestra also operates the Berkshire Music Center, which means faculty salaries and extra facilities. Tuition costs cover only a small fraction of the added expense. The summer deficit

Sunday Herald
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Independent Republican
Circ. 248,071
FEB 19 1956

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IVON

CLEVELAND, OHIO
NEWS
Circ. D. 138,887
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NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
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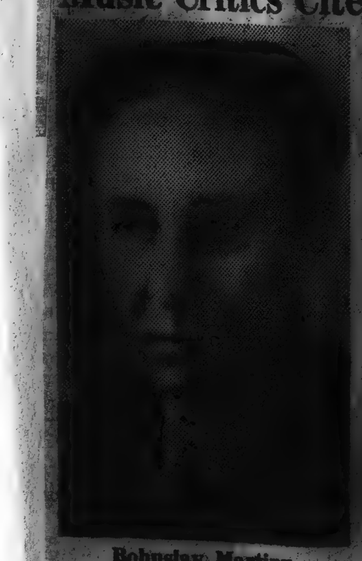

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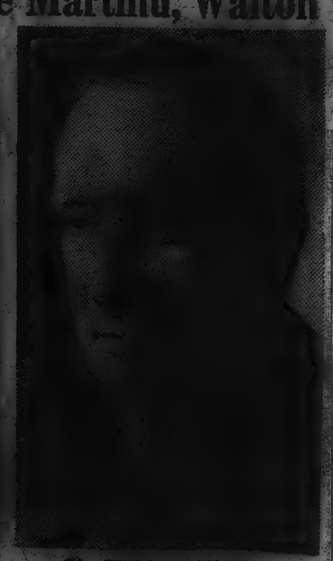

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MUSICAL COURIER
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LYON

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000
FEB 23 1956

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO MONTEUX PROGRAM: CUI BONO?

Pierre Monteux's vast knowledge and experience, catholicity of taste, dedicated musicianship and modesty and humor have all helped to make him one of the most venerated and respected of conductors. Because Mr. Monteux has been a past conductor of the Boston Symphony Orchestra and has been guest-conducting here and at Tanglewood for the past five years or so, local audiences have particular opportunity to acquaint themselves with the craft of his stick technique, his economy of gesture and the authority of his interpretations. By all odds, then, his guest appearances should mark one of the peaks of the symphony year here. Unhappily, this is not always the situation and last week-end's concert, consisting of Isidore Freed's "Festival Overture," Brahms' Violin Concerto with David Abel as soloist, D'Indy's "Istar" Variations and a Suite from R. Strauss' "Der Rosenkavalier," is a case in point.

Why? Mr. Monteux's apparent economy of imagination. Take the Brahms. It had been played here only two months ago by David Oistrakh at the Pension Fund Concert. The impact of that tremendous performance could not but be uppermost in the feeling of many in the audience last week-end. To place the burden of the solo part upon a twenty-year-old newcomer was only to compound the difficulty. This is not to denigrate young Mr. Abel. He plays with taste, even with a cool, silken elegance, and his technique is clean if not dazzling; add exceptional purity of tone and, save for one or two instances where nervousness set in, accuracy of intonation, and you have the ingredients of an artist. But these ingredients have not yet jelled, for this is an artist in the making, not one who has arrived. In general, Mr. Monteux should not have programmed the Brahms concerto at all at this time. Under these circumstances, he was particularly unwarranted in assigning it to someone who perhaps has years to wait before rendering it full justice.

And take the D'Indy and Strauss works. If there is any one commodity of which Boston Symphony audiences get a surfeit, it is French music. The least that a visiting conductor who wants to play something from the French literature might do is to provide some first-rate Gallic fare. But no, what de we get but the "Istar" Variations—one of the more saccharine, contrived pieces of bombast from a composer who even at his best represents an odd marriage of Wagnerian stuffiness and watered-down Franck. As for "Der Rosenkavalier" Suite, it turned out to be the same noisy arrangement that Mr. Monteux had already favored us with less than three years ago. At that time this reviewer said:

> "Suffice it to say that whatever other qualities the original opera score may possess, concisene: is not numbered among them, and the anonymous gent who assembled this particular Suite for the Boosey and Hawkes publishing people did very little to tighten things up. All told, it was one of those night-caps that the long program could just as easily have eschewed."

These same sentiments still obtain.

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593
FEB 23 1956

Musician Doriot Anthony Dwyer Woman Of The Week

Flutist In Symphony Is Wife Of Doctor

By MARGARET MOORE

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DORIOT A. DWYER

The Jewish Herald
PROVIDENCE, R. I.
Weekly
Circ. 11,979
FEB 24 1956

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After the intermission Mr. Munch will introduce to Providence the new Sixth Symphony by Walter Piston, composed for the 75th anniversary of the Boston Symphony Orchestra. The concert will conclude with Beethoven's Second Leonore Overture.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

Review

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For some time I have been puzzling out why music made under the direction of this 81-year-old maestro sounds so fresh even though there is nothing startling about his interpretations. Yesterday, both the Haydn and the Schubert, every note of which is completely familiar sounded amazingly vital and kept the listener's attention every measure of the way.

The reason, I think, can be summed up as relaxation with control. He does not drive the players, although obviously he has indicated at rehearsal just how he wants this phrase or that section to go precisely what his tempi will be, and the exact dynamic planes he expects.

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American (e)
BOSTON, Mass.
Independent
Circ. 185,401
FEB 24 1956

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Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
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Traveler (e)
BOSTON, Mass.
Independent Republican
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FEB 23 1956

New England Newsclip Agency, Inc.
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Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
FEB 25 1956

Daily Mail Call Letter

Hotel BEACONSFIELD

By GERALD A. BERLIN

BSO MONTEUX PROGRAM: CUI BONO?

Pierre Monteux's vast knowledge and experience, catholicity of taste, dedicated musicianship and modesty and humor have all helped to make him one of the most venerated and respected of conductors. Because Mr. Monteux has been a past conductor of the Boston Symphony Orchestra and has been guest-conducting here and at Tanglewood for the past five years or so, local audiences have particular opportunity to acquaint themselves with the craft of his stick technique, his economy of gesture and the authority of his interpretations. By all odds, then, his guest appearances should mark one of the peaks of the symphony year here. Unhappily, this is not always the situation and last week-end's concert, consisting of Isidore Freed's "Festival Overture," Brahms' Violin Concerto with David Abel as soloist, D'Indy's "Istar" Variations and a Suite from R. Strauss' "Der Rosenkavalier," is a case in point.

Why? Mr. Monteux's apparent economy of imagination. Take the Brahms. It had been played here only two months ago by David Oistrakh at the Pension Fund Concert. The impact of that tremendous performance could not but be uppermost in the feeling of many in the audience last week-end. To place the burden of the solo part upon a twenty-year-old newcomer was only to compound the difficulty. This is not to denigrate young Mr. Abel. He plays with taste, even with a cool, silken elegance, and his technique is clean if not dazzling; add exceptional purity of tone and, save for one or two instances where nervousness set in, accuracy of intonation, and you have the ingredients of an artist. But these ingredients have not yet jelled, for this is an artist in the making, not one who has arrived. In general, Mr. Monteux should not have programmed the Brahms concerto at all at this time. Under these circumstances, he was particularly unwarranted in assigning it to someone who perhaps has years to wait before rendering it full justice.

And take the D'Indy and Strauss works. If there is any one commodity of which Boston Symphony audiences get a surfeit, it is French music. The least that a visiting conductor who wants to play something from the French literature might do is to provide some first-rate Gallic fare. But no, what de we get but the "Istar" Variations—one of the more saccharine, contrived pieces of bombast from a composer who even at his best represents an odd marriage of Wagnerian stuffiness and watered-down Franck. As for "Der Rosenkavalier" Suite, it turned out to be the same noisy arrangement that Mr. Monteux had already favored us with less than three years ago. At that time this reviewer said:

"Suffice it to say that whatever other qualities the original opera score may possess, concisene is not numbered among them, and the anonymous gent who assembled this particular Suite for the Boosey and Hawkes publishing people did very little to tighten things up. All told, it was one of those night-caps that the long program could just as easily have eschewed."

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The Jewish Herald
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Weekly
Circ. 11,979
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American (e)
BOSTON, Mass.
Independent
Circ. 185,401
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FT. LAUDERDALE, FLA.
NEWS & SENTINEL
Circ. D. 27,535 - S. 24,406
FEB 26 1956

Boston Symphony Plays Debussy Compositions

The Boston Symphony Orchestra has made its diamond anniversary memorable with some masterpieces of recorded art on the RCA Victor label. Its newest to reach the record shops, Claude Debussy's "La Mer" and "Nocturnes" on LM-1939 is an achievement in artistry which the company can present with pride.

Pierre Monteux, whose special affinity for his compatriot has made him a Debussian interpreter without equal, leads this orchestra of top musicians to the very heart of the Debussy moods and expresses them with delicacy and conviction.

The recording, in new orthophonic high fidelity sound, was made in Boston with the Berkshire Festival Chorus chanting in the last movement of the Nocturnes. It is encased in an appropriately ornamented cover with liner notes about the sea by such authors as Herman Melville and Thomas Mann.

It is the sea with which Debussy is primarily concerned in these compositions, although two of the three Nocturnes deal with "Clouds" and "Festivals."

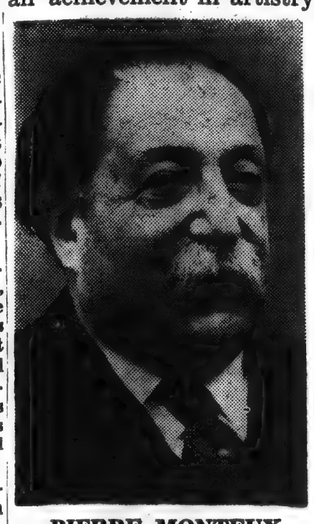
Its magnitude and mystery surge throughout the three phases of **"La Mer," "From Dawn to Noon at Sea," "Play of the Waves"** and **"Dialogue of the Wind and the Sea,"** to create in the listener an impression of timelessness and vastness. The vital interpretation accorded on the record accentuates the moods.

"La Mer," completed in 1905, is called structurally the composer's most ambitious work for orchestra. It also is described as one of the most difficult to analyze because it lacks those fixed points which define a symphony so that conformity with them or departure from them can be noted.

The composer, who spent his 56 years of life in France, was an individualist of the first order and had to write his own kind of music. He became the master of impressionism in his effort to convey mood rather than form, and has never been surpassed, if ever equalled, in this respect.

The Nocturnes include two very well known ones, "Clouds" and "Festivals," plus the third in the series, "Sirens," in which the mystery of the sea again comes to mind. Members of the Berkshire Festival Chorus are heard in this Nocturne, whose song is a wordless chant of eight mezzo-soprano voices. The vocalists were rehearsed and prepared under the direction of Iva Dee Hiatt in association with Hugh Ross.

The composer's own description says: "The sea and its innumerable rhythms; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; they laugh, and the song passes on."



PIERRE MONTEUX
. . . Debussy interpreter

Berenice Parker

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559
FEB 25 1956

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Pierre Monteux conducting, gave the 16th program of the 75th season in Symphony Hall yesterday afternoon. The program:
Symphony No 94 in G "Surprise," Haydn
Symphony No 2, Op. 35.....Creston
Symphony in C, No 7.....Schubert

By RUDOLPH ELIE

This has been a season of much-repeated music.

Yesterday's concert, for example, pleasant and even notable as it was, offered two works given by Mr. Monteux himself within three years. In last week's concert he did the Strauss again after only three years as well the Brahms' D major Concerto, which had not only been done here in '53, '54 and '55 but once before in this very season.

Looking back over the programs of the preceding 15 concerts turns up much the same pattern. Work after work has appeared for a new hearing within two and three years, not works especially needing a second performance to help establish their quality, but pieces like Schumann's Second Symphony, Beethoven's Leonore Overture, the Tchaikovsky Fourth and so on. It is not as if radio were silent on these things: all may be heard on what amounts to a daily basis and all, no doubt, are part of the basic record library of everyone.

And Next Week

And next week what? "Romeo and Juliet," given here only last season! This is a situation that is open, it seems to me, to some criticism. Surely, with the fantastic range of the orchestral repertoire, there is little need to repeat the standard classics in such a short order, and a good deal more thought might be given to it for the benefit of all concerned.

Repeated from 1953 was Paul Creston's Second Symphony, a quite unpretentious work in two extended movements suggesting, in the composer's words, "an apotheosis of the two foundations of all music: song and dance." It is, too, the first movement being of a warm lyric character, never aggressively dissonant. On the contrary, in its middle section suggests some of the elegiac lyricism of Rachmaninoff. There are some exceedingly pleasant sounds in the movement as the composer reinforces some of the lines with the piano, and it is all harmless enough. The two ensuing sections, joined as one, are of somewhat sterner stuff so far as the ear is concerned but still anything but difficult. The movement is rhythmically interesting and varied, the atmosphere gay and colorful. It went well with the audience, too.

Ten years is just about the right interval for the hearing of Haydn's Surprise symphony, which fortunately replaced the originally programmed No. 88. In the years the listener forgets just how bright and fresh this ingenious and witty work is and the experience is a delightful one. Mr. Monteux gave it a straightforward reading, letting the music speak for itself and this it does with the greatest charm. His approach to the Schubert was similarly uncluttered, yet there was a spaciousness and liftiness about it that was very winning. Some overly enthusiastic instrumental attacks slightly marred the finale and there were a couple of un-Bostonian errors in the course of the afternoon, but these are small matters indeed. It was a good concert, but surely Mr. Monteux must have other things up his ample sleeves than these thrice familiar things.

Mr. Munch returns next week doing the aforementioned "Romeo and Juliet" Overture and, with Eugene Istomin, the Beethoven Fourth Piano Concerto. It will be an occasion to welcome back the striking Brazilian composer Villa-Lobos, however, who will bring out his Symphony No. 11.

TOLEDO, OHIO
BLADE
Circ. D. 190,612 - S. 166,660
FEB 26 1956

Copland 'Ode' Given New York Premiere

A "Symphonic Ode" by Aaron Copland, celebrating the 75th anniversary of the Boston Symphony Orchestra, had a first New York performance in Carnegie Hall recently, conducted by Charles Muench. It was composed originally on commission of the Boston orchestra and the Koussevitzky Music Foundation and dedicated to the memories of Serge and Natalie Koussevitzky. The score was revised a year ago, from the original of 1928-29, intended for the 50th anniversary season of the orchestra. Mr. Koussevitzky first conducted the original Feb. 19, 1932.

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BOSTON, Mass.
Independent
Circ. 122,000
FEB 25 1956

Christian Science Monitor (e)
BOSTON, Mass.
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FEB 25 1956

Monteux Conducts Three Symphonies

Works by Haydn, Creston, Schubert Heard

By Harold Rogers

As if personally assuming the role of harbinger of spring, Pierre Monteux scheduled three sunny symphonies for the concerts this weekend, and it's doubtful if a single Boston Symphony subscriber could be found who thought he was pushing the season. It was a clear day yesterday, both inside and outside Symphony Hall.

Mr. Monteux happily chose three admirable symphonies with which to conclude his guest appearances this season. He opened with Haydn's "Surprise" Symphony in G major, No. 94, which, in every movement, has either a chuckle or a twinkle.

He continued with Paul Creston's Symphony No. 2, a favorite of his. He has justifiably championed it. He conducted it in Boston three years ago, and continued to play it in cities across the United States when the Boston Symphony was on its first transcontinental tour.

I welcomed hearing it again to see if my impressions of it had remained constant during this three-year interval, and they have. Mr. Creston has turned out a virile score, intelligently and inventively assembled. The first of the two movements is expressive of song, the second of dance, and in both the quality of his inspiration is high. His music is appealing for its vigorous sound and its emotional content.

The lyrical and lovely melody in the song movement was evocatively stated by Doriot Anthony Dwyer's flute and by Ralph Gomberg's oboe. The dance is a dithyramb of syncopations.

And Schubert's "Great" C major, No. 7—a symphony for all out doors! It extends itself to the horizon under an azure sky without a tragic note to cloud the day. Again one marveled, as one always does, at the simplicity of the melodies, the logic of the form. Only a genius like Schubert could spin such an extraordinarily long symphony out of such lyrical materials and yet engage his listeners' devoted attention.

Mr. Monteux apparently let the "Great" C major sing itself from first to last, as he did with the Haydn and the Creston. As nearly everybody knows by now, his effortless conducting is completely deceptive. It is not his neat baton technique that does the work. It is what he knows about music.

Next week Heitor Villa-Lobos, Brazil's leading composer, will come to Boston to conduct the première of the Symphony No. 11, commissioned by the Boston Symphony for its 75th year. Charles Munch will open with Tchaikovsky's "Romeo and Juliet" and will close with Beethoven's Fourth Piano Concerto, with Eugene Istomin at the keyboard.

...PHONY ORCHESTRA
...ays Creston Music

...gave 16th ...atur- Hall.

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If at the ...

says yo... Friday Hall.

This ... the mo... Hayden ... the "Su... Sympho... most p... sounded ... sonority. Schubert ... values o... able, esp... bers of ... This resu... of sonor... ments too... and other... major ha...

Mr. Mo... that impe... which is ... productive... wise had ... firmly at ... last week, ... gance in t... fine delica... with the lo... with true ... personal r... is that cut ... repeated po... repeat mar... never by a... cordingly S... repeat mar... rightly, and ... taken righ... then-the-first...

Heavenly ... Heaven, whe... not press, bu... with such b... cretion is adn...

Next week ... be back, and ... kovsky's "Ron... the G major ... Beethoven, w... as soloist. By ... Munch, Heito... conduct the fi... his own Symp... posed for the 75th Anniversary of the Boston Symphony.

...shire Gazette (e)
HAMPTON, Mass.
Independent
Circ. 12,...

...y Standard-Times
BEDFORD, Mass.
Independent
Circ. 50,234

...unday Post
...STON, Mass.
...ndent Democrat
...rc. 230,990

POUGHKEEPSIE, N. Y.
NEW YORKER
Circ. D. 25,388 - S. 25,685

LUBBOCK, TEX.
Avalanche-Journal
D.
FEB 26 1956

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Conductors Listed

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Four new works have been composed for the 75th anniversary of the orchestra and will be performed for the first time in the course of the present season.

To be introduced at Tanglewood they are by Copland, Piston, Hanson and Villa-Lobos.

The Yale Glee Club is slated to ... Martinu's "Field Mass."

LOS ANGELES CALIF.
EXAMINER
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FT. LAUDERDALE, FLA
NEWS & SENTINEL
Circ. D. 27,535 - S. 24,406

FEB 26 1956

Boston Sympho[illegible] Debussy Compos[illegible]

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The recording, in new orthophonic high fidelity sound, was made in Boston with the Berkshire Festival Chorus chanting in the last movement of the Nocturnes. It is encased in an appropriately ornamented cover with liner notes about the sea by such authors as Herman Melville and Thomas Mann.

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Its magnitude and mystery surge throughout the three phases of **"La Mer," "From Dawn to Noon at Sea," "Play of the Waves"** and **"Dialogue of the Wind and the Sea,"** to create in the listener an impression of timelessness and vastness. The vital interpretation accorded on the record accentuates the moods.

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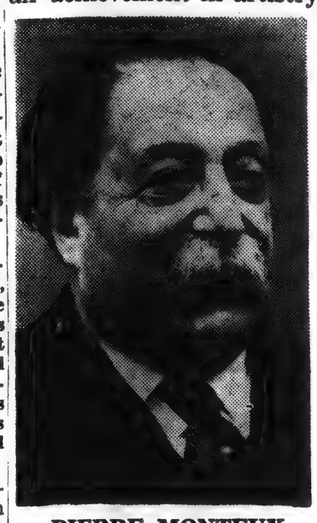
The composer's own description says: "The sea and its innumerable rhythms; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; they laugh, and the song passes on."



PIERRE MONTEUX
. . . Debussy interpreter

Berenice Parker

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

FEB 25 1956

MUSIC

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Looking back over the programs of the preceding 15 concerts turns up much the same pattern. Work after work has appeared for a new hearing within two and three years, not works especially needing a second performance to help establish their quality, but pieces like Schumann's Second Symphony, Beethoven's Leonore Overture, the Tchaikovsky Fourth and so on. It is not as if radio were silent on these things: all may be heard on what amounts to a daily basis and all, no doubt, are part of the basic record library of everyone.

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Repeated from 1953 was Paul Creston's Second Symphony, a quite unpretentious work in two extended movements suggesting, in the composer's words, "an apotheosis of the two foundations of all music: song and dance." It is, too, the first movement being of a warm lyric character, never aggressively dissonant. On the contrary, in its middle section suggests some of the elegiac lyricism of Rachmaninoff. There are some exceedingly pleasant sounds in the movement as the composer reinforces some of the lines with the piano, and it is all harmless enough. The two ensuing sections, joined as one, are of somewhat sterner stuff so far as the ear is concerned but still anything but difficult. The movement is rhythmically interesting and varied, the atmosphere gay and colorful. It went well with the audience, too.

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TOLEDO, OHIO
BLADE
Circ. D. 190,612 - S. 166,660

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HONY ORCHESTRA

Monteux Plays Creston Music

The Boston Symphony Orchestra gave yesterday the first concert of the 16th program of the Friday afternoon-Saturday evening series, at Symphony Hall. Pierre Monteux, as guest conductor, presented "Surprise" Symphony, Haydn; Symphony No. 2, Paul Creston; Symphony in C major, No. 7, Schubert.

By CYRUS DURGIN

The Boston Symphony program this week could be characterized by paraphrasing the jingle about a bride's apparel; something old, and something fairly new, many things borrowed, but nothing blue. Haydn was old, and so was the Schubert Symphony of what Robert Schumann claimed was "Heavenly length." The rest of the paraphrase applies to the Second Symphony of Paul Creston.

Upon the two other occasions when this work was played by the Boston Symphony (1945 and 1953) it seems to have been fairly buried under other items more newsworthy at the time. Still less than 15 years old, this large work is fairly new. In aspects of its style it represents borrowings from numerous other composers all the way from the French Impressionists down to Roy Harris, Hindemith and Rachmaninoff. But even in the jazz-manner finale, there is nothing of the blues in harmony or tunes. That is one portion of modern popular music from which Creston did not borrow for his Second Symphony.

Yet for all its eclectic nature, the work is far from negligible or uninteresting. The formal layout of Introduction and Song, Interlude and Dance, make a novel two-movements architectural scheme. The four basic themes, introduced at the outset, and which provide the material for the whole Symphony, are not exceptional in themselves, but the way they are brought in and utilized is distinctive.

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If, at the end, you feel the interior substance of the music has not been worth quite so much time and absorption, you likely are quite right, but at the same time you have had fun. Nothing wrong with that. There's no law that says you have to cerebrate every Friday afternoon at Symphony Hall.

This chronicler was more in the mood for Creston than for Hayden or Schubert. All the same, the "Surprise" and the C major Symphonies went superbly, for the most part, and the orchestra sounded with its finest string sonority. There were places in the Schubert when the exact time values of eighth notes were variable, especially among the members of the woodwind sections. This resulted in tiny little clashes of sonorities when some instruments took the notes a hair longer and others clipped them short. No major harm done, however.

Mr. Monteux, conducting with that imperturbable mastery of his, which is both so fascinating and productive of wonderment, otherwise had the Boston Symphony firmly at the end of his stick. As last week, there was great elegance in the playing, and superfine delicacy of shadings. He dealt with the long Schubert Symphony with true logic: he followed his personal rule about cuts, which is that cuts may be made when repeated portions are indicated by repeat marks in the score, but never by arbitrary excision. Accordingly Schubert's conventional repeat marks were ignored, and rightly, and even the scherzo was taken right-through-once, and-then-the-first-section-repeated.

Heavenly length is all right in Heaven, where time probably does not press, but in this world, even with such beautiful melody, discretion is admired.

Next week Charles Munch will be back, and will conduct Tchaikovsky's "Romeo and Juliet" and the G major Piano Concerto of Beethoven, with Eugene Istomin as soloist. By invitation of Mr. Munch, Heitor Villa-Lobos will conduct the first performance of his own Symphony No. 11, composed for the 75th Anniversary of the Boston Symphony.

LOS ANGELES CALIF.
EXAMINER

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,[illegible]

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,234

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,990

POUGHKEEPSIE, N. Y.
NEW YORKER
Circ. D. 25,388 - S. 25,685

LUBBOCK, TEX.
Avalanche-Journal
D.

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Munch will give two all-Wagner programs, including the first act of "The Valkyrie" and the final scenes of "The Meistercingers." The music of Mozart will be especially honored in the "Bach-Mozart" concerts in this, the anniversary year of Mozart's birth. Choral works will include Bach's Passion According to St. John, Martinu's "Field Mass," which will be performed by the visiting Yale Glee Club; the other choral works being performed by the Festival Chorus prepared by the director, Hugh Ross.

Soloists will consist of Rudolph Serkin, Zino Francescatti, Margaret Harshaw, Albert Da Costa, Adele Addison, James Pease, Donald Gramm, David Lloyd, Margaret Willauer and others. Boris Goldovsky, Pierre Luboschutz and Genia Nemenoff will present a program of piano concerti by Mozart.

The Berkshire Music Center, the summer school maintained by this orchestra at Tanglewood, will have its 14th season July 2-Aug. 12, under the direction of Charles Munch. Inquiries and renewals should be addressed to the Festival Office at Symphony Hall in Boston.

FT. LAUDERDALE, FLA.
NEWS & SENTINEL
Circ. D. 27,535 - S. 24,406
FEB 26 1956

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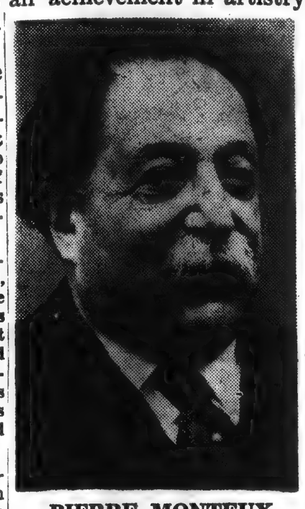

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TOLEDO, OHIO
BLADE
Circ. D. 190,612 - S. 166,660
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Herald (m)
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Independent Republican
Circ. 130,559
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Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
FEB 25 1956

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
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Mr. Mon... that impert... which is b... productive ... wise had t... firmly at th... last week, ... gance in th... fine delicacy ... with the lon... with true lo... personal rul... is that cuts ... repeated port... repeat marks ... never by arb... cordingly Sch... repeat marks ... rightly, and ev... taken right-t... then-the-first-se...

Heavenly len... Heaven, where ... not press, but i... with such beau... cretion is admir...

Next week Ch... be back, and wi... kovsky's "Romeo ... the G major Pi... Beethoven, with ... as soloist. By i... Munch, Heitor V... conduct the first ... his own Symphon... ...posed for the 75th Anniversary of the Boston Symphony.

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Soloists will consist of Rudolph Serkin, Zino Francescatti, Margaret Harshaw, Albert Da Costa, Adele Addison, James Pease, Donald Gramm, David Lloyd, Margaret Willauer and others. Boris Goldovsky, Pierre Luboschutz and Genia Nemenoff will present a program of piano concerti by Mozart.

The Berkshire Music Center, the summer school maintained by this orchestra at Tanglewood, will have its 14th season July 2-Aug. 12, under the direction of Charles Munch. Inquiries and renewals should be addressed to the Festival Office at Symphony Hall in Boston.

LOS ANGELES CALIF.
EXAMINER
FEB 26 1956

Edinburgh Festival to Mark 10th Year

SEVEN symphony orchestras and programs of drama, ballet, opera and chamber music will be featured at the Edinburgh Festival, scheduled for August 19 through September 8, the British Travel Association has announced.

The Scottish capital, sometimes called "the festival city of the world," will celebrate the 10th anniversary of its great music and drama fete. Artists from at least six countries, including the United States, will take part.

Some highlights of the three-week event include five successive concerts by the Boston Symphony, the Ram Gopal Indian Ballet, the Stratford Ontario Festival Company from Canada and the Piccolo Teatro of Italy.

The Boston Symphony will alternately play under the direction of Charles Munch, permanent conductor, and Pierre Monteux, its former maestro. To mark its 75th anniversary and the fifth anniversary of the death of Serge Koussevitsky, the orchestra has commissioned several new works from distinguished composers.

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On the drama side of the festival, Canada will be represented by the Stratford Ontario Festival Company presenting Shakespeare's Henry IV.

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Tanglewood Plans Anniversary Tribute

Completion of the 75th anniversary season of the Boston Symphony orchestra will be marked at the 1956 Berkshire Festival at Tanglewood in Lenox, Mass., from July 4 to Aug. 12. The orchestra will be under the direction of Charles Munch.

The Berkshire Festival will consist of six weekends of concerts on Friday and Saturday nights and Sunday afternoons. In addition, there will be a series of six concerts by chamber music groups on Wednesday nights in the theater, in this period.

Mr. Munch will direct the majority of the Festival concerts, the guest conductors to be Pierre Monteux, Eleazer de Carvalho, Lukas Foss, Richard Burgin and Leonard Bernstein.

Four new works which have been composed for the 75th anniversary of the orchestra and first performed in the course of the present season, will be introduced at Tanglewood. They are by Copland, Piston, Hanson and Villa-Lobos.

Mr. Munch will present two all-Wagner programs including the first act of "The Valkyrie" and the final scene of "The Mastersingers."

Zino Francescatti, Margaret Harshaw, Albert Da Costa, Adele Addison, James Pease, Donald Gramm, David Lloyd, Margaret Willauer, Boris Goldovsky, and Luboschutz and Nemenoff.

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FT. LAUDERDALE, FLA.
NEWS & SENTINEL
Circ. D. 27,535 - S. 24,406
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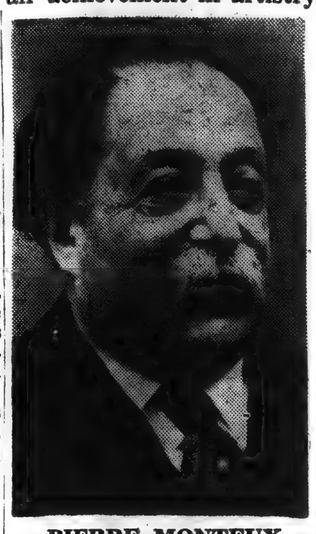

PIERRE MONTEUX
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BOSTON, Mass.
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FEB 25 1956

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Looking back over the programs of the preceding 15 concerts turns up much the same pattern. Work after work has appeared for a new hearing within two and three years, not works especially needing a second performance to help establish their quality, but pieces like Schumann's Second Symphony, Beethoven's Leonore Overture, the Tchaikovsky Fourth and so on. It is not as if radio were silent on these things: all may be heard on what amounts to a daily basis and all, no doubt, are part of the basic record library of everyone.

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Ten years is just about the right interval for the hearing of Haydn's Surprise symphony, which fortunately replaced the originally programmed No. 88. In the years the listener forgets just how bright and fresh this ingenious and witty work is and the experience is a delightful one. Mr. Monteux gave it a straightforward reading, letting the music speak for itself and this it does with the greatest charm. His approach to the Schubert was similarly uncluttered, yet there was a spaciousness and liftiness about it that was very winning. Some overly enthusiastic instrumental attacks slightly marred the finale and there were a couple of un-Bostonian errors in the course of the afternoon, but these are small matters indeed. It was a good concert, but surely Mr. Monteux must have other things up his ample sleeves than these thrice familiar things.

Mr. Munch returns next week doing the aforementioned "Romeo and Juliet" Overture and, with Eugene Istomin, the Beethoven Fourth Piano Concerto. It will be an occasion to welcome back the striking Brazilian composer Villa-Lobos, however, who will bring out his Symphony No. 11.

TOLEDO, OHIO
BLADE
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Circ. 122,000
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Monteux Conducts T... HONY ORCHESTRA ...ays Creston Music

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Upon the two other occasions when this work was played by the Boston Symphony (1945 and 1953) it seems to have been fairly buried under other items more newsworthy at the time. Still less than 15 years old, this large work is fairly new. In aspects of its style it represents borrowings from numerous other composers all the way from the French Impressionists down to Roy Harris, Hindemith and Rachmaninoff. But even in the jazz-manner finale, there is nothing of the blues in harmony or tunes. That is one portion of modern popular music from which Creston did not borrow for his Second Symphony.

Yet for all its eclectic nature, the work is far from negligible or uninteresting. The formal layout of Introduction and Song, Interlude and Dance, make a novel two-movements architectural scheme. The four basic themes, introduced at the outset, and which provide the material for the whole Symphony, are not exceptional in themselves, but the way they are brought in and utilized is distinctive.

Creston's Symphony, I suppose, is another proof of that fact that if you have charm and vivacity you don't necessarily have to be original to make friends and influence people. Charm and vivacity are plentiful here, and the sum total of effect is an agreeable half-hour or so. The music has motion, it is never glum or chunky or sodden, and its orchestration makes a bright-colored fa...

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He continued with Paul Creston's Symphony No. 2, a favorite of his. He has justifiably championed it. He conducted it in Boston three years ago, and continued to play it in cities across the United States when the Boston Symphony was on its first transcontinental tour.

I welcomed hearing it again to see if my impressions of it remained constant during the three-year interval, as they have. Mr. Creston has turned out a virile score, intelligently and inventively assembled. The first of the two movements, expressive of song, the other of dance, and in both the quality of his inspiration is high. His music is appealing, sonorous sound and it is content.

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SOUTH ROAD 3½ MILES
WHITE
14 FT. ...
RUNABOUT
18 FT. O...
THOMPSON
15 FT. O...
18 FT. O...
21 FT. IN...
CRUISERS
TROJAN
15 FT. O...
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LYMAN

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EXAMINER
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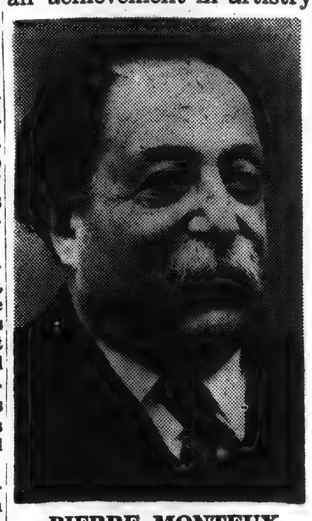

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Works by Haydn, Creston, Schubert Characterize Concert

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The Royal Philharmonic will [illegible] under the direction [illegible] Beecham, dove[illegible] British Conductor. Other orchestras [illegible] are: Vienna Hofmusikkapelle, London Mozart Players, Scottish National Orchestra, B. B. C. Scottish Orchestra, National Youth Orchestra of Great Britain.

Four productions will be given by the Hamburg State Opera, including Mozart's Die Zauberflote and Strawinsky's Oedipus and Mavra.

On the drama side of the festival, Canada will be represented by the Stratford Ontario Festival Company presenting Shakespeare's Henry IV.

FEB 26 1956

Concerts Set For Tanglewood

Munch to Conduct Boston Symphony

Special to The Standard-Times

BOSTON, Feb. 25—The Boston Symphony Orchestra under the direction of Charles Munch will give the 1956 Berkshire Festival at Tanglewood in Lenox from July 4 to Aug. 12.

The festival, together with the trip to Europe which is to follow, will complete the 75th anniversary season of the Boston orchestra. The Berkshire Festival will consist of six weekends of concerts on Friday and Saturday evenings and Sunday afternoons following the plan of last year, when two weekends of "Bach-Mozart" concerts in the Theater-Concert Hall were followed by four weekends in the Shed.

[illegible] Copland, Piston, Hanson and Villa-Lobos. Mr. Munch will give two all-Wagner programs, including the first act of "The Valkyrie" and the final scene of "The Mastersingers." The music of Mozart will be especially honored in the "Bach-Mozart" concerts in this, the anniversary year of Mozart's birth. Choral works will include Bach's Passion According to Saint John, Martinu's "Field Mass," which will be performed by the visiting Yale Glee Club—the other choral works being performed by the Festival Chorus prepared by its director, Hugh Ross.

Soloists will consist of Rudolf Serkin, Zino Francescatti, Margaret Harshaw, Albert Da Costa, Adele Addison, James Pease, Donald Gramm, David Lloyd, Margaret Willauer and others. Boris Goldovsky, Pierre Luboshutz and Genia Nemenoff will present a program of piano concertos by Mozart.

FT. LAUDERDALE, FLA.
NEWS & SENTINEL
Circ. D. 27,535 - S. 24,406

FEB 26 1956

Boston Symphony Plays Debussy Compositions

The Boston Symphony Orchestra has made its diamond anniversary memorable with some masterpieces of recorded art on the RCA Victor label. Its newest to reach the record shops, Claude Debussy's "La Mer" and "Nocturnes" on LM-1939 is an achievement in artistry which the company can present with pride.

Pierre Monteux, whose special affinity for his compatriot has made him a Debussian interpreter without equal, leads this orchestra of top musicians to the very heart of the Debussy moods and expresses them with delicacy and conviction.

The recording, in new orthophonic high fidelity sound, was made in Boston with the Berkshire Festival Chorus chanting in the last movement of the Nocturnes. It is encased in an appropriately ornamented cover with liner notes about the sea by such authors as Herman Melville and Thomas Mann.

It is the sea with which Debussy is primarily concerned in these compositions, although two of the three Nocturnes deal with "Clouds" and "Festivals."

Its magnitude and mystery surge throughout the three phases of **"La Mer," "From Dawn to Noon at Sea," "Play of the Waves"** and **"Dialogue of the Wind and the Sea,"** to create in the listener an impression of timelessness and vastness. The vital interpretation accorded on the record accentuates the moods.

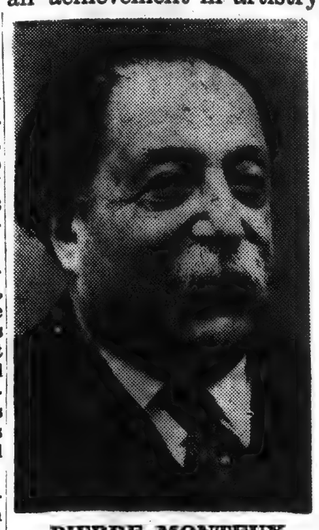
"La Mer," completed in 1905, is called structurally the composer's most ambitious work for orchestra. It also is described as one of the most difficult to analyze because it lacks those fixed points which define a symphony so that conformity with them or departure from them can be noted.

The composer, who spent his 56 years of life in France, was an individualist of the first order and had to write his own kind of music. He became the master of impressionism in his effort to convey mood rather than form, and has never been surpassed, if ever equalled, in this respect.

The Nocturnes include two very well known ones, "Clouds" and "Festivals," plus the third in the series, "Sirens," in which the mystery of the sea again comes to mind. Members of the Berkshire Festival Chorus are heard in this Nocturne, whose song is a wordless chant of eight mezzo-soprano voices. The vocalists were rehearsed and prepared under the direction of Iva Dee Hiatt in association with Hugh Ross.

The composer's own description says: "The sea and its innumerable rhythms; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; they laugh, and the song passes on."

Berenice Parker



PIERRE MONTEUX
. . . Debussy interpreter

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

FEB 25 1956

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Pierre Monteux conducting, gave the 16th program of the 75th season in Symphony Hall yesterday afternoon. The program:

Symphony No 94 in G "Surprise." Haydn
Symphony No 2, Op. 35.....Creston
Symphony in C, No 7.....Schubert

By RUDOLPH ELIE

This has been a season of much-repeated music.

Yesterday's concert, for example, pleasant and even notable as it was, offered two works given by Mr. Monteux himself within three years. In last week's concert he did the Strauss again after only three years as well the Brahms' D major Concerto, which had not only been done here in '53, '54 and '55 but once before in this very season.

Looking back over the programs of the preceding 15 concerts turns up much the same pattern. Work after work has appeared for a new hearing within two and three years, not works especially needing a second performance to help establish their quality, but pieces like Schumann's Second Symphony, Beethoven's Leonore Overture, the Tchaikovsky Fourth and so on. It is not as if radio were silent on these things: all may be heard on what amounts to a daily basis and all, no doubt, are part of the basic record library of everyone.

And Next Week

And next week what? "Romeo and Juliet," given here only last season! This is a situation that is open, it seems to me, to some criticism. Surely, with the fantastic range of the orchestral repertoire, there is little need to repeat the standard classics in such a short order, and a good deal more thought might be given to it for the benefit of all concerned.

Repeated from 1953 was Paul Creston's Second Symphony, a quite unpretentious work in two extended movements suggesting, in the composer's words, "an apotheosis of the two foundations of all music: song and dance." It is, too, the first movement being of a warm lyric character, never aggressively dissonant. On the contrary, in its middle section suggests some of the elegiac lyricism of Rachmaninoff. There are some exceedingly pleasant sounds in the movement as the composer reinforces some of the lines with the piano, and it is all harmless enough. The two ensuing sections, joined as one, are of somewhat sterner stuff so far as the ear is concerned but still anything but difficult. The movement is rhythmically interesting and varied, the atmosphere gay and colorful. It went well with the audience, too.

Ten years is just about the right interval for the hearing of Haydn's Surprise symphony, which fortunately replaced the originally programmed No. 88. In the years the listener forgets just how bright and fresh this ingenious and witty work is and the experience is a delightful one. Mr. Monteux gave it a straightforward reading, letting the music speak for itself and this it does with the greatest charm. His approach to the Schubert was similarly uncluttered, yet there was a spaciousness and liftiness about it that was very winning. Some overly enthusiastic instrumental attacks slightly marred the finale and there were a couple of un-Bostonian errors in the course of the afternoon, but these are small matters indeed. It was a good concert, but surely Mr. Monteux must have other things up his ample sleeves than these thrice familiar things.

Mr. Munch returns next week doing the aforementioned "Romeo and Juliet" Overture and, with Eugene Istomin, the Beethoven Fourth Piano Concerto. It will be an occasion to welcome back the striking Brazilian composer Villa-Lobos, however, who will bring out his Symphony No. 11,

TOLEDO, OHIO
BLADE
Circ. D. 190,612 - S. 166,660

FEB 26 1956

Copland 'Ode' Given New York Premiere

A "Symphonic Ode" by Aaron Copland, celebrating the 75th anniversary of the Boston Symphony Orchestra, had a first New York performance in Carnegie Hall recently, conducted by Charles Muench. It was composed originally on commission of the Boston orchestra and the Koussevitzky Music Foundation and dedicated to the memories of Serge and Natalie Koussevitzky. The score was revised a year ago, from the original of 1928-29, intended for the 50th anniversary season of the orchestra. Mr. Koussevitzky first conducted the original Feb. 19, 1932.

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

FEB 25 1956

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

FEB 25 1956

Monteu

...paraphrasing the jingle a... a bride's apparel; something ... and something fairly new, ma... things borrowed, but nothing bl... Haydn was old, and so was ... Schubert Symphony of w... Robert Schumann claimed w... "Heavenly length." The rest ... the paraphrase applies to t... Second Symphony of Paul Cre... ton.

Upon the two other occasion... when this work was played b... the Boston Symphony (1945 an... 1953) it seems to have been fairl... buried under other items mor... newsworthy at the time. Still les... than 15 years old, this large work is fairly new. In aspects of it style it represents borrowings from numerous other composers all the way from the French Impressionists down to Roy Harris, Hindemith and Rachmaninoff. But even in the jazz-manner finale, there is nothing of the blues in harmony or tunes. That is one portion of modern popular music from which Creston did not borrow for his Second Symphony.

Yet for all its eclectic nature, the work is far from negligible or uninteresting. The formal layout of Introduction and Song, Interlude and Dance, make a novel two-movements architectural scheme. The four basic themes, introduced at the outset, and which provide the material for the whole Symphony, are not exceptional in themselves, but the way they are brought in and utilized is distinctive.

Creston's Symphony, I suppose, is another proof of that fact that if you have charm and vivacity you don't necessarily have to be original to make friends and influence people. Charm and vivacity are plentiful here, and the sum total of effect is an agreeable half-hour or so. The music has motion, it is never glum or chunky

...HONY ORCHESTRA

...ays Creston Music

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THE CHRIS...

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Works by Hay...

By Harold Rogers

As if personally assuming the role of harbinger of spring Pierre Monteux scheduled three sunny symphonies for the concerts this weekend, and it's doubtful if a single Boston Symphony subscriber could be found who thought he was pushing the season. It was a clear day yesterday, both inside and outside Symphony Hall.

Mr. Monteux happily chose three admirable symphonies with which to conclude his guest appearances this season. He opened with Haydn's "Surprise" Symphony in G major, No. 94, which, in every movement, has either a chuckle or a twinkle.

He continued with Paul Creston's Symphony No. 2, a favorite of his. He has justifiably championed it. He conducted it in Boston three years ago, and continued to play it in cities across the United States when the Boston Symphony was on its first transcontinental tour.

I welcomed hearing it again to see if my impressions of it had remained constant during this three-year interval, and they have. Mr. Creston has turned out a virile score, intelligently and inventively assembled. The first of the two movements is expressive of song, the second of dance, and in both the quality of his inspiration is high. His music is appealing for its vigorous sound and its emotional content.

The lyrical and lovely melody in the song movement was evocatively stated by Doriot Anthony Dwyer's flute and by Ralph Gomberg's oboe. T... No. 11, composed for the 75th Anniversary of the Boston Symphony.

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FEB 27 1956

LOS ANGELES CALIF.
EXAMINER

FEB 26 1956

Edinburgh Festival to Mark 10th Year

SEVEN symphony orchestras and programs of drama, ballet, opera and chamber music will be featured at the Edinburgh Festival, scheduled for August 19 through September 8, the British Travel Association has announced.

The Scottish capital, sometimes called "the festival city of the world," will celebrate the 10th anniversary of its great music and drama fete. Artists from at least six countries, including the United States, will take part.

Some highlights of the three-week event include five successive concerts by the Boston Symphony, the Ram Gopal Indian Ballet, the Stratford Ontario Festival Company from Canada and the Piccolo Teatro of Italy.

The Boston Symphony will alternately play under the direction of Charles Munch, permanent conductor, and Pierre Monteux, its former maestro. To mark its 75th anniversary and the fifth anniversary of the death of Serge Koussevitsky, the orchestra has commissioned several new works from distinguished composers.

The Royal Philharmonic will be heard under the direction of Sir Thomas Beecham, doyen of British conductors. Other orchestras scheduled are: Vienna Hofmusikkapelle, London Mozart Players, Scottish National Orchestra, B. B. C. Scottish Orchestra, National Youth Orchestra of Great Britain.

Four productions will be given by the Hamburg State Opera, including Mozart's Die Zauberflote and Strawinsky's Oedipus and Mavra.

On the drama side of the festival, Canada will be represented by the Stratford Ontario Festival Company presenting Shakespeare's Henry IV.

Summer Plans For Tanglewood Are Announced

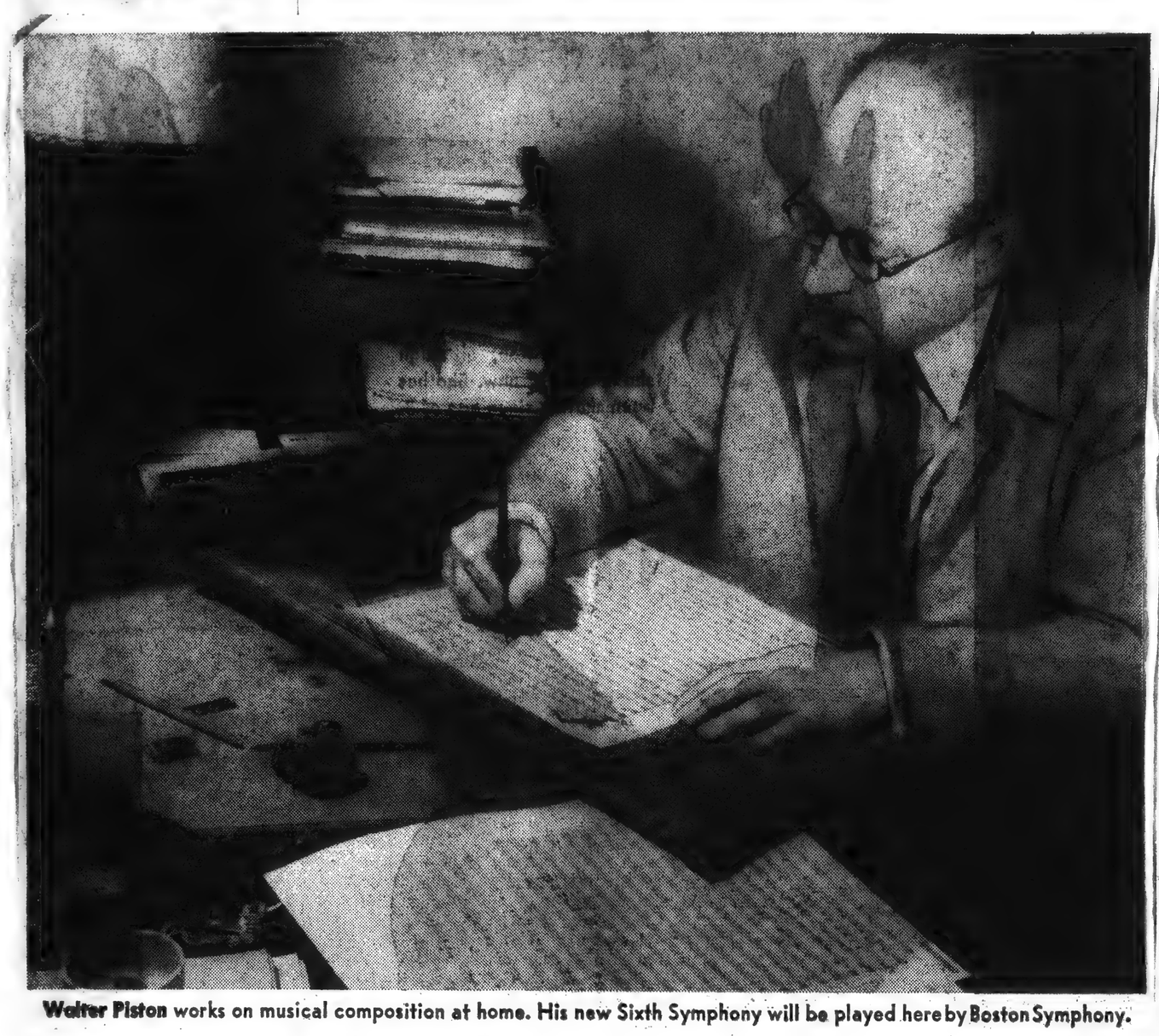
The Boston Symphony Orchestra under the direction of Charles Munch will give the 1956 Berkshire Festival at Tanglewood in Lenox, from July 4 to Aug. 12. The festival, together with the trip to Europe which is to follow, will complete the 75th anniversary season of the Boston orchestra. The Berkshire Festival will consist of six weekends of concerts on Friday and Saturday evenings and Sunday afternoons following the plan of last year, when two weekends of "Bach-Mozart" concerts in the Theatre-Concert Hall were followed by four weekends in the Shed. In addition there will be a series of six concerts by chamber music groups on Wednesday evenings in the Theatre through this period.

Charles Munch will conduct the majority of the Festival concerts. The guest conductors will be Pierre Monteux, Eleazar de Carvalho, Lukas Foss, Richard Burgin and Leonard Bernstein, Mr. Bernstein dedicating a program to the memory of Serge Koussevitzky. Four new works which have been composed for the 75th anniversary of the orchestra and first performed in the course of the present season, will be introduced at Tanglewood —they are by Copland, Piston, Hanson and Villa-Lobos. Mr. Munch will give two all-Wagner programs, including the first act of "The Valkyrie" and the final scene of "The Mastersingers." The music of Mozart will be especially honored in the "Bach-Mozart" concerts in this, the anniversary year of Mozart's birth. Choral works will include Bach's Passion According to Saint John, Martinu's "Field Mass," which will be performed by the visiting Yale Glee Club—the other choral works being performed by the Festival Chorus prepared by its director, Hugh Ross.

Soloists will consist of Rudolf Serkin, Zino Francescatti, Margaret Harshaw, Albert Da Costa, Adele Addison, James Pease, Donald Gramm, David Lloyd, Margaret Willauer and others. Boris Goldovsky, Pierre Luboshutz and Genia Nemenoff will present a program of piano concertos by Mozart.

10
Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 179,065

FEB 26 1956



Walter Piston works on musical composition at home. His new Sixth Symphony will be played here by Boston Symphony.

Portrait of a Teacher-Composer

By G. Y. LOVERIDGE

AS I pushed open the iron gate in the stone wall, the door of the house opened, disclosing a French poodle frantically barking around a bone in its mouth. The dog, which probably meant no harm anyway, was being restrained by a gray-haired man in a tweed jacket. He smiled and invited me to come in. His countenance was calm and reflective, and his eyes, I thought, were judicious.

This was my first view of Walter Piston, American composer and teacher, whose Sixth Symphony will be played by the Boston Symphony Orchestra in Veterans Memorial Auditorium Tuesday night. Mr. Piston lives near the top of a rather steep and winding road—at 127 Somerset Street, Belmont, not far from Cambridge—in a house designed by his wife, the artist, Kathryn Nason. She is secretary of the Boston Society of Independent Artists. His sister-in-law, Gertrude Nason, is also a painter, and his brother-in-law, Thomas, is famous for his wood engravings.

The house consists essentially of a studio for Mr. Piston at the left and a studio for his wife at the right, with a "buffer zone," as he calls it, between. The neighborhood is still somewhat rural, but there are constant encroachments by what is loosely known as civilization. Part of the stone wall was knocked down recently, along with a couple of trees, by the driver of a stolen car, who backed up and escaped.

Brown Prevailing Color

We sat in Mr. Piston's studio. At one wall was a long work table with music manuscript paper on it. A piano was handy. There were shelves of books, and some sound equipment and pictures. Beams showed in the high, plastered ceiling. The prevailing color was brown. Mr. Piston himself wore tan shoes and a brown bow tie. A harmonious and peaceful atmosphere, all in all, and Mr. Piston's voice, when he removed his pipe to speak, was consonantly calm.

One thinks of his humor, his seriousness, his work, and himself as rooted in New England, because he was born in Maine, lives and teaches in Massachusetts, and spends his summers in Vermont; but he has had nourishment from Europe, too, not only through the arts but through blood. His paternal grandfather was an Italian seafarer named Pistone, who married a girl named Experience Hamor in Rockland, Maine.

At 62, Mr. Piston is in his 30th year of teaching at Harvard, though this is the first full sabbatical year he has had. He is working on three commissions, including one from the Louisville Symphony Orchestra. His Sixth Symphony was commissioned by the Boston Orchestra and the Koussevitzky Music Foundation for the orchestra's 75th anniversary season.

"I've been putting off the Louisville people for seven years," he said, "but I hope to have this ready for performance in the fall. It's a piece in three movements, called 'Serenade.' I've run out of non-committal titles."

Doesn't Have Time

He seldom uses the piano in composing, unless he is composing for the piano. To touch a note on the piano that is meant to be played by the horn, he remarked, is "perfectly ridiculous." As for playing the piano, he "doesn't really have time."

I asked his views on the problem of the man who wants to do creative work but has to teach for a living.

"I like teaching," he replied. "I think it takes up an awful lot of time and energy and thought. But I think it's an awfully good thing to keep you waked up.

"Yes, I work at night. I work when I feel like it." He paused, smiled, and lighted his pipe again. "And I always feel like it. It's hard to say, really, when you work. You may be composing while you're driving your car. And while you're sleeping."

As to inspiration, he said, "There's nothing like beginning to work. Sometimes I say to the students, 'Take a couple of notes and start working, and pretty soon you may have three.'"

He remarked of his sabbatical freedom, "It is good for a man to be with his thoughts."

His Sixth Symphony, he said, was a "tremendous test of endurance and techniques."

"I had three movements done on Oct. 1," he explained, "and Mr. Munch (Charles Munch, conductor of the Boston Symphony Orchestra) wanted it for Nov. 8. He wanted it to be the first of the series of commissioned works for the season and asked me to put on steam. I told him he'd have it for the second New York trip. I put my foot in it, really. A letter came back saying he wanted to play it in Boston before New York.

"I sat on that thing 24 hours a day, with two copyists at hand. I used to wake up at night thinking whether I could get it done. Munch went ahead and announced it. He hadn't laid eyes on the score. He hadn't seen a note. I had the score finished two weeks before the first rehearsal. But he didn't get the score until the week before the concert, which was last Nov. 25."

I remarked that all this seemed to indicate Mr. Munch's confidence in the powers of Mr. Piston. Mr. Piston, lighting his pipe again, remarked with genial force that it indicated Mr. Munch to be a "damn fool" and that the whole affair had been "a peculiar experiment in human relations." The fact remains that Mr. Munch got his symphony.

"I wrote a Toccata for him," said Mr. Piston, smiling, "and he scheduled it before he saw it and played it in 39 concerts, when he brought an orchestra here from France in the 1948-49 season."

The Toccata is dedicated to Mr. Munch. And, in connection with the playing of his Sixth Symphony, Mr. Piston has written: "I take this occasion to express my immense indebtedness to the members of the Boston Symphony Orchestra and to the conductors Serge Koussevitzky, Richard Burgin and Charles Munch for the many superb performances of my music."

Came Out the Same

He and Mr. Munch had a slight musical tussle not long ago. Mr. Piston accused the conductor of having played the scherzo of the new symphony faster at a concert on Friday than at one on Saturday. Tape recordings were produced.

"We timed them with a stopwatch," Mr. Piston said. "They came out just the same. Mr. Munch looked at me with one of those looks that means 'Composers are crazy,' or something of the sort." He smiled.

Mr. Piston's musical career had rather odd beginnings. As a youngster, he could look at printed music and hear it sounding in his head, a faculty that he assumed was possessed by everybody else as well.

"I just couldn't avoid becoming a musician, I guess," he said, "though I made several attempts to avoid it. I studied to become a mechanical draftsman first. I went to an art school because it was free and the conservatory cost money. I played violin and piano. All through it, I used to play in all the dives in Boston."

He took up harmony, theory, and counterpoint at Harvard, and later studied with Nadia Boulanger in Paris.

Wrote Several Books

Mr. Piston is the author of several books. He showed me a copy of the fourth, "Orchestration," which inclues drawings of instruments by him and his wife.

Then he showed me an oddity, an edition of his book on harmony pirated by the Chinese Communists. The book was bound in paper covers and had his name in Roman letters inside the cover in the midst of the Chinese letterpress. Since there were also Western dates after the Chinese names of his listed compositions, he could tell what the compositions were.

"The first I knew about this edition," he said, "was when it was discovered by a Chinese student in the Chinese Library at Harvard. Dr. Chou, the librarian, wrote me out a slip that looked like a laundry check and told me to send it to the Oriental Book Company in Hong Kong. So I did, and I got this copy back. It cost $1.40. I think it was pirated from the English edition, because there's a reference to the English edition on the title page.

New Wood Engraving

"There's a Japanese edition coming out. I recently had a flowery letter saying that it was now in proofs."

He showed me, too, a new wood engraving, a pastoral scene, by his brother-in-law, as well as a self-portrait, in which Mr. Nason seems to be amused at having turned his hand to any such subject.

Mr. Piston's sound equipment is a "pure business proposition."

"I have only one or two tapes that aren't my own music," he said, "and I don't even listen to mine very much."

Television has not yet crossed his threshold. Even FM, for which he had some hope, disappoints him. As an example, he mentioned a too-rapidly revolving studio turntable sending out Beethoven's C-minor symphony in C-sharp minor, changing the tone colors of the instruments, and, of course, playing the music too fast.

"After you've done that," he said, "there's not much left."

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 48,629

FEB 29 1956

Music

Piston Symphony Features Fourth Concert Of Boston Orchestra in Veterans' Memorial

By RUTH TRIPP

The fourth concert of the Boston Symphony Orchestra last evening at Veterans' Memorial Auditorium was a gala event. A capacity house was present to hear Charles Munch conduct the first Rhode Island performance of Walter Piston's Symphony No. 6, a work commissioned by the Boston Symphony Orchestra and the Koussevitzky Music Foundation for the 75th anniversary of the orchestra. The composer was present and he and Dr. Munch were recalled three times to acknowledge the hearty applause.

The opening half of the concert celebrated the Mozart Jubilee in a unique manner. His Adagio and Fugue for String Orchestra, K.546, gave us the opportunity to hear the superb tone quality of the strings of this orchestra. It is doubtful if anywhere at the present time one could hear a more delicately shaded or more perfectly controlled ensemble than we heard in the opening Adagio. The meaning of its lyrical song would be different for every listener but of a sameness in its intimate and immediate communication. The Fugue, with its lively thematic progress and rested the attention and recalled the freshness of Mozart's writing.

Mozart's Sinfonia Concertante, for Oboe, Clarinet, Horn and Bassoon, K.297b, featuring the first desk players, Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn, and Sherman Walt, bassoon, was gay and amusing, but only because all its difficulties were so easily overcome by the virtuosity of the players. It might have been tedious and boring in spots with players of lesser rank, but Dr. Munch managed to bring the whole thing to life and to keep it moving with alternate wit and charm. The soloists were recalled several times and all concerned showed great enthusiasm for this special tribute to Mozart.

The Piston Symphony No. 6 held the attention throughout. Its start was brusque and virile. The crosscurrents of the counterpoint were very exciting. (Why not, since Mr. Piston is the author of one of the best text books on the subject?) The music gathered great momentum and then subsided to a very delicate pianissimo at the end of the first movement. The second movement exhibited percussion as an important part of orchestral ensemble. Short, incisive bits punctuated the busy conversation of the strings. The entire movement was wonderfully worked out.

The mood of the third movement, an Adagio, was expansive and here the strings were especially effective. The cello solo was beautiful. The final movement was blatant and bold with plenty of motion. The working out of the fugal section, which began in the brass section, was spirited. The composition ended with definite abruptness in a manner which brought quick and spontaneous applause.

Beethoven's Overture to Leonore, No. 2, closed the program with its familiar melodies. The off-stage trumpet, the singing themes, the obvious dramatic effects somehow served to turn one's thoughts back to the Piston work and to the intricate fabric of its writing. Time does strange things to music but, somehow, the Piston No. 6 seemed to be a work solid enough to survive.

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

FEB 27 1956

STUDYING SCORE for concert to be given in Jordan Hall Wednesday, left to right. Theodore K. Hebert, Netherlands consul; Samuel Mayes, principal cellist of the Boston Symphony orchestra, who will be solist and Jacobus Langendoen, Symphony violincellist. Langendoen's new compositions, "Siciliana" and "Burlesca" will be featured.

Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 38,858

FEB 29 1956

Music In Review

Boston Symphony Plays Work Written For 75th Anniversary

The Boston Symphony Orchestra played an enjoyable concert last night in the Veterans Memorial Auditorium, Providence. Charles Munch conducted and introduced the new "Sixth Symphony" by Walter Piston, Maine-born composer, who was commissioned to write the work for the 75th anniversary of the orchestra.

The "Sixth Symphony" had a grandeur without ostentation, and in some of its bombastic passages evoked visions of the rugged coast line and the slash of a nor'easter. The solemness of some of the passages, and the depth of tonal mass in the third movement, adagio sereno, were remindful of the hushed magnitude of the vast pine forests of New England. It is a robust composition and shows a distinct American quality.

The program opened with two Mozart works, "Adagio and Fugue in C-Minor for Strings, K.540," and "Sinfonia Concertante for Oboe, Clarinet, French Horn and Bassoon, K.297b." The four instrumentalists played with great artistry, and the oboe and clarinet passages were thrilling in the lengthy, rapid passages. The first movement, allegro, was a sparkling rhythmic movement, gay, swirling and dancing like a dainty toy ballet.

The second movement, adagio, was almost andante in its serene stateliness, hymnal in development in which the four soloists played as an orchestra separate from the supporting instruments as each one carried the melody in turn accompanied by the other three.

The final movement comprised variation on the preceding movements and the virtuosity of the reed soloists, and their integration with the supporting instruments, was a gay delight to the audience. Even Dr. Munch abandoned his icy coolness and swayed and gestured with the undulating rhythms of the sparkling variations. The soloists were recalled four times by the persisting applause.

The opening Mozart was disappointing as a curtain-raiser. It had a wealth of melody and harmony, strings only, and Dr. Munch brought out the great beauty and depth of the work. It was played with great expressiveness, perhaps a little too much so, for it appeared that the conductor strove too hard for elegance. It was a "churchy" piece, almost religioso, and would be most beautifully presented if incorporated in a mass. It lacked the accustomed verve of Mozart and is, perhaps, one of the many "canons" he wrote.

The program closed with Beethoven's "Overture to Leonore No. 2." It was a pleasing finale to a superior concert.

C. H. L.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

FEB 28 1956

Concerts in Prospect for Boston

Villa-Lobos to Conduct Première of New Symphony

Heitor Villa-Lobos, Brazilian composer, has been invited by Charles Munch to conduct the first performances of his own Symphony No. 11 at the weekend concerts of the Boston Symphony Orchestra Friday afternoon and Saturday evening.

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Mr. Munch will open the program with Tchaikovsky's Overture-Fantasia, "Romeo and Juliet" and after the intermission the pianist, Eugene Istomin, will make his Boston debut with the orchestra in Beethoven's Fourth Concerto in G major.

VARIETY
NEW YORK, N. Y.

FEB 29 1956

IN BOSTON . . .

WEEI began a 13-week series on Friday night broadcasts from Totem Pole Ballroom (24) from 9:05 to 9:30 . . . **Carl Moore**, WEEI personality, vacationing in Sarasota, Fla. . . . **Jesse Buffum**, former WEEI farm director, died in North Adams, Feb. 20 . . . **Harvey J. Struthers**, gen. mgr. WEEI, back from Washington session of NARTB. Struthers is prexy of the Mass. Broadcasters Assn. . . . **Carl Dickerman**, dean of

(Continued on page 34)

have been bought by Rise shaving cream to intro new economy size . . . WMUR-TV, Manchester, N. H., Channel 9, now competing with the Hub tv stations through increased power, preems a "Farm and Home Digest" program for farmers Friday (2) . . . **Curt Gowdy**, WHDH and Red Sox sportscaster, received the Winthrop Brotherhood Award at the community's seventh annual observance of Brotherhood Week (22) . . . **Arthur C. King**, production mgr. WEEI, left Tues. (28) as a member of the Navy Orientation Cruise for Pensacola, Fla.

MUSICAL COURIER
NEW YORK CITY

FEB 1956

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UBIQUITOUS

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

MAR 1 - 1956

Lotte Jacobi

Eugene Istomin will make his Boston debut as soloist in Beethoven's Piano Concerto No. 4 with the Boston Symphony Orchestra at the weekend concerts.

Record (m)
BOSTON, Mass.
Independent
Circ. 397,884

MAR 1 - 1956

Great Choruses at Symphony

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BOSTON DA

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

FEB 27 1956

STUDYING SCORE for concert to be given in Jordan Hall Wednesday, left to right. Theodore K. Hebert, Netherlands consul; Samuel Mayes, principal cellist of the Boston Symphony orchestra, who will be solist and Jacobus Langendoen, Symphony violincellist. Langendoen's new compositions, "Siciliana" and "Burlesca" will be featured.

Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 38,858

FEB 29 1956

Music In Review

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The "Sixth Symphony" had a grandeur without ostentation, and in some of its bombastic passages evoked visions of the rugged coast line and the slash of a nor'easter. The solemness of some of the passages, and the depth of tonal mass in the third movement, adagio sereno, were remindful of the hushed magnitude of the vast pine forests of New England. It is a robust composition and shows a distinct American quality.

The program opened with two Mozart works, "Adagio and Fugue in C-Minor for Strings, K.540," and "Sinfonia Concertante for Oboe, Clarinet, French Horn and Bassoon, K.297b." The four instrumentalists played with great artistry, and the oboe and clarinet passages were thrilling in the lengthy, rapid passages. The first movement, allegro, was a sparkling rhythmic movement, gay, swirling and dancing like a dainty toy ballet.

The second movement, adagio, was almost andante in its serene stateliness, hymnal in development in which the four soloists played as an orchestra separate from the supporting instruments as each one carried the melody in turn accompanied by the other three.

The final movement comprised variation on the preceding movements and the virtuosity of the reed soloists, and their integration with the supporting instruments, was a gay delight to the audience. Even Dr. Munch abandoned his icy coolness and swayed and gestured with the undulating rhythms of the sparkling variations. The soloists were recalled four times by the persisting applause.

The opening Mozart was disappointing as a curtain-raiser. It had a wealth of melody and harmony, strings only, and Dr. Munch brought out the great beauty and depth of the work. It was played with great expressiveness, perhaps a little too much so, for it appeared that the conductor strove too hard for elegance. It was a "churchy" piece, almost religioso, and would be most beautifully presented if incorporated in a mass. It lacked the accustomed verve of Mozart and is, perhaps, one of the many "canons" he wrote.

The program closed with Beethoven's "Overture to Leonore No. 2." It was a pleasing finale to a superior concert.

C. H. L.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

FEB 28 1956

Concerts in Prospect for Boston

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MUSICAL COURIER
NEW YORK CITY

FEB 1956

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UBIQUITOUS

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MAR 1 - 1956

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VARIETY
NEW YORK CITY

From the Production Centres

Hub announcers, celebrated his 30th anni on the air Fri. (24), on the same station he started with three decades ago, WEEI . . . WBZ-WBZA presented the "Boston Symphony Story" by the Boston Symphony Orchestra Sun. (26) . . . Heavy saturation spots over WNAC-TV have been bought by Rise shaving cream to intro new economy size . . . WMUR-TV, Manchester, N. H., Channel 9, now competing with the Hub tv stations through increased power, preems a "Farm and Home Digest" program for farmers Friday (2) . . . Curt Gowdy, WHDH and Red Sox sportscaster, received the Winthrop Brotherhood Award at the community's seventh annual observance of Brotherhood Week (22) . . . Arthur C. King, production mgr. WEEI, left Tues. (28) as a member of the Navy Orientation Cruise for Pensacola, Fla.

Record (m)
BOSTON, Mass.
Independent
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BOSTON DAI

Evening Globe
BOSTON, Mass.
Independent
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...(e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 38,868

FEB 29 1956

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MUSICAL COURIER
NEW YORK CITY

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12

MUSICAL COURIER
NEW YORK CITY

MAR 1 1956

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The other work of extended proportion, Sibelius' Symphony No. 7, did not fare as well, for there were ensemble irregularities and the interpretation lacked drive. The program opened with a clean, brisk reading of the Leonore Overture No. 2. Debussy's "Afternoon of a Faun" received a polished and subtle reading, and Strauss' "Don Juan" was entirely convincing. G. W.

When it comes to size, this "Symphonic Ode" is a substantial piece. . . . It is scored with sure-handed resourcefulness; one is certain that it is now saying what Mr. Copland wants it to say. H. T., N. Y. TIMES

The Ode is a swashbuckling essay in symphonic development everywhere braced by a remarkable expressive inner intensity.
J. S. H., N. Y. HERALD TRIBUNE

tion. In addition, the work's provocative character might have caused antagonism to future performances of contemporary works. Thus, I regretfully, had to change the program."

The program opened with Haydn's Symphony No. 103 in E-flat, which Mr. Mitropoulos conducted in the classical tradition. There was grandeur to it, and heart and the lyric episodes sang in their full lyric beauty. Bizet's "Jeux d'Enfants" Suite closed the first half of the program. These miniatures show in almost every bar the characteristic melodism and rhythmical spiciness of Bizet's Carmen. They also have its flavor of orchestration, its colorfulness and esprit. The performance was greatly appreciated.

After intermission Heifetz played the Beethoven Violin Concerto. Needless to say, the technical execution by the hand of such a master was faultless. It was a magnificent bar-by-bar account of the score. It is, of course, a matter of conception whether this almost impersonal playing of the work is appreciated. The tempi, once set, were pursued without the slightest deviation. There was not much room for emotion or romantic song, even in the second movement. Mr. Mitropoulos and his men, abiding by the soloist's intention, gave most sympathetic assistance. The audience, under the spell of Heifetz's name and personality, gave him an ovation. H. W. L.

Seldom has Mr. Heifetz played with greater penetration. The style was aristocratic without being aloof. . . . Dimitri Mitropoulos gave Mr. Heifetz well-balanced support.
H. T., N. Y. TIMES

Mr. Heifetz's performance of the Beethoven concerto was of the high standard to be expected of an artist of his status.
F. D. P., N. Y. HERALD TRIBUNE

Boston Symphony, Feb. 11, A—After a brilliant interpretation of Berlioz' "Roman Carnival" Overture (Op. 9), Mr. Munch conducted the first New York performance of Howard Hanson's "Elegy to the memory of my friend Serge Koussevitzky," a work commissioned by the Koussevitzky Foundation in honor of the 75th anniversary of the orchestra. The composition is a fitting tribute to the late conductor, who for 25 years guided the orchestra. It sings in long melodic lines a song of proud *tristesse*. It is not a song of despair, but the mourning for a beautiful world which must be left behind and a consoling poem of a dreamland which one enters through the door of eternal slumber. The magnificent sonorities of the Boston Orchestra were exhibited in the work with great effectiveness. The insistent applause called Dr. Hanson repeatedly to take a bow for his composition, which is a living memento to one of the most important figures in contemporary American music.

After intermission, Mr. Munch gave an inspiring reading of Brahms' Fourth Symphony. H. W. L.

Mr. Hanson's score is a serious, sincere piece of writing in the composer's familiar romantic vein. . . . It may not be music of originality, but it does have integrity in its avoidance of cheap or obvious effects.
H. C. S., N. Y. TIMES

["Elegy"] . . . *it had musical unity in addition to the composer's already known orchestral skill . . . a rewarding expansiveness of tone, lucidity and a wide range of color marked the concert as a whole, which found the orchestra at its best.*
F. D. P., N. Y. HERALD TRIBUNE

MUSICAL COURIER
NEW YORK CITY

MAR 1 1956

INTERNATIONAL NOTES . . . . . .

Issac Stern, noted American violinist, will play in the Soviet Union this spring at the invitation of the Russian government. Mr. Stern was born in Russia and was brought to the United States when one-year old. The tour calls for five weeks of recitals and orchestral appearances in Moscow, Leningrad, and other major Soviet cities. . . . The Spanish violinist, **Leon Alcalay,** for some months in 1954 a resident of New York and currently making his home in Rio de Janeiro, is planning a North American tour in the near future. . . . The **Boston Symphony Orchestra** will tour Europe for five weeks during August and September of this year, in cooperation with the International Exchange Program of ANTA. **Charles Munch,** Music Director of the Orchestra, and **Pierre Monteux** will conduct. Countries to be visited include: the British Isles, Scandinavia, Germany, Austria, France, and possibly Italy. . . . **Heinz Unger,** Musical Director of the York Concert Society in Toronto, recently conducted Mahler's Fourth Symphony with the State Radio Orchestra in Oslo, and the same composer's Second Symphony with the Oslo Philharmonic Society.

MUSICAL COURIER
NEW YORK CITY

MAR 1 1956

THE NATIONAL SCENE

BOSTON

■ A fine point of ethics and correct procedure was raised at the 14th concert of the Boston Symphony's Friday-Saturday series when the program, in between works by Mozart and Brahms, carried the following: "Copland . . . Symphonic Ode. Revised for the 75th Anniversary of the Boston Symphony Orchestra; First Performance."

There is nothing wrong, of course, in revising one's works. Stravinsky does this all the time, although one could wish that he and others would leave well enough alone and concentrate their energy on new works instead of rehashing old. A work at a particular period in a composer's life is an indication of his technique and experience at the time he composed it.

What is definitely wrong in the case of Copland's Ode is the fact that this was the work he submitted on commission for the orchestra's 50th anniversary 25 years ago. Very little new material has been added, and the composer states that "the over-all shape and character of the Ode has remained unaltered." The tonality scheme has been somewhat changed, bar lines moved for easier study, and the orchestration has been made fuller in a few parts.

We have every right to question such a procedure. As far as some hearers were concerned, including the writer, this is not far short of a musical swindle. Such shabby treatment for the orchestra that has been such a factor in Mr. Copland's career becomes almost incomprehensible. To receive one commission and then to dish up the same work for another commission with the thin excuse that this is, after all, a first performance of a somewhat revised version, is totally inexcusable.

If Mr. Copland did not have time to write a new work, he should not have accepted the commission in the first place, or, having accepted it and unable to complete it, he should simply have explained the circumstances and either cancelled or deferred the obligation.

To add salt to the wounds, the work itself is far from ranking among the composer's best output. It is overblown, ostentatious, and even somewhat vulgar in style—in a word, typical of the worst brashness and display we associate with the late 'twenties.

This is not to say that we do not have high regard for most of Mr. Copland's other works. But he has gone far since the time he "showed promise" as one of our better young composers from whom much might be expected. The Boston Symphony audience had every right to expect a sampling of today's Copland. If we want yesterday's we can get it from repeated works and we certainly do not want it from a supposedly new commission.

One may hope that Mr. Copland accepted no money for this assignment. If he did, he should return every penny. This may salve his own conscience although it will take quite a while to unruffle the feelings of those Bostonians who reacted as did this writer.

Perhaps it is beside the point to mention here that Mr. Munch and his players did a fine job with the still-difficult score. Regarding Mr. Munch, one wonders just how he felt about all this. There must have been compelling reasons to have prompted Mr. Munch to program a reworked piece as a premiere in honor of a significant occasion. Either that, or Mr. Munch is a remarkably sweet-tempered man.

The reader can be assured that these sentiments were shared by not a few present at the concert. JULES WOLFFERS

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

MAR 1 - 1956

Munch Conducts the Zimbler Sinfonie

By Harold Rogers

One world premiere and two United States premières added novelty and interest to a program last night that was entertaining from first to last. It was assembled by Josef Zimbler, artistic director of the Zimbler Sinfonietta, who invited Charles Munch to appear as guest conductor for two of these "firsts." Jordan Hall was nearly filled for this second concert in Mr. Zimbler's annual series.

After the ensemble opened with a spirited reading of Vivaldi's Sinfonia to "Olimpiade"—in three short gemlike movements—Mr. Munch stepped on stage to guide the first American performance of Nikos Skalkotas's Little Suite. This Greek composer wrote more than 100 compositions between 1929 and his passing in 1949. Only one of his works was published during his lifetime.

However unjustly he may have been neglected, such neglect is perhaps understandable if his output in general is as difficult to get hold of as the three-movement item heard last night. Skalkotas was a disciple of Schönberg, and it is impossible to say, after a single hearing of but one of his works, if he was an inspired disciple (such as Berg) or a cerebral mechanic (of which there are too many in the world today).

His Little Suite did not touch my emotions, as good atonal music does, but it did make a slim intellectual appeal. All the parts were far too busy to be easily followed by the ear. It was as if Mr. Munch gave the signal to start, and then each musician raced for the double bar.

* * *

The middle Andante showed some restraint, and was therefore more comprehensible. One would hesitate to say that this is uninspired atonal writing, though it may well be. Skalkotas could be a hero in another 100 years.

Mr. Munch remained on stage to conduct the first performance of Two Pieces for Cello and Strings by Jacobus Langendoen, who is himself a cellist and a long-time member of the Boston Symphony Orchestra. This was something of a family party, thoroughly delightful from the standpoint of both music and performance.

* * *

Samuel Mayes, first cellist of the Boston Symphony, was a sensitive soloist. Mr. Langendoen played in the ensemble. The two pieces—Siciliana and Burlesca—are beautifully wrought in a romantic style that has a soupçon of the modern age. The melodies are lyrical, the harmonies rich. The warmth of this music drew a warm response from the listeners, and there were several rounds of handshaking as Mr. Munch, Mr. Mayes, and Mr. Langendoen took their bows.

After the intermission the group played Ernst Toch's arrangement of the first two movements of Bach's third sonata for unaccompanied violin. This Prel-ude and Fugue, as th poser is alleged to have "more Toch than Bach," such it is filled with just stylistic departures to k ear happily intrigued. It if we were hearing a piece through romantic

The last item, an A première, was the Seren Svend Schultz, a Danis poser. It falls into what be called the "easy con rary" style—dry, witty, n rhythmic, and not too harmonically. Though th sicians were not always cise as they might be, th an agile and ingratiatin formance.

It should be evident success of last night's that a program built la contemporary works is midable when wisely ch many in the audience h ervations about the Sk it was obvious from the of many that they were amused. Most of the were eminently entertai

American (e)
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MAR 2 1956

Harvard Club At Symphony

The Harvard Glee Club and the Radcliffe Choral Society will join with the Boston Symphony Orchestra for a program of sacred music by Mozart and Faure at next week's Friday afternoon and Saturday night symphony concerts.

On the first half of the program G. Wallace Woodworth will conduct three Mozart works: the "Regina Coeli" for chorus, soprano solo and orchestra, K. 108; the "Ave, verum corpus" for chorus and string orchestra, K. 618, and the "Vesperae de dominica" for chorus and orchestra, with soprano, alto, tenor and bass solo, K. 321.

The second half of the program, conducted by Charles Munch, will consist of the "Requiem" by Gabriel Faure. The soloists will [illegible] soprano; [illegible] soprano; [illegible] and Donald [illegible]

MUSICAL COURIER
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MAR 1 1956

Boston Symphony, Feb. 8, E—The highlight of this concert was the New York premiere of Aaron Copland's "Symphonic Ode," a work written a number of years ago but recently revised for the 75th anniversary of the Boston Symphony Orchestra. It is surprising that Mr. Copland revised an early work instead of composing a new one for the Boston commission. However, the Ode, as it now appears (we are not familiar with the earlier version), is a most effective piece of music. It is built on heroic lines, and while it falls clearly into several sections, it is a lengthy one-movement work. It is strong and powerful but it also has its lighter moments, these might be described as characteristic of Copland's sophisticated folk style. Conductor Munch and the orchestra responded with a vital reading, in fact the best performance of the evening.

The other work of extended proportion, Sibelius' Symphony No. 7, did not fare as well, for there were ensemble irregularities and the interpretation lacked drive. The program opened with a clean, brisk reading of the Leonore Overture No. 2. Debussy's "Afternoon of a Faun" received a polished and subtle reading, and Strauss' "Don Juan" was entirely convincing. G. W.

When it comes to size, this "Symphonic Ode" is a substantial piece. . . . It is scored with sure-handed resourcefulness; one is certain that it is now saying what Mr. Copland wants it to say. H. T., N. Y. TIMES

The Ode is a swashbuckling essay in symphonic development everywhere braced by a remarkable expressive inner intensity.
J. S. H., N. Y. HERALD TRIBUNE

tion. In addition, the work's provocative character might have caused antagonism to future performances of contemporary works. Thus, I regretfully, had to change the program."

The program opened with Haydn's Symphony No. 103 in E-flat, which Mr. Mitropoulos conducted in the classical tradition. There was grandeur to it, and heart and the lyric episodes sang in their full lyric beauty. Bizet's "Jeux d'Enfants" Suite closed the first half of the program. These miniatures show in almost every bar the characteristic melodism and rhythmical spiciness of Bizet's Carmen. They also have its flavor of orchestration, its colorfulness and esprit. The performance was greatly appreciated.

After intermission Heifetz played the Beethoven Violin Concerto. Needless to say, the technical execution by the hand of such a master was faultless. It was a magnificent bar-by-bar account of the score. It is, of course, a matter of conception whether this almost impersonal playing of the work is appreciated. The tempi, once set, were pursued without the slightest deviation. There was not much room for emotion or romantic song, even in the second movement. Mr. Mitropoulos and his men, abiding by the soloist's intention, gave most sympathetic assistance. The audience, under the spell of Heifetz's name and personality, gave him an ovation.
H. W. L.

Seldom has Mr. Heifetz played with greater penetration. The style was aristocratic without being aloof. . . . Dimitri Mitropoulos gave Mr. Heifetz well-balanced support.
H. T., N. Y. TIMES

Mr. Heifetz's performance of the Beethoven concerto was of the high standard to be expected of an artist of his status.
F. D. P., N. Y. HERALD TRIBUNE

Boston Symphony, Feb. 11, A—After a brilliant interpretation of Berlioz' "Roman Carnival" Overture (Op. 9), Mr. Munch conducted the first New York performance of Howard Hanson's "Elegy to the memory of my friend Serge Koussevitzky," a work commissioned by the Koussevitzky Foundation in honor of the 75th anniversary of the orchestra. The composition is a fitting tribute to the late conductor, who for 25 years guided the orchestra. It sings in long melodic lines a song of proud *tristesse*. It is not a song of despair, but the mourning for a beautiful world which must be left behind and a consoling poem of a dreamland which one enters through the door of eternal slumber. The magnificent sonorities of the Boston Orchestra were exhibited in the work with great effectiveness. The insistent applause called Dr. Hanson repeatedly to take a bow for his composition, which is a living memento to one of the most important figures in contemporary American music.

After intermission, Mr. Munch gave an inspiring reading of Brahms' Fourth Symphony. H. W. L.

Mr. Hanson's score is a serious, sincere piece of writing in the composer's familiar romantic vein. . . . It may not be music of originality, but it does have integrity in its avoidance of cheap or obvious effects.
H. C. S., N. Y. TIMES

["Elegy"] *. . . it had musical unity in addition to the composer's already known orchestral skill . . . a rewarding expansiveness of tone, lucidity and a wide range of color marked the concert as a whole, which found the orchestra at its best.*
F. D. P., N. Y. HERALD TRIBUNE

MUSICAL COURIER
NEW YORK CITY

MAR 1 1956

INTERNATIONAL NOTES . . . . . .

Issac Stern, noted American violinist, will play in the Soviet Union this spring at the invitation of the Russian government. Mr. Stern was born in Russia and was brought to the United States when one-year old. The tour calls for five weeks of recitals and orchestral appearances in Moscow, Leningrad, and other major Soviet cities. . . . The Spanish violinist, **Leon Alcalay,** for some months in 1954 a resident of New York and currently making his home in Rio de Janeiro, is planning a North American tour in the near future. . . . The **Boston Symphony Orchestra** will tour Europe for five weeks during August and September of this year, in cooperation with the International Exchange Program of ANTA. **Charles Munch,** Music Director of the Orchestra, and **Pierre Monteux** will conduct. Countries to be visited include: the British Isles, Scandinavia, Germany, Austria, France, and possibly Italy. . . . **Heinz Unger,** Musical Director of the York Concert Society in Toronto, recently conducted Mahler's Fourth Symphony with the State Radio Orchestra in Oslo, and the same composer's Second Symphony with the Oslo Philharmonic Society.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

MAR 1 - 1956

Munch Conducts the Zimbler Sinfonietta

By Harold Rogers

One world première and two United States premières added novelty and interest to a program last night that was entertaining from first to last. It was assembled by Josef Zimbler, artistic director of the Zimbler Sinfonietta, who invited Charles Munch to appear as guest conductor for two of these "firsts." Jordan Hall was nearly filled for this second concert in Mr. Zimbler's annual series.

After the ensemble opened with a spirited reading of Vivaldi's Sinfonia to "Olimpiade"—in three short gemlike movements—Mr. Munch stepped on stage to guide the first American performance of Nikos Skalkotas's Little Suite. This Greek composer wrote more than 100 compositions between 1929 and his passing in 1949. Only one of his works was published during his lifetime.

However unjustly he may have been neglected, such neglect is perhaps understandable if his output in general is as difficult to get hold of as the three-movement item heard last night. Skalkotas was a disciple of Schönberg, and it is impossible to say, after a single hearing of but one of his works, if he was an inspired disciple (such as Berg) or a cerebral mechanic (of which there are too many in the world today).

His Little Suite did not touch my emotions, as good atonal music does, but it did make a slim intellectual appeal. All the parts were far too busy to be easily followed by the ear. It was as if Mr. Munch gave the signal to start, and then each musician raced for the double bar.

* * *

The middle Andante showed some restraint, and was therefore more comprehensible. One would hesitate to say that this is uninspired atonal writing, though it may well be. Skalkotas could be a hero in another 100 years.

Mr. Munch remained on stage to conduct the first performance of Two Pieces for Cello and Strings by Jacobus Langendoen, who is himself a cellist and a long-time member of the Boston Symphony Orchestra. This was something of a family party, thoroughly delightful from the standpoint of both music and performance.

* * *

Samuel Mayes, first cellist of the Boston Symphony, was a sensitive soloist. Mr. Langendoen played in the ensemble. The two pieces—Siciliana and Burlesca—are beautifully wrought in a romantic style that has a soupçon of the modern age. The melodies are lyrical, the harmonies rich. The warmth of this music drew a warm response from the listeners, and there were several rounds of handshaking as Mr. Munch, Mr. Mayes, and Mr. Langendoen took their bows.

After the intermission the group played Ernst Toch's arrangement of the first two movements of Bach's third sonata for unaccompanied violin. This Prelude and Fugue, as the composer is alleged to have said, "more Toch than Bach," and as such it is filled with just enough stylistic departures to keep the ear happily intrigued. It was as if we were hearing a baroque piece through romantic ears.

The last item, an American première, was the Serenade by Svend Schultz, a Danish composer. It falls into what might be called the "easy contemporary" style—dry, witty, melodic, rhythmic, and not too far out harmonically. Though the musicians were not always so precise as they might be, they gave an agile and ingratiating performance.

It should be evident by the success of last night's concert that a program built largely of contemporary works is not formidable when wisely chosen. If many in the audience had reservations about the Skalkotas it was obvious from the remarks of many that they were at least amused. Most of the time we were eminently entertained.

URIER
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1956

NATIONAL SCENE

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—in a word, typical of the worst brashness and display we associate with the late 'twenties.

This is not to say that we do not have high regard for most of Mr. Copland's other works. But he has gone far since the time he "showed promise" as one of our better young composers from whom much might be expected. The Boston Symphony audience had every right to expect a sampling of today's Copland. If we want yesterday's we can get it from repeated works and we certainly do not want it from a supposedly new commission.

One may hope that Mr. Copland accepted no money for this assignment. If he did, he should return every penny. This may salve his own conscience although it will take quite a while to unruffle the feelings of those Bostonians who reacted as did this writer.

Perhaps it is beside the point to mention here that Mr. Munch and his players did a fine job with the still-difficult score. Regarding Mr. Munch, one wonders just how he felt about all this. There must have been compelling reasons to have prompted Mr. Munch to program a reworked piece as a premiere in honor of a significant occasion. Either that, or Mr. Munch is a remarkably sweet-tempered man.

The reader can be assured that these sentiments were shared by not a few present at the concert. JULES WOLFFERS

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

MAR 2 1956

Harvard Club At Symphony

The Harvard Glee Club and the Radcliffe Choral Society will join with the Boston Symphony Orchestra for a program of choral music by Mozart and Faure at next week's Friday afternoon and Saturday night symphony concerts.

On the first half of the program G. Wallace Woodworth will conduct three Mozart works: the "Regina Coeli" for chorus, soprano solo and orchestra, K. 108; the "Ave, verum corpus" for chorus and string orchestra, K. 618, and the "Vesperae de dominica" for chorus and orchestra, with soprano, alto, tenor and bass solo, K. 321.

The second half of the program, conducted by Charles Munch, will consist of the "Requiem" by Gabriel Faure. The soloists will be Adele Addison, soprano; Eleanor Davis, mezzo-soprano; Richard Gilley, tenor, and Donald Gramm, bass.

Journal-Courier (m)
NEW HAVEN, Conn.
Independent
Circ. 22,107
3 1956

Music, Drama And The Arts

by F. R. J.

Thornton Wilder's comedy "The Matchmaker", played its 100th performance Wednesday at the Royale Theater in New York proving that New Haven's distinguished author and playwright, knew a good play when he wrote one—even if this particular one is a rewrite of a 1938 effort. Starring Ruth Gordon, Eileen Herlie and Loring Smith, "The Matchmaker" is a boisterous comedy full of old-fashioned farcical nonsense which Ruth Gordon revels in.

While Wilder's "The Skin of Our Teeth" had its premiere here in 1942, his new comedy saw the light of day in New York and has

THORTON WILDER

been enticing local theater goers to the Royale ever since then.

The play deals with an energetic widow who is asked to arrange a marriage for a wealthy Yonkers' merchant, inasmuch as she has somewhat of a reputation as a matchmaker. She realizes that the merchant would make a very good husband for her, but not until the very last does she reveal her intentions. In the meantime all kinds of things are happening in the best 1880 style.

The merchant's niece, thwarted in a romance by her uncle, elopes with her artist friend; the two trusted clerks fake a fire to get a day off to go to "The City" and a milliner and her helper are drawn into this helter-skelter action when the clerks discover the boss is in town too.

Typically a Wilder touch is the trick of having the actors speak directly to the audience, a traditional feature of plays in the 90's. Ruth Gordon gives the audience some rare philosophy on the subject of money and the other actors also take their turn at speaking their minds. It makes for a great rapport between audience and actors and is all part of the slap happy play's contrived humor. Incidentally, and this is no part of a brief review, investors in the play have already received 100 per cent of their financial stake in the play!

The recoupment of their investment took place only 11 weeks after "The Matchmaker" opened on Broadway, where it has been playing to capacity business at the Royale Theatre since Dec. 5th.

With the film rights to "The Matchmaker" just sold to Paramount Pictures and the comedy, which co-stars Ruth Gordon, Eileen Herlie and Loring Smith continuing to play to standing room only, it looks like a golden harvest of profit from now on.

The prospectors who found the new Broadway gold mine are the producing firm of The Theatre Guild and David Merrick, with author Thornton Wilder, serving as their chief of operations. All this goes on in New York while Thornton Wilder sits writing his first opera in Italy!

Cheryl Crawford, one of the theatre's most successful producers, will bring "Mister Johnson," the new Norman Rosten play based on the Joyce Cary novel of the same title, to the Shubert Theater next Thursday for its world premiere. There is a bronze plaque in the Shubert lobby, which honors Miss Crawford. She has been responsible for producing a number of outstanding productions, including "Porgy and Bess," "The Rose Tattoo," "One Touch of Venus," "Brigadoon," "Regina," "Paint Your Wagon" and "Oh, Men! Oh, Women!"

Elizabeth Beebe Robb was in Lock Haven, Pa., yesterday for the unveiling of her portrait of Dr. Saylor McGhee, veteran physician and school board chairman of that town for many years. In honor of his service to the schools of the town, a new elementary school has been named after him and Mrs. Robb was comissioned to paint Dr. McGhee's portrait.

Four members of the Yale Department of Design, one student and one alumnus will be represented in the exhibit, "Recent Drawings—U. S. A." sponsored by the Junior Council of the Museum of Modern Art in New York City. They were selected out of 5,000 drawings submitted and among the 125 chosen. They include Josef Albert, Berna d Chaet, Sewell Sillman and Gaber Peterdi of the faculty; John Roy, a third year student and Sheila Coulter, B. F. A. '54.

"The Teahouse of the August Moon" Pulitzer prize comedy by John Patrick which had its world premier at the Shubert, plays its 1,000th consecutive performance at the Martin Beck Theatre this week. Closing on Broadway to sellout audiences, the show, which premiered here in September of 1953, now stars Eli Wallach in David Wayne's Sakini role. The company will open at the Colonial Theater in Boston April 2.

Charles Munch and the Boston Symphony return here March 20 to conclude the Woolsey Hall Concert series which have been exceptionally fine this season. The cream of top artists have been enjoyed by an overflow audience at each concert and to have the Boston Symphony back for the second time is a rare honor. Very few communities can boast of this double performance in a season.

Another public lecture on the Yale collections will be given Sunday afternoon at 3 o'clock in room 231 of the second floor of the new gallery. Mrs. Helen D. Baldwin, assistant docent, will lecture on the Luristan Bronzes and Persian pottery. Next week Miss A. Elizabeth Chase, docent, will lecture on Chinese paintings.

Sunday afternoon at 4 in Sprague Hall, several Yale Music School students will give a recital with the University Orchestra under Howard Boatwright with Keith Wilson as guest conductor. Among the student soloists, is one local boy, Sherman Kahn, a clarinetist. The concert is open to the public without charge.

The New Haven Paint and Clay Club will open its 55th annual exhibition Monday evening in the West Gallery of the Free Public Library with a Varnishing Day reception for members, guests and exhibitors. The exhibition will be open to the public from Tuesday through March 24 from noon to 6 o'clock, with the exception of Sundays.

Original works in oil, watercolor, black-and-white and sculpture will be shown for the first time. During the evening, prizes will be awarded in the various classifications.

Among those in the receiving line will be President Ethel Stauffer and members of the executive committee, Dr. and Mrs. Orban Hess, Dr. and Mrs. Arthur Geiger, Dr. and Mrs. Wilson Powell, Miss Minna W. Smith, Miss Florence Smirnow, Miss Anna H. Pierce, Mr. and Mrs. Kendall Redfield, Mr. and Mrs. Edward Meiss and Mr. and Mrs. Albert Worthen.

The jury of awards is made up of Lewis E. York, chairman, Arnold Strode-Jackson, Mel Crawford, Mary Nelles and John D. Whiting.

A complete reinstallation of the Moore memorial collection of Near and Far Eastern Art is now attracting much interest on the third floor of the new Yale art gallery. The collection in memory of Hobart and Edward Small Moore was added to recently from the estate of Mrs. William Moore. Chinese paintings, bronzes, porcelains, Japanese prints, Persian pottery, Luristan bronzes and textiles, are on exhibit.

Next Thursday evening's shoppers will find great interest in the weekly 8 p. m. lecture at the Yale gallery when Miss A. Elizabeth Chase, will lecture on "Arts of the Ancient Mediterranean."

Dame Myra Hess, on her 25th annual North American tour this year, will be guest artist with the New Haven Symphony on March 13 concluding the 62d season of the orchestra with an all Mozart program which features the Concerto in G Major, No. 453. To those who have enjoyed Dame Myra's exquisite piano playing of Bach and Beethoven in Sprague Hall, and in Woolsey too, this concert should prove most interesting.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559
MAR 3 1956

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 17th concert of the 75th season in Symphony Hall yesterday afternoon. Heitor Villa-Lobos was the guest conductor in his own work and Eugene Istomin, pianist, was the soloist. The program:

"Romeo and Juliet" .....Tchaikovsky
Symphony No. 11 .....Villa-Lobos
Concerto No. 4 in G, Op. 58 .....Beethoven

By RUDOLPH ELIE

Of all the new works to be played during the 75th season Villa-Lobos' 11th Symphony will, I imagine, bring out more difference of opinion than any of the others.

It was given its world premiere yesterday afternoon, the composer conducting, and it proved to be a huge work with enough material in it for 11 more symphonies. Indeed, this profusion of material is so concentrated with one idea tumbling after another, the listener is more than likely to get lost in the bewildering profusion of the musical thought. Because of this continuously unfolding musical discourse it is very difficult to find a point of orientation, so to speak. Musical phrases and fragments are repeated within a movement, to be sure, but each time on a different level and in a different vein. The result is undeniably confusing on a first hearing and it would undoubtedly be equally so on a second and third until the ear could begin to pick up the complexities of the composer's musical architecture.

On the other hand, whether or not the form may be easily followed, the sound is endlessly interesting. No composer living today manages such a singularly arresting orchestral fabric: the sound effects are endless and endlessly ingenious. There are movements of great beauty, the slow section of the final movement (which seems far the best of the four), for example, which is of the sheerest lyric intensity. But throughout there are many magical touches, some of them reflecting this composer's exoticism but the overall concept is far removed from some of his previous evocations of the Brazilian scene.

Greatest Skill

The composer conducted the work with the greatest skill. With his long unruly hair, outfitted in a rumpled suit that flapped in time to his motions, he crouched and exhorted the orchestra in a way to bring to mind the curious picture of the rear view of Beethoven conducting an orchestra. But he clearly knew his business and the orchestra traversed the enormously difficult score with great technical assurance. The composer was brought back to the stand three times by the applause of the audience, which may not have liked the piece to a man but certainly recognized its immense creative urgency.

Eugene Istomin, a darkly handsome young man, made his debut with the orchestra in Beethoven's Fourth Concerto at this concert and revealed what seemed to me an extraordinary gift. It is not that his technique is more formidable than anyone else's these days (though the cleaness of his articulation and the perfection of his trills is indeed formidable) but he struck me as having a poetic distinction not given to many of the younger pianists of the day. He did the Beethoven without the least pretense, without ever trying to increase its dimensions for mere display, and the result was a performance of the greatest beauty on a level of the highest musical sensitivity. He was given a reception he well deserved, it may be added.

Mr. Munch opened the concert with a powerful performance of Tchaikovsky's "Romeo and Juliet," informing it at once with romantic tenderness and fiery passion. The orchestra never sounded better, either. Next week's program offers three choral works of Mozart and Faure's "Requiem."

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
MAR 3 1956

/3

Music Review

By TUCKER KEISER

The Boston Symphony Orchestra continues its streak of bad luck with the new works it had commissioned for its 75th season. Yesterday, Heitor Villa-Lobos was on the podium to lead the premiere of his Symphony No. 11, written for the orchestra's anniversary.

Though the symphony has more to recommend it than some other new pieces which have preceded it, the composition never really caught fire. Thoroughly agreeable from beginning to end, and without disturbing dissonance, even to classically oriented ears, despite some noisy, tone-clusterish cadences, it lacks character.

And very much like other works by the prodigal Brazilian composer, interesting segments are followed by seemingly irrelevant digressions. The listener can recall some passages, such as the opening of the first movement, with its promising fanfare, the fiddle theme of the same movement, and portions of the agitated finale, but what came between remains a blur.

From Villa-Lobos we expect glittering orchestration; this the symphony has, to the fullest degree, but of what use is color if applied to an amorphous mass?

The total impression is that the symphony would make a first-class sound track for the next "Cinerama" travelogue.

The bright spot yesterday was Eugene Istomin's Boston Symphony debut playing Beethoven's Fourth Concerto. The pianist has created a sensitively poetic interpretation of the masterpiece, one concerned with projecting the inherent joy and tenderness in the score, and not one bothered with technical display. Charles Munch's accompaniment was beautifully molded around the solo part.

A searingly brilliant performance of Tchaikovsky's "Romeo and Juliet" opened the program, which, despite the overture's fevered heat, contained not a bit of warmth.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 130,826
MAR 4 1956

CHARLES MUNCH, brilliant conductor of the Boston Symphony Orchestra who will direct this 105-piece ensemble in the Bushnell Memorial at 8:15 p.m. March 19, in the final concert of this season's Bushnell Symphony Series. The famed orchestra is completing its 75th season and is planning a tour of Europe later this year. A limited number of seats for the local concert are available at the Bushnell box office.

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Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

MAR 3 1956

BOSTON SYMPHONY ORCHESTRA

Villa-Lobos' Symphony No. 11

The Boston Symphony Orchestra played yesterday in Symphony Hall the afternoon concert of the 17th pair in the Friday-Saturday series. Charles Munch conducted Tchaikovsky's Overture-Fantasia, "Romeo and Juliet," and the G major Piano Concerto of Beethoven, with Eugene Istomin as soloist. Heitor Villa-Lobos conducted the first performance of his own Symphony No. 11, which had been commissioned for the 75th Anniversary of the orchestra.

By CYRUS DURGIN

Heitor Villa-Lobos, Brazil's eminent composer, practices what he preaches. He believes that music should be enjoyed, and he has written, as his share of the new music during the Boston Symphony Orchestra's 75th Anniversary season, a huge Eleventh Symphony that is thoroughly enjoyable.

There is something reassuringly practical about such a point of view, especially when the composer is both a technician of skill, and a man of so ebullient a disposition. I am sure he would have no objection to dissection of his new work, and remarks about its large proportion, evident solidly of form, bold individuality of idiom and style; its passion, befitting one of Latin ancestry; its buoyant nature, vivacious rhythms, its deft and very expressive use of dissonance that is sometimes piercing, and the fact that he has written tunes, many of them in solo effect.

But Villa-Lobos' primary intention must have been to entertain audiences, and that is just what he has done. Apart from the usual percentage of gripes, the normally conservative Friday afternoon audience buzzed with approval in the lobby, after they had accorded him and his Symphony the honor of recalls and applause. Without doubt, this is among the very best of the 75th Anniversary commissioned music we have heard so far.

A High Point of Season

No matter that the Eleventh Symphony is also a tissue of things that suggest other composers—my mind kept working on this during the performance, and the seeming reminiscences took in such oddly disassociated sources as Vaughan Williams of the "London" Symphony, a good bit of French influence, perhaps Gershwin in the jazz touches, and so on.

This large and busy score is essentially a late romantic expression with contemporary manner, and if it is reminiscent, then that is that. The important point is that here is music pleasant and exciting to listen to, just for the sake of the sounds and the patterns of notes and rhythms, and that it is music of visceral, not cerebral appeal. Such is all too rare these days, and I, for one, am grateful.

Mr. Villa-Lobos has said, in admiration, that "the Boston Symphony just runs by itself," meaning that he liked the performance. Since he is no virtuoso conductor, we all are fortunate that the B. S. O. did its best, for the result was one of the high points of the season.

Although Eugene Istomin appeared here once some years ago, his performance of the Beethoven G major Piano Concerto yesterday was the first chance we have had to hear him, "in the flesh," as a mature artist. He is a fastidious player, as well as intelligent, and he articulates very neatly. I thought his left hand was a shade too timid except where Beethoven marked in staccato and sforzando. His sense of rhythm is good and his style is consistent.

Good "Romeo and Juliet"

This was not a "big" performance of this exacting and expressively none-too-simple part, but it was a very, very able and sensitive one. There was not a trace of showy virtuosity for its own sake. At the end, Mr. Istomin reaped cordial and sustained applause.

Mr. Munch and the orchestra—apart from a little fuzziness in the string ensemble early in Tchaikovsky—were at the top of their form. "Romeo and Juliet" you may or may not like—I happen to think it a masterpiece of its kind—but if it is to be played, it should have the works of blazing intensity. This Mr. Munch brought to it, but without coarseness or exaggeration. The sum total was emotional and tonal brilliance. As for the orchestral share of Beethoven's Concerto, it was precise, clear, forceful, but always within proportion. Always, that is, but for the strings at the opening of the andante. They are supposed to play forte, but they were nearer fortissimo.

Next week that Harvard Glee Club and Radcliffe Choral Society will sing with the Orchestra. G. Wallace Woodworth, their director, will conduct three works of Mozart—"Regina coeli" (K. 108), "Ave, verum corpus" (K. 618), and "Vesperae de dominica" (K. 321); Charles Munch will conduct the Requiem by Faure. Soloists will be Adele Addison, soprano; Eleanor Davis, mezzo-soprano; Richard Gilley, tenor, and Donald Gramm, bass.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

MAR 4 1956

Open Rehearsal

In preparation for the concerts of the Boston Symphony Orchestra this Friday afternoon and Saturday evening there will be an open rehearsal at Symphony Hall Thursday evening at 7:30. The Harvard Glee Club and the Radcliffe Choral Society will join with the orchestra in preparing for performance three works for chorus, soloists and orchestra by Mozart: "Regina coeli," "Ave, verum corpus" and "Vesperae de dominica," to be conducted by G. Wallace Woodworth, and the "Requiem" by Faure, to be conducted by Charles Munch. The vocal soloists for this program are Adele Addison, soprano; Eleanor Davis, mezzo-soprano; Richard Gilley, tenor, and Donald Gramm, bass.

Boxoffice receipts for the open rehearsals benefit the pension fund of the Boston Symphony Orchestra.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

MAR 4 1955

Choral Music by Mozart and Faure at Next Boston Symphony Concerts

The Harvard Glee Club and the Radcliffe Choral Society, conducted by G. Wallace Woodworth, will join with the Boston Symphony Orchestra, Charles Munch, music director, for a program of choral music by Mozart and Faure at the next pair of Friday afternoon-Saturday evening concerts by the Boston Symphony Orchestra March 9 and 10.

On the first half of the program Mr. Woodworth will conduct three Mozart works: the "Regina Coeli" for chorus, soprano and orchestra, K. 108; the "Ave, verum corpus" for chorus and string orchestra, K. 618; and the "Vesperae de dominica" for chorus and orchestra, with soprano, alto, tenor and bass solo, K. 321. The second half of the concert, conducted by Mr. Munch, will consist of the Requiem by Gabriel Faure. The soloists will be Adele Addison, soprano; Eleanor Davis, mezzo-soprano; Richard Gilley, tenor, and Donald Gramm, bass.

At Sanders Theatre, Cambridge, this Tuesday evening, Mr. Munch will conduct Mozart's Adagio and Fugue in C Minor for String Orchestra, K. 546; four movements from the same composer's Serenade in B Flat Major for Thirteen Wind Instruments, K. 361; Beethoven's Second Leonore Overture; Debussy's "Prelude to the Afternoon of a Faun"; and Tchaikovsky's Overture-Fantasia, "Romeo and Juliet."

NEW YORK, N. Y.
JOURNAL-AMERICAN
Circ. M. 265,252 - S. 982,681

MAR 4 1956

Award Works Rate

By MILES KASTENDIECK

ONLY two works received the Music Critics Circle awards this year: Bohuslav Martinu's "Fantaisies Symphoniques" and Sir William Walton's opera "Troilus and Cressida." No awards were made for chamber music, the dance, or choral works. The question arises as to when these two works will be heard again, for only through repetition can the public come to appreciate the reason this music was chosen.

Here In Spring

Fortunately "Troilus and Cressida" turns up later this month with the spring season of the N. Y. Opera Company. The Walton opera was first performed here last October and remains in the repertory. Its selection by the critics should whet interest in it, though the public responded too when it was first introduced.

Another performance of the Martinu remains a nice speculation. First heard here when Charles Munch and the Boston Symphony played it in January a year ago, it could wait years to be reheard. The award also focuses attention on the fact that Martinu's five symphonies do not turn up frequently on programs. Yet these were all written in this country and most favorably received at their premieres. What then will be the fate of this one, also known as his Sixth Symphony?

As probably his most original work to date, the "Fantaisies Symphoniques" has considerable imagination and originality. In the course of its three movements it creates a unique atmosphere, suggestive of a vision. My own feeling of being impelled into outer space could be quite in keeping with the character of the music.

NEW YORK, N. Y.
JOURNAL-AMERICAN
Circ. D. [illegible]

MAR 4

It's Superior

Martinu's symphony was the first work designated for the Boston Symphony's 75th anniversary celebration. Compared to other works since performed in that category, it stands unchallenged to date. No plans for the Berkshire Festival programs have yet been disclosed, but perhaps something in connection with its anniversary pieces may evolve. Certainly this work should receive special attention from the orchestra because of this award.

Perhaps this citation will stir up interest in Martinu. Here is a living composer whose music has been recognized as superior and yet somehow has not been fully appreciated.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,234

MAR 4 1956

Symphony Orchestra, Students to Perform

Special to The Standard-Times

BOSTON, March 3 — The Harvard Glee Club and the Radcliffe Choral Society, conducted by G. Wallace Woodworth, will join with the Boston Symphony Orchestra for a program of choral music by Mozart and Faure at the next pair of Friday afternoon-Saturday evening concerts by the Boston Symphony Orchestra, March 9 and 10.

On the first half of the program Mr. Woodworth will conduct three Mozart works.

The second half of the concert, conducted by Charles Munch, will consist of the "Requiem" by Gabriel Faure. The soloists will be Adele Addison, soprano; Eleanor Davis, mezzo-soprano; Richard Gilley, tenor; and Donald Gramm, bass.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

MAR 5 1956

WITH OUR COMPLIMENTS . . .

Although this clipping is beyond your order we thought it would interest you.

Please accept it with our compliments.

Sincerely,

NEW ENGLAND NEWSCLIP AGENCY, INC.

[illegible]mposer Offers [illegible]k for Orchestra

[illegible]rold Rogers

with magnificent fortitude.

Villa-Lobos has earned his commission. He has not turned out a little tone poem nor has he warmed over an earlier composition. He has written a major symphony in the full symphonic sense of the word. It has four movements, each of which has a proper sense of length and musical substance. He kept his musicians busy.

♪ ♪ ♪

Villa-Lobos said earlier this week that he makes use of the European forms (this symphony is an excellent example) but that his style is his own. His entire musical education took place in South America. His music has always reflected the colors of his native Brazil. He said that in his Eleventh Symphony he did not make use of Brazilian folk tunes, but that his symphony couldn't help being Brazilian even so. He is Brazilian; his style is set; it is too late to change, and he has no reason or desire to do so.

It is certainly Brazilian—earthy, primitive, energetic, rhythmic, and a riot of tonal colors. One woman was heard exclaiming, "My, it's full of animals!"—and even though I wasn't, one can surely grant her the right to her impression I could see the jungle.

Villa-Lobos is noted as prolific composer whose music is often unruly, perhaps because it is written rapidly and not thoroughly revised. The flaws in his Eleventh Symphony may derive from these sources. The first and last movements, for instance, are so much alike in tempo, mood and color that they appear almost identical.

♪ ♪ ♪

There is not enough dynamic contrast. So much brass is employed that nearly everything sounds off at a triple-forte. His Largo, however, gives us some respite. There are several lightful oases where we hear a simple counterpoint of three or four solo melodies.

One can also praise his original and vital style, his excellent use of the orchestra, his astonishing sonorities, his bold, primary colors, his comprehension of symphonic form. He conducts like a small Titan; and at the conclusion his listeners gave him hearty commendation — whether for his effort or his accomplishment, one can't say. Perhaps a little for each.

Charles Munch opened the program with one of his crystalline, emotionally intense readings of Tchaikovsky's Overture-Fantasia, "Romeo and Juliet." He closed with Beethoven's Piano Concerto No. 4, in which Eugene Istomin made his Boston debut as soloist.

If Mr. Istomin has not yet reached his musical maturity, he has certainly a remarkable understanding of style and a sensitive musical spirit. The Fourth will test a pianist's artistry more than Beethoven's other concertos. It is an interior work, thoughtful and at times otherworldly.

Mr. Istomin was careful to keep his playing in this framework from first to last, and he earned the ensuing ovation.

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

MAR 3 1956

BOSTON SYMPHONY ORCHESTRA

Villa-Lobos' Symphony No. 11

The Boston Symphony Orchestra played yesterday in Symphony Hall the afternoon concert of the 17th pair in the Friday–Saturday series. Charles Munch conducted Tchaikovsky's Overture–Fantasia, "Romeo and Juliet," and the G major Piano Concerto of Beethoven, with Eugene Istomin as soloist. Heitor Villa–Lobos conducted the first performance of his own Symphony No. 11, which had been commissioned for the 75th Anniversary of the orchestra.

By CYRUS DURGIN

Heitor Villa-Lobos, Brazil's eminent composer, practices what he preaches. He believes that music should be enjoyed, and he has written, as his share of the new music during the Boston Symphony Orchestra's 75th Anniversary season, a huge Eleventh Symphony that is thoroughly enjoyable.

There is something reassuringly practical about such a point of view, especially when the composer is both a technician of skill, and a man of so ebullient a disposition. I am sure he would have no objection to dissection of his new work, and remarks about its large proportion, evident solidly of form, bold individuality of idiom and style; its passion, befitting one of Latin ancestry; its buoyant nature, vivacious rhythms, its deft and very expressive use of dissonance that is sometimes piercing, and the fact that he has written tunes, many of them in solo effect.

But Villa-Lobos' primary intention must have been to entertain audiences, and that is just what he has done. Apart from the usual percentage of gripes, the normally conservative Friday afternoon audience buzzed with approval in the lobby, after they had accorded him and his Symphony the honor of recalls and applause. Without doubt, this is among the very best of the 75th Anniversary commissioned music we have heard so far.

A High Point of Season

No matter that the Eleventh Symphony is also a tissue of things that suggest other composers—my mind kept working on this during the performance, and the seeming reminiscences took in such oddly disassociated sources as Vaughan Williams of the "London" Symphony, a good bit of French influence, perhaps Gershwin in the jazz touches, and so on.

This large and busy score is essentially a late romantic expression with contemporary manner, and if it is reminiscent, then that is that. The important point is that here is music pleasant and exciting to listen to, just for the sake of the sounds and the patterns of notes and rhythms, and that it is music of visceral, not cerebral appeal. Such is all too rare these days, and I, for one, am grateful.

Mr. Villa-Lobos has said, in admiration, that "the Boston Symphony just runs by itself," meaning that he liked the performance. Since he is no virtuoso conductor, we all are fortunate that the B. S. O. did its best, for the result was one of the high points of the season.

Although Eugene Istomin appeared here once some years ago, his performance of the Beethoven G major Piano Concerto yesterday was the first chance we have had to hear him, "in the flesh," as a mature artist. He is a fastidious player, as well as intelligent, and he articulates very neatly. I thought his left hand was a shade too timid except where Beethoven marked in staccato and sforzando. His sense of rhythm is good and his style is consistent.

Good "Romeo and Juliet"

This was not a "big" performance of this exacting and expressively none-too-simple part, but it was a very, very able and sensitive one. There was not a trace of showy virtuosity for its own sake. At the end, Mr. Istomin reaped cordial and sustained applause.

Mr. Munch and the orchestra—apart from a little fuzziness in the string ensemble early in Tchaikovsky—were at the top of their form. "Romeo and Juliet" you may or may not like—I happen to think it a masterpiece of its kind—but if it is to be played, it should have the works of blazing intensity. This Mr. Munch brought to it, but without coarseness or exaggeration. The sum total was emotional and tonal brilliance. As for the orchestral share of Beethoven's Concerto, it was precise, clear, forceful, but always within proportion. Always, that is, but for the strings at the opening of the andante. They are supposed to play forte, but they were nearer fortissimo.

Next week that Harvard Glee Club and Radcliffe Choral Society will sing with the Orchestra. G. Wallace Woodworth, their director, will conduct three works of Mozart —"Regina coeli" (K. 108), "Ave, verum corpus" (K. 618), and "Vesperae de dominica" (K. 321); Charles Munch will conduct the Requiem by Faure. Soloists will be Adele Addison, soprano; Eleanor Davis, mezzo-soprano; Richard Gilley, tenor, and Donald Gramm, bass.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

MAR 4 1956

Open Rehearsal

In preparation for the concerts of the Boston Symphony Orchestra this Friday afternoon and Saturday evening there will be an open rehearsal at Symphony Hall Thursday evening at 7:30. The Harvard Glee Club and the Radcliffe Choral Society will join with the orchestra in preparing for performance three works for chorus, soloists and orchestra by Mozart: "Regina coeli," "Ave, verum corpus" and "Vesperae de dominica," to be conducted by G. Wallace Woodworth, and the "Requiem" by Faure, to be conducted by Charles Munch. The vocal soloists for this program are Adele Addison, soprano; Eleanor Davis, mezzo-soprano; Richard Gilley, tenor, and Donald Gramm, bass.

Boxoffice receipts for the open rehearsals benefit the pension fund of the Boston Symphony Orchestra.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

MAR 4 1956

Choral Music by Mozart and Faure at Next Boston Symphony Concerts

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On the first half of the program Mr. Woodworth will conduct three Mozart works: the "Regina Coeli" for chorus, soprano and orchestra, K. 108; the "Ave, verum corpus" for chorus and string orchestra, K. 618; and the "Vesperae de dominica" for chorus and orchestra, with soprano, alto, tenor and bass solo, K. 321. The second half of the concert, conducted by Mr. Munch, will consist of the Requiem by Gabriel Faure. The soloists will be Adele Addison, soprano; Eleanor Davis, mezzo-soprano; Richard Gilley, tenor, and Donald Gramm, bass.

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NEW YORK, N. Y.
JOURNAL-AMERICAN
Circ. D. 653,252 S. 982,681
MAR 4 1956

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Fortunately "Troilus and Cressida" turns up later this month with the spring season of the N. Y. Opera Company.

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Circ. D. 653,252 S. 982,681
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Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,234

MAR 4 1956

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Brazilian Composer Offers Major Work for Orchestra

By Harold Rogers

A new symphony by Heitor Villa-Lobos is an event. For almost 40 years he has been acclaimed as South America's leading composer. Today he has talented challengers, but as yet no equals.

His Symphony No. 11, heard for the first time yesterday afternoon in Symphony Hall, may have inundated some listeners in a stormy sea of sound; but it was no less an event for all that. It was commissioned by the Boston Symphony Orchestra as part of its 75th anniversary celebration. It was conducted by Villa-Lobos himself. It was played by the musicians with magnificent fortitude.

Villa-Lobos has earned his commission. He has not turned out a little tone poem nor has he warmed over an earlier composition. He has written a major symphony in the full symphonic sense of the word. It has four movements, each of which has a proper sense of length and musical substance. He kept his musicians busy.

* * *

Villa-Lobos said earlier this week that he makes use of the European forms (this symphony is an excellent example) but that his style is his own. His entire musical education took place in South America. His music has always reflected the colors of his native Brazil. He said that in his Eleventh Symphony he did not make use of Brazilian folk tunes, but that his symphony couldn't help being Brazilian even so. He is Brazilian; his style is set; it is too late to change, and he has no reason or desire to do so.

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There is not enough dynamic contrast. So much brass is employed that nearly everything sounds off at a triple-forte. His Largo, however, gives us some respite. There are several lightful oases where we hear a simple counterpoint of three or four solo melodies.

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If Mr. Istomin has not yet reached his musical maturity, he has certainly a remarkable understanding of style and a sensitive musical spirit. The Fourth will test a pianist's artistry more than Beethoven's other concertos. It is an interior work, thoughtful and at times otherworldly.

Mr. Istomin was careful to keep his playing in this framework from first to last, and he earned the ensuing ovation.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
MAR 6 1956

MOSCOW INVITING WESTERN ARTISTS

Culture Minister Reports Bids to U. S. Musicians—Would Send Troupes Abroad

Special to The New York Times.

MOSCOW, March 5—The Soviet and American peoples will see more of each other's art and culture in the coming year than ever before if plans now under discussion bear fruit.

The Soviet Union announced today it had invited the Philadelphia Orchestra, "leading singers" of the Metropolitan Opera and artists like Isaac Stern and Artur Rubinstein to come here.

In exchange, Moscow is prepared to send the highly successful folk dance ensemble of Igor Moiseev and the ballet troupe from the Bolshoi Theatre to the United States.

A broad program of artistic exchange with the United States, Great Britain, France and Asian countries was announced here by Nikolai A. Mikhailov, Soviet Culture Minister. Mr. Mikhailov, who recently returned from an official trip to Britain, addressed a news conference attended by more than 150 correspondents in Moscow's plush Sovietskaya Hotel.

The Soviet Government is engaged in correspondence with various American cultural organizations, he said, with a view to arranging a continuing exchange program.

The Soviet Union favors the idea of organizing a one-week festival of American films here this year and similar showing of Soviet films in the United States, Mr. Mikhailov announced. He said exhibitions of fine arts masterpieces should also be exchanged.

These contacts should be supplemented by an exchange of soloists, composers, film workers and other artists, the Minister said.

"Our Ministry is ready to do everything in its power," Mr. Mikhailov declared, "to bring these negotiations to a successful conclusion."

He said officials of the Culture Ministry were ready to go to the United States to "solve some acute questions" connected with the exchange program.

From Britain the Soviet Union has invited the London Philharmonic Orchestra and a troupe of leading soloists led by Arthur Bliss to visit Moscow, Mr. Mikhailov announced. He said a Soviet ballet was prepared to perform in Britain.

Mr. Mikhailov also called for "more constant" cultural links with France. Moscow is considering sending ballet, opera and dramatic groups to France in the near future, he said.

Mr. Mikhailov added that the Soviet Union was also eager to spur cultural ties with Italy, Canada, Yugoslavia, India, Egypt and other Mideastern Arab states. The Belgrade Drama Theatre and the Zagreb instrumental ensemble will perform here, and the Moscow Gorky Art Theatre will visit Yugoslavia. The first showing of Egyptian films in the Soviet Union will take place this month. A Soviet dramatic ensemble will visit Egypt at the same time.

The Minister emphasized that the Soviet people were receptive to everything "progressive" in foreign cultures. Mr. Mikhailov's comments were the most unqualified endorsement of cultural contacts by any high Soviet official since the Geneva Foreign Ministers conference last autumn.

Orchestra Manager Surprised

The news came as a surprise to the manager of the Philadelphia Orchestra, Donald L. Engle, who said he knew of no negotiations for a visit to the Soviet Union. The orchestra has no immediate plans for a European tour, he said.

The Boston Symphony Orchestra has been negotiating for a Soviet tour. The American National Theatre and Academy, the State Department agency for facilitating foreign tours of American groups, said it had no word that the Boston Symphony negotiations had been either suspended or brought to a favorable conclusion.

Plans for Mr. Stern's tour of the Soviet Union were announced by his management, Hurok Attractions, Inc., on Jan. 25. His tour will last five weeks, beginning near the end of April. Details will be arranged by S. Hurok, who was expected to arrive in Moscow yesterday.

The Hurok office here had no knowledge of a projected Soviet tour for Mr. Rubinstein. The office pointed out that Mr. Rubinstein has no dates available in his schedule for such a tour this year.

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000
MAR 8 1956

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: VILLA-LOBOS PREMIERE

Last weekend's symphony concert featured the first performance of [redacted] Symphony No. 11, which the Brazilian composer wrote for the orchestra's 75th anniversary and conducted himself. Informal advance research having revealed that Mr. Villa-Lobos had accomplished such stupendous feats as working out a tune (in less than two hours) for an orchestral piece yclept "New York Skyline" from a photograph silhouette of Manhattan, composing a work for soprano and three metronomes and conducting a chorus of 40,000 singers accompanied by a 1,000-piece orchestra, this reviewer was frankly prepared for practically anything from the new work. Actually, the piece was a quite conservatively constructed symphony in four movements, full of trick instrumental acrobatics and quite reminiscent of Milhaud. Each movement in itself provided an exhibition of virtuosity in orchestration and each had a clinch-line ending. But save for an elaboration on a sort of bird-call theme in the finale that seemed almost a direct quotation from the bird theme in Beethoven's "Pastoral" Symphony, everything beneath that busy pyramid of sound was perfectly straightforward and, with all due respect, rather uninspired. There was, in fact, little or none of Villa-Lobos' usual pungent employment of the Brazilian, Indian, African and popular folk material which is his stock-in-trade. Nevertheless, the new work was well received, but whether because of its intrinsic color or the hospitality due a distinguished foreign visitor or Mr. Villa-Lobos' attractive podium personality is anybody's guess.

Mr. Munch opened the concert with Tchaikowsky's "Romeo and Juliet" Overture—Fantasia. French conductors do not often address their talents to the Russians and one gets to fear after a time that when they do, out of pumpernickel will emerge brioche. Yet, this is by no means always the case, as anyone can attest who recalls Mr. Munch's colossal performance of Tchaikowsky's "Pathetique" Symphony during his very first season here. As for the "Romeo and Juliet," if Mr. Munch feels more at home in the Berlioz incarnation of the same, he yet begat a reading that was notable for the beautiful modelling of the phrases and the clarity of the texture—two French qualities that lend lustre to music of any nationality. Notwithstanding these merits I was somewhat taken aback with the tensionless languor of the long introductory andante depicting Friar Laurence, and with the disproportionate onrush of the Montague-Capulet fracas. Anent the latter, one man's excitement may sound like another man's frenzy.

The program concluded with Beethoven's Piano Concerto No. 4 in G Major, Opus 58, with Eugene Istomin as piano soloist. This epitome of elegance and style is often described as a battle-royal between piano and orchestra. On the other hand, it was once characterized by George Bernard Shaw to be "as great in a feminine way as the 5th (concerto) is in a masculine way." Mr. Istomin played delicately, even as women are supposed to play but in fact never do, with the result that the view of Shaw was buttressed. Taken on these terms and in the teeth of a rather jarringly out of context cadenza at the end of the first movement, the performance was filled with affecting, poetic introspection.

This week the Harvard Glee Club and Radcliffe Choral Society will present for the first time at these concerts three pieces by Mozart, namely, his "Regina coeli" for Chorus, Soprano Solo and Orchestra; the "Ave, verum corpus" Motet for Chorus and String Orchestra; and the "Vesperae de dominica" for Chorus and Orchestra with Soprano, Alto, Tenor and Bass Solo, all to be conducted by G. Wallace Woodworth. The second half of the program will consist of the Faure Requiem and will be conducted by Mr. Munch. The soloists include Adele Addison, soprano, Eleanor Davis, mezzo-soprano, Richard Gilley, tenor, and Donald Gramm, bass.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825
MAR 5 1956

Berkshire Center Summer Plans

Charles Munch, music director of the Boston Symphony Orchestra, announces that the fourteenth session of the orchestra's school, the Berkshire Music Center, will be held at Tanglewood from July 2 to August 12 in connection with the Berkshire Festival concerts. One of Italy's foremost composers, Goffredo Petrassi, has accepted Mr. Munch's invitation to serve as guest teacher of composition. The Composition Department, headed by Aaron Copland, has included in the past such guest composers from other countries as Hindemith, Ibert, Dallapiccola, Honegger, Milhaud and Blacher. Mr. Petrassi's recent work, Fifth Concerto for Orchestra, commissioned for the 75th anniversary of the Boston Symphony Orchestra, is planned for the Berkshire Festival programs shortly to be announced in full. Mr. Munch continues as director of the school, founded under the direction of the late Serge Koussevitzky in 1940. The Berkshire Music Center's department for orchestra, including conducting, will have as its head the young Brazilian conductor, Eleazar de Carvalho, who returns after five years to serve again on the faculty. He will also appear as guest conductor in the Festival. Instrumental students will also study chamber music under Richard Burgin, concertmaster of the Boston Symphony Orchestra, William Kroll, noted violinist, and members of the orchestra.

The choral department, headed by Hugh Ross, will form the Festival Chorus, singing with the Boston Symphony Orchestra under Charles Munch in Bach's St. John Passion and Wagner's Die Meistersinger, Act III. Leonard Bernstein, long associated with Tanglewood, will conduct the Gloria from Mozart's Mass in C Minor, in a program dedicated to the memory of Serge Koussevitzky. The Opera Department under Boris Goldovsky will again produce several programs of opera. The Tanglewood Study Group for amateur and music enthusiasts participating in general activities will be headed by Ingolf Dahl and may be attended for two, four or six weeks.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
MAR 7 1956

MUSICAL AMERICA
NEW YORK, N. Y.
MAR 1956

Boston Symphony Plays New Hanson Elegy

Boston Symphony, Charles Munch, conductor. Carnegie Hall, Feb. 11, 2:30:

"Roman Carnival" Overture.... Berlioz
"Elegy in Memory of Serge Koussevitzky" ..... Howard Hanson
(First New York performance)
"La Mer" ..... Debussy
Symphony No. 4 ..... Brahms

This sort of program offers the Boston instrumentalists a field day; it was no surprise that the afternoon proved one of superb music-making. Charles Munch is a conductor gifted with both passion and proportion. He commands a wonderful body of men, to be sure; but the perception, the justness and elan are all his.

The Hanson "Elegy", revised for the Boston Symphony's 75th anniversary and performed for the first time in New York, is characteristic of its composer's somewhat old-fashioned but very sincere and very personal idiom, a post-romanticism that in its oracular strength often suggestive of Walt Whitman. The piece opens with a juxtaposition of two unrelated minor triads, proceeds through phases of expansive solemnity to a crisis of exaltation, and ends serenely. Whether or not it suggests anything of the personality of the late Serge Koussevitzky, it is sturdy and touching music and deserved the response that Mr. Hanson was on hand to acknowledge.

One must praise Mr. Munch for the suppleness and continuity of his "La Mer", a composition that frequently is made to sound like a string of precious but disconnected fragments, as well as for the fastidious elegance that one expects. Brahms's Fourth Symphony was performed like the monumental achievement that it is; in addition, Mr. Munch brought out a linear clarity and sense of propulsion that are not always the work's share.

—F. M.

Bruce

Eleanor Davis will be the alto soloist with the Boston Symphony Orchestra for its open rehearsal Thursday night and for its weekend concerts. She will also sing with the Handel and Haydn Society in Symphony Hall Sunday night, March 18.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 180,559
MAR 8 - 1956

Open Rehearsal Set By Symphony Tonight

In preparation for the concerts of the Boston Symphony Orchestra Friday afternoon and Saturday evening there will be an Open Rehearsal at Symphony Hall tonight at 7:30. The Harvard Glee Club and the Radcliffe Choral Society will join with the Orchestra in preparing for performance three works for chorus, soloists and orchestra by Mozart: "Regina coeli," "Ave, verum corpus" and "Vesperae de monica," to be conducted by G. Wallace Woodworth, and the "Requiem" by Faure, to be conducted by Charles Munch. The vocal soloists for this program are Adele Addison, soprano; Eleanor Davis, mezzo-soprano; Richard Gilley, tenor; and Donald Gramm, bass.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
MAR 5 1956

Music in Review

BY TUCKER KEISER

Not since Ellabelle Davis gave the premiere of Lukas Foss' "The Song of Songs" with the Boston Symphony Orchestra nearly eight years ago had I had the pleasure of hearing this excellent artist. At that time her voice was quite beautiful and she made a stunning success.

Yesterday afternoon, Miss Davis sang in Jordan Hall and her voice seemed to me even more beautiful. It is not a large soprano, but the luminous timbre, particularly in the middle range, is exquisite. The purity of sound, like that of the flute, gives the impression that it is a considerably larger instrument that it is.

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Back Bay Ledger &
Beacon Hill Times
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Weekly Non-Partisan
Circ. 10,000 Free
MAR 8 1956

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NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

MAR 6 1956

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Special to The New York Times.

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These contacts should be supplemented by an exchange of soloists, composers, film workers and other artists, the Minister said.

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He said officials of the Culture Ministry were ready to go to the United States to "solve some acute questions" connected with the exchange program.

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Mr. Mikhailov also called for "more constant" cultural links with France. Moscow is considering sending ballet, opera and dramatic groups to France in the near future, he said.

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The Minister emphasized that the Soviet people were receptive to everything "progressive" in foreign cultures. Mr. Mikhailov's comments were the most unqualified endorsement of cultural contacts by any high Soviet official since the Geneva Foreign Ministers conference last autumn.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

MAR 7 1956

MUSICAL AMERICA
NEW YORK, N. Y.

MAR 1956

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"Roman Carnival" Overture....Berlioz
"Elegy in Memory of Serge Koussevitzky".....Howard Hanson
(First New York performance)
"La Mer".....Debussy
Symphony No. 4.....Brahms

This sort of program offers the Boston instrumentalists a field day; it was no surprise that the afternoon proved one of superb music-making. Charles Munch is a conductor gifted with both passion and proportion. He commands a wonderful body of men, to be sure; but the perception, the justness and elan are all his.

The Hanson "Elegy", revised for the Boston Symphony's 75th anniversary and performed for the first time in New York, is characteristic of its composer's somewhat old-fashioned but very sincere and very personal idiom, a post-romanticism that in its oracular strength often suggestive of Walt Whitman. The piece opens with a juxtaposition of two unrelated minor triads, proceeds through phases of expansive solemnity to a crisis of exaltation, and ends serenely. Whether or not it suggests anything of the personality of the late Serge Koussevitzky, it is sturdy and touching music and deserved the response that Mr. Hanson was on hand to acknowledge.

One must praise Mr. Munch for the suppleness and continuity of his "La Mer", a composition that frequently is made to sound like a string of precious but disconnected fragments, as well as for the fastidious elegance that one expects. Brahms's Fourth Symphony was performed like the monumental achievement that it is; in addition, Mr. Munch brought out a linear clarity and sense of propulsion that are not always the work's share.

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Herald (m)
BOSTON, Mass.
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MAR 8 - 1956

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Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
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MAR 8 1956

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Mr. Munch opened the concert with Tchaikowsky's "Romeo and Juliet" Overture—Fantasia. French conductors do not often address their talents to the Russians and one gets to fear after a time that when they do, out of pumpernickel will emerge brioche. Yet, this is by no means always the case, as anyone can attest who recalls Mr. Munch's colossal performance of Tchaikowsky's "Pathetique" Symphony during his very first season here. As for the "Romeo and Juliet," if Mr. Munch feels more at home in the Berlioz incarnation of the same, he yet begat a reading that was notable for the beautiful modelling of the phrases and the clarity of the texture—two French qualities that lend lustre to music of any nationality. Notwithstanding these merits I was somewhat taken aback with the tensionless languor of the long introductory andante depicting Friar Laurence, and with the disproportionate onrush of the Montague-Capulet fracas. Anent the latter, one man's excitement may sound like another man's frenzy.

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Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
MAR 5 1956

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MAR 7 1956

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NEW YORK, N. Y.

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Jewish Advocate
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Post (m)
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New England Newsclip Agency, Inc.
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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
MAR 7 1956

Decade of Debuts

Zimbler Sinfonietta has, in ten years, built a reputation for supporting new music.

By Harold Rogers

Music Critic of The Christian Science Monitor

IN TODAY'S MUSIC WORLD, where stability is will-o'-the-wisp, a tenth anniversary is solid achievement.

We salute the gains made by the Zimbler Sinfonietta—the leading chamber music ensemble of its kind in the United States—on the occasion of its tenth season. Founded by Josef Zimbler, a cellist, this group of 19 players (more or less as required) is composed of musicians from the Boston Symphony Orchestra.

Mr. Zimbler is a performing member of his Sinfonietta, which usually plays without a conductor. It is he, however, who guides its artistic destinies. He plans the programs for his annual Boston concert series, as he does for appearances in New York and elsewhere. He arranges for recording sessions (the Zimbler Sinfonietta may be heard on Decca Records and Boston Records). When a leader has been needed for the performance of some tricky work, Charles Munch, conductor of the Boston Symphony, or Richard Burgin, associate conductor, have made guest appearances.

But important as these functions are, Mr. Zimbler's major contribution to the world of music has been his ardent support of the contemporary composer. He is not satisfied to coast with programs of the traditional, however appealing they might be.

True, he has played much of the standard repertoire, as expected of any chamber ensemble. But he has also presented seven world premières, five United States premières, and 14 Boston premières. Sixteen contemporary composers have been represented at his concerts, ten of whom are American.

Mr. Zimbler understands, as do most serious musicians, that the music of today must be supported in order to have a music of tomorrow. We must strive to eliminate the time lag (set at 40 years by some musicologists) usually existing between the avant-garde composer and the listening public.

This time lag is cut down or eliminated through public education, and there is none better than an opportunity to listen to new music with an open mind. The Zimbler Sinfonietta is doing its part in offering this opportunity. Many a listener is doing his share in providing the open mind.

Among the American composers found on Mr. Zimbler's programs are Aaron Copland, Arthur Berger, Irving Fine, Lukas Foss, Alan Hovhaness, Hubert Lamb, and Gardner Read. Among foreign composers we find Francesco Malipiero of Italy, Nikos Skalkottas of Greece, Alexander Tcherepnin (formerly of Soviet Union, now of the United States), Knudage Riisager and Svend Schultz of Denmark, Paul Hindemith of Germany, Heitor Villa-Lobos of Brazil, Igor Stravinsky (formerly of the Soviet Union, now of the United States), Bohuslav Martinů (formerly of Czechoslovakia, now of the United States), and Ralph Vaughan Williams and Alan Rawsthorne of England.

Many noted soloists have appeared with the Zimbler Sinfonietta, among them Joseph Fuchs, Louis Kaufman, Alexander Schneider, and Ruth Posselt, violinists; Tung Kwong-Kwong, Gregory Tucker, Leonard Bernstein, and Miklos Schwalb, pianists; Zara Nelsova, cellist; Marcel Grandjany, harpist; Daniel Pinkham, Fernando Valenti, and Ralph Kirkpatrick, harpsichordists; Phyllis Curtin, soprano; Vera Zorina and Arnold Moss, narrators; and Anita Alvarez, dancer. One concert performance of opera was presented in association with the New York Chamber Opera Company.

In taking note of this tenth anniversary, the pictures of several composers are presented whose reputations have been strengthened by the Zimbler Sinfonietta. Some of their faces are well known; others will doubtless become better known as their music is more widely played.

1. Lukas Foss, American.
2. Alan Rawsthorne, British.
3. Hubert Lamb, American.
4. Bohuslav Martinů, Czechoslovakian.
5. Heitor Villa-Lobos, Brazilian.
6. Gardner Read, American.
7. Alan Hovhaness, American.
8. Irving Fine, American.
9. Aaron Copland, American.

Photos 1, 7, and 9 by John Brook. Photo 2 by British Information Services. Photo 3 by Margaret Lamb. Photo 4 by Blackstone Studios.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

MAR 8 - 1956

Art Shows — Concerts in Prospect — Beethoven Sonata Cycle

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

3-Man Panel To Air Plans For Hub Area

A discussion entitled "For a Greater Boston" will be broadcast over WHDH Friday night at 10 o'clock. Three speakers will appear on the program, Oliver T. Bergstrom, president of the Middlesex County National Bank and chairman of the Metropolitan Affairs Council; William J. Bird, managing director, Greater Boston Chamber of Commerce, and Kevin Lynch, associate professor of city and regional planning at the Massachusetts Institute of Technology.

The public hearing for the regional planning legislation was held before the Committee on Metropolitan Affairs at the State House on March 7.

J. S. R. Duncan, formerly of the Sudan Government, will join Louis M. Lyons Friday at 6:45 p.m. on Channel 2's "Backgrounds" series. Mr. Duncan will tell his teleview audience "What Is Ahead for the Sudan.

Three works by Mozart will be played for the first time by the Boston Symphony Orchestra this weekend. Under the direction of Charles Munch, the orchestra will play the Regina Coeli for chorus, soloists, and orchestra (K. 108); Ave, Verum Corpus, motet for chorus and string orchestra (K. 68); and Vesperae de dominica for chorus, soloists, and orchestra (K. 321).

Accompanying the orchestra will be the Harvard Glee Club and the Radcliffe Choral Society, under the direction of G. Wallace Woodworth. The program includes Fauré's Requiem, Op. 48. Soloists will be Adele Addison, soprano, and Donald Gramm, bass. Both concerts will be broadcast as usual over WGBH-FM; Friday at 2:10 p.m. and Saturday at 8:25 p.m.

Edward R. Murrow and his "Person to Person" cameras will visit the homes of actor, producer, and director Raymond Massey and his family in Wilton, Conn., and movie star Rita Gam in her brownstone house on the East Side of Manhattan Friday night at 10:30 on Channels 9 and 12.

Paul Murray Kendall's book, "Richard III," will be analyzed on Channel 2's "I've Been Reading" series Friday at 8:30 p.m. P. Albert Duhamel, professor of English at Boston College, permanent host of the program, will have as his guest Kenneth O. Myrick, Harriet H. Fay Professor of English Literature at Tufts University and Prof. Albert Gilman of Boston University. The discussion will be repeated on WGBH-FM Sunday at 6 p.m. and Wednesday at 8 p.m.

A high light of Friday night's telecast will be the inclusion of excerpts from NBC-TV's "Richard III" starring Sir Laurence Olivier, which will be given its American première Sunday afternoon over Channels 4 and 10. These excerpts from the movie were made available to Channel 2 through the cooperation of NBC-TV and its Boston affiliate, Channel 4.

Betty Grable will play her first dramatic role on television Friday night when she makes her debut in the title role of a comedy called "Cleopatra Collins," on NBC-TV's "Star Stage" at 9:30 p.m. on Channels 4 and 10.

Toshiko, 23-year-old jazz pianist from Japan, now studying at the Berklee School of Music in Boston, Mass., will be guest on the Garry Moore show, which will be telecast on Channels 7 and 12 Friday morning from 10 until 11:30.

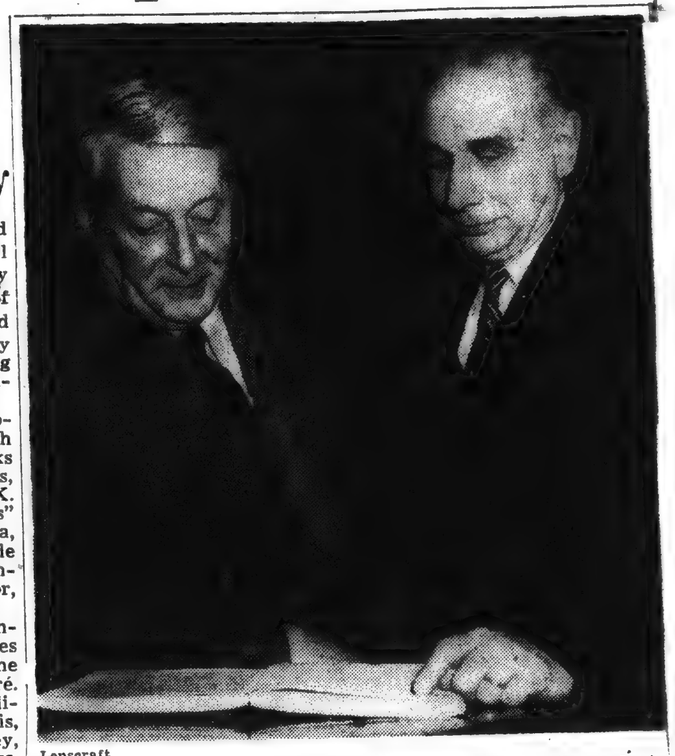
Choral Music On Schedule For Symphony

The Harvard Glee Club and the Radcliffe Choral Society will join with the Boston Symphony Orchestra for a program of choral music by Mozart and Fauré at the concerts Friday afternoon and Saturday evening by the Boston Symphony Orchestra.

On the first half of the program G. Wallace Woodworth will conduct three Mozart works —the "Regina Coeli" for chorus, soprano solo, and orchestra, K. 108; the "Ave, verum corpus" for chorus and string orchestra, K. 618; and the "Vesperae de dominica" for chorus and orchestra, with soprano, alto, tenor, and bass solo, K. 321.

The second half of the concert, conducted by Charles Munch, will consist of the "Requiem" by Gabriel Fauré. The soloists will be Adele Addison, soprano; Eleanor Davis, mezzo-soprano; Richard Gilley, tenor; and Donald Gramm, bass.

This program will be rehearsed tonight at the open rehearsal in Symphony Hall at 7:30. Seats are on sale at the box office.



Lenscraft

Charles Munch and G. Wallace Woodworth, who will conduct the Boston Symphony Orchestra at its open rehearsal tonight, and its concerts on Friday afternoon and Saturday night.

Lexington Choral Music

A chorus of 140 voices comprising the Lexington Choral Society and the Mystic Glee Club of Winchester, with a chamber orchestra and soloists directed by Allen C. Lannom, professor of music at Boston University, will present choral works by Bach and Mozart at a free concert in Cary Memorial Hall, Lexington, on Sunday evening at 8:15. The same concert will be presented under the auspices of the Winchester Rotary Club at the Winchester High School Auditorium one week later.

Bach's Cantata No. 4, "Christ Lag in Todesbanden," and Mozart's Requiem Mass in D minor will be performed. Soloists will be Ella Lou Hoyt Dimmock, soprano; Margaret Danforth, alto; Carl Sorensen, tenor, and Stephen Dimmock, bass.

Times
HOLBROOK, Mass.
Weekly Independent
Circ. 1,650

MAR 8 1956

Handel And Haydn Society To Present Mozart's Grand Mass

As a contribution to The Mozart Bicentennial Festival, the Handel and Haydn Society will present Mozart's Grand Mass in C Minor in Symphony Hall Sunday evening, March 18th (8 sharp).

The soloists will be Adele Addison, soprano; Eleanor Davis, contralto; Carl Nelson, tenor and John Hornor, bass. Members of the Boston Symphony Orchestra will be a feature of the program which will be under the conductorship of Dr. Thompson Stone.

The Society presented Mozart's C Minor Mass for the first time, on April 12, 1892 in what was then known as Boylston Hall. This presentation was held during the 14th season of the Society which this year celebrates its 141st year.

Tickets for the coming concert are now on sale at Symphony Hall Box Office.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

MAR 9 1956

Conservation School Plan For Lincoln

The first postgraduate biology school of its type in the western hemisphere will be opened at the Drumlin Farm Wildlife Sanctuary, in Lincoln.

The Massachusetts Audubon Society yesterday named Dr. William H. Drury Jr., assistant professor of biology at Harvard, to organize the field studies unit to be known as the Louise Ayer Hatheway School of Conservation Education. To study similar schools in England and on the continent, Dr. Drury will go to Europe this summer. He is a botanist, ornithologist and geologist whose field studies have carried him to Alaska and the Canadian Arctic.

The Hatheway School will concentrate its courses on ecological studies in fields not offered at any American university.

The board of overseers for the new school will be: Rosario Masseo of Boston, personnel manager of the Boston Symphony Orchestra; Richard Borden of Concord, president of Borden Productions, Inc.; Clarence E. Allen of Cohasset, former headmaster of Rivers Country Day School; Rachel S. Bruce of Fitchburg State Teachers College; Boardman Bump of Weston, treasurer and trustee of Mt. Holyoke College; C. Russell Mason, executive director of the Massachusetts Audubon Society; and Dr. Ernst Mayr of the Harvard Museum of Comparative Zoology.

Mozart's Grand Mass in C Minor in Symphony Hall Sunday evening, March 18th (8 sharp).

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Bulletin
EASTON, Mass.
Weekly Independent
Circ. 1,512

MAR 8 19..

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Messenger
AVON, Mass.
Weekly Independent
Circ. 1,450

MAR 8 1956

Handel And Haydn Society To Present Mozart's Grand Mass

As a contribution to The Mozart Bicentennial Festival, the Handel and Haydn Society will present

Mozart's Grand Mass in C Minor in Symphony Hall Sunday evening, March 18th (8 sharp).

The soloists will be Adele Addison, soprano; Eleanor Davis, contralto; Carl Nelson, tenor and John Hornor, bass. Members of the Boston Symphony Orchestra will be a feature of the program which will be under the conductorship of Dr. Thompson Stone.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559
10 1956

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 18th program of the 75th season in Symphony Hall yesterday afternoon. G. Wallace Woodworth was the guest conductor in the first half of the program. The soloists were Adele Addison, soprano; Eleanor Davis, mezze; Richard Gilley, tenor and Donald Gramm, bass. Assisting was the Harvard Glee Club and the Radcliffe Choral Society. The program:

"Regina coeli," (K. 108); "Ave verum corpus" (K. 618); Vesperae de dominica" (K. 321)...Mozart
Requiem, Op 48 ..... Faure

By RUDOLPH ELIE

Yesterday's concert was one of the most unusual to be given in Symphony Hall in a good many years; a program devoted wholly to choral music and choral music of a non secular nature at that.

Three of the works were given their first performance at these concerts and they proved to be, as of course they would, compositions of the most exalted character. The "Ave verum corpus," one of Mozart's last works, is familiar enough but its familiarity hardly diminishes the unique calmness of the music or its deeply felt atmosphere. It was sung, as indeed the whole program was sung, with extraordinary unanimity and in the most beautiful vocal quality by the Harvard Glee Club and the Radcliffe Choral Society conducted by G. Wallace Woodworth.

The other works were "Regina coeli" an early work, and "Vesperae de dominica" from the middle period of Mozart's life and although neither approaches the grandeur of the C minor Mass or the Requiem, they are remarkably persuasive and beautiful things. It was interesting to note the composer's great advance in polyphonic writing between the "Regina" and the "Vesperae," the last-named being infinitely more subtle in this regard than the first.

Adele Addison, whose continuing maturity as an artist is evident, sang the solo role in "Regina" superbly and outdid herself in the ensuing "Vesperae." In this she was joined by Eleanor Davis, Richard Gilley and Donald Gramm, who all sang splendidly, but the leading role throughout the Mozart is that of the soprano, and Miss Addison projected the deep spirituality of the solos. Mr. Woodworth, it might be added, again demonstrated his crisp mastery of the orchestra as well as the chorus: he lent the orchestral accompaniments great distinction.

It is 18 years since Faure's Requiem has been done at these concerts and it will doubtless be as many before it is done again. Yet it is a work of the utmost refinement and delicacy of expression, almost classic in its restraint yet bursting forth at times in moments of powerful expression. The exquisite concept is everywhere evident, in the subtlety of the vocal line, in the scoring for the orchestra, in the reinforcement of the textures by the organ in the grave though never melancholy character of the melodies themselves.

However, its very restraint and its quality of understatement diminishes its impact and makes it special, spun out, overly serene and subdued in mood. Still, it is a fine experience to hear it done with so much finesse and so much radiance of spirit as it was yesterday, for it is very clear that Mr. Munch understands this music to the bottom of his soul. Again the chorus was in superb form, achieving the fully blended tone coloration the music demands, while Donald Gramm traversed the baritone role in a fine strong voice. Miss Addison again shone in her part, which she sang from the back row of the chorus to attain a singularly unearthly quality in the "Pie Jesu."

Leonard Rose will be the cello soloist in the Dvorak next week, other works on the program being a repeat of Martinu's "Fantaisies symphoniques, Beethoven's Overture to "Coriolanus" and three dances from Falla's "Three Cornered Hat."

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
MAR 10 1956

BOSTON SYMPHONY ORCHESTRA

Mozart, Faure Choral Music

By CYRUS DURGIN

The Boston Symphony Orchestra played yesterday at Symphony Hall the afternoon concert of the 18th program in the Friday–Saturday series. G. Wallace Woodworth conducted choral music of Mozart, as follows: "Regina coeli" (K. 108), "Ave, verum corpus" (K. 618), "Vesperae de dominica" (K. 321). Charles Munch conducted the Requiem of Faure. The Harvard Glee Club and Radcliffe Choral Society, prepared by Mr. Woodworth, participated. The soloists were Adele Addison, soprano; Eleanor Davis, mezzo–soprano; Richard Gilley, tenor, and Donald Gramm, bass. Willem Friso Frank was the organist.

Both for the nature of the music presented, and the manner of performance, the Symphony concerts this week are quite exceptional. The whole of the program is choral music, with the services of the Harvard and Radcliffe choruses, which G. Wallace Woodworth invariably trains to a high peak of excellence. The portion devoted to Mozart consists of pieces rare enough under most circumstances, and never before performed at these concerts.

Least known to me was the "Vesperae de Rominica," composed in Salzburg in 1779, and which at this performance in-

[illegible] observance of the Mozart bi-centennial. Mr. Woodworth, the most experienced of choral hands, showed as well an impressive authority in conducting the instrumental parts. Beyond the brisk, well-chosen tempi, the clearness of singers and orchestra, and the relaxed simplicity of style, was a true glory of human expression.

Not since 1938, when Nadia Boulanger conducted it, as guest, had the supernally beautiful Faure Requiem been done at these concerts. Like Mozart before him, Faure here created a churchly work of the most intimate personal quality within a liturgical frame. The Faure service for the dead, to my mind, is both a masterpiece of its kind and one of the most tender and profound expressions of a human soul. The grandeurs of the Verdi and Brahms Requiems, and even the Requiem of Mozart, all so moving in their different ways, do not have in such manner and such degree the gentle, inward faith in another world unseen.

Never in my memory had the Faure Requiem been performed with such extreme refinement and sheer purity of sound as Mr. Munch did it yesterday. This performance was a revelation of a side of the conductor of which we have experienced but little, and that mainly in the Passions of Bach, which are far different in style from Faure.

Mr. Munch might have gone just a shade faster in the andante of the Kyrie and in the Sanctus, but otherwise his reading came miraculously close to perfection, in delicacy and a sort of spiritual dedication.

The Harvard and Radcliffe choruses are mostly well balanced among the various sections, this year, although the perennial shortage of tenor sonority was evident. These college men and women have an alert response, an intelligence, a vigor and an innate sense of rhythm.

They have learned Mozart and Faure style quickly and well. In everything save the weight of tone than only physical maturity can bring, the choral singing was wholly pleasurable. When it came to a sustained pianissimo, as at the end of the Requiem, then the fact of youth was plain, and their ethereal tone did not have body enough. But in the more substantial music of Mozart, this youthful sound was admirable.

Miss Addison sang superlatively, both in Mozart and Faure, bringing to each his proper style, and producing a soprano resonance that can only be described as Heavenly. Donald Gramm, a baritone who one day is likely to be in the first rank of great artists, again showed vocal beauty and expressive power of a very rare excellence. Miss Davis and Mr. Gilley had less to do, and did it well enough.

Next week Mr. Munch will conduct Beethoven's "Coriolanus" Overture; the "Symphonic Fantasies" of Martinu; the Dvorak Cello Concerto with Leonard Rose as soloist, and Falla's Dances from "The Three-Cornered Hat."

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
MAR 10 1956

Music Review

By TUCKER KEISER

Choral works by Mozart and Gabriel Faure made up the entire program by the Boston Symphony Orchestra yesterday afternoon. The Harvard Glee Club and the Radcliffe Choral Society sang the vocal parts and their conductor, G. Wallace Woodworth, shared with Charles Munch, conducting chores. Mr. Woodworth led the Mozart pieces and Mr. Munch the Faure "Requiem."

The able quartet of soloists consited of Adele Addison, soprano; Eleanor Davis, mezzo-soprano; Richard Gilley, tenor, and Donald Gramm, bass. Both Miss Addison and Mr. Gramm deserve special praise, not only for their work in the ensemble, but also for the artistic performance each gave in the solo part of the "Requiem."

The three Mozart pieces were, surprisingly enough, first performances for these concerts. They were the "Regina coeli," an early work of engaging forthrightness; "Ave, verum corpus," the well-known motet in the repertory of nearly every church choir, and the "Vesperae de dominica," a sequence of five Psalms and the Magnificat in a musical setting remarkable for its vocal writing and creative inspiration.

While the Harvard-Radcliffe choristers did not possess the tonal mass necessary for the "Regina" and the "Vesperae," they had just the right color for the "Ave, verum" and the "Requiem," and in every other choral department they gave their usual impeccable performance.

However, it was the weightless, ethereal quality and Mr. Munch's sensitive accentuations in the score which gave Faure's uncommonly bland music an admirable degree of poetic feeling. The conductor wisely did not press for exotic effects, but distilled the faint aroma of dying rose petals characteristic of this hothouse production.

American (e)
BOSTON, Mass.
Independent
Circ. 185,401
MAR 10 1956

Repeat Sixth Symphony

At next week's Friday afternoon and Saturday night concerts by the Boston Symphony Orchestra, Charles Munch will repeat the Sixth Symphony, called Fantaisies Symphoniques, by Bohuslav Martinu. It was commissioned for the orchestra's 75th anniversary and premiered in January of last year.

Subsequent to performing the score in Boston, Mr. Munch and the orchestra performed the symphony in New York last season The New York Critics Circle recently voted the score its award as the best new orchestral work performed there in '55.

At Tuesday's seventh concert of the Tuesday evening series, the program will consist of three works for chorus, orchestra and soloists, by Mozart, to be conducted by G. Wallace Woodworth: Regina Coeli, K. 108; Ave, verum corpus, K. 618, and Vesperae de dominica, K. 321, and the Requiem, by Gabriel Faure, to be conducted by Mr. Munch.

Assisting in this program will be the Harvard Glee Club and Radcliffe Choral Society.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 130,826
MAR 11 1956

Boston Symphony Will Perform New Work, March 19

A forthcoming concert in the Bushnell Memorial by the Boston Symphony Orchestra promises to be an event of special importance, since this is the orchestra's 75th anniversary year. Managing Director William H. Mortensen of the Bushnell indicated yesterday that in observance of the anniversary, Conductor Charles Munch has agreed to give Connecticut its first performance of a new work created for the Boston Symphony by one of the world's foremost living composers, Heitor Villa-Lobos. The work is his Eleventh Symphony.

Other works on the program on March 19 will include Tchaikovsky's "Romeo and Juliet" Overture - Fantsia, and Beethoven's mighty Seventh Symphony.

In celebrating its jubilee year, the Boston Symphony and a foundation established in memory of Dr. Serge Koussevitzky commissioned 15 new works by the world's most renowned composers. The Eleventh Symphony by noted Brazilian Villa - Lobos is one of those works. Mr. Munch conducted the first performance of it in Boston last week, and the audience received it with resounding acclaim. The scherzo particularly was lauded for its melodic line and its unique succession of woodwind solo passages. Hartford will be the second city to enjoy this fresh new work.

The Bushnell has indicated that a limited number of tickets for the March 19 concert remain. The event will be the final concert in this season's Bushnell Symphony Series.

DALLAS, TEX.
TIMES-HERALD
Circ. D. 160,042 - S. 164,564
MAR 11 1956

Brilliant Festival Set in Edinburgh

Last summer, scores of Dallas travelers arranged their European itineraries to include the great music and drama festivals highlighting the season in several countries. One of the most popular every year is the brilliant Edinburgh Festival in Scotland.

Seven symphony orchestras and programs of drama, ballet, opera and chamber music will be featured at the festival this year, Aug. 19 through Sept. 8, the British Travel Association has announced.

TENTH ANNIVERSARY

The Scottish capital, sometimes called the "festival city of the world," will celebrate the 10th anniversary of its great music and drama fete. Artists from at least six countries, including the United States, wil participate.

The Boston Symphony will al ternately play under the direc tion of Charles Munch, perma nent conductor, and Pierre Mor teux, its former maestro. T mark its 75th anniversary an the fifth anniversary of th death of Serge Koussevitsky, the orchestra has commissioned several new works from distinguished composers.

The Royal Philharmonic will be heard under the direction of Sir Thomas Beecham, famed British conductor. Other orchestras to perform include Vienna Hofmusikkapelle, London Mozart Players, Scottish National Orchestra, BBC Scottish Orchestra, and National Youth Orchestra of Great Britain.

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 179,065
MAR 11 1956

ARTHUR FIEDLER and the Boston Pops Orchestra have recorded for RCA Victo two of the most popular ballet scores in their repertoire. The first, Chopin's "Les Sylphides" and the second, "Graduation Ball" by Strauss. The playing makes one wish for the pops season to arrive, with its easy acceptance of good tunes and informality. Until then, this disk will do very well.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559
10 1956

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 18th program of the 75th season in Symphony Hall yesterday afternoon. G. Wallace Woodworth was the guest conductor in the first half of the program. The soloists were Adele Addison, soprano; Eleanor Davis, mezze; Richard Gilley, tenor and Donald Gramm, bass. Assisting was the Harvard Glee Club and the Radcliffe Choral Society. The program:
"Regina coeli," (K. 108); "Ave verum corpus" (K. 618); Vesperae de dominica" (K. 321)...Mozart
Requiem, Op 48 ..... Faure

By RUDOLPH ELIE

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Three of the works were given their first performance at these concerts and they proved to be, as of course they would, compositions of the most exalted character. The "Ave verum corpus," one of Mozart's last works, is familiar enough but its familiarity hardly diminishes the unique calmness of the music or its deeply felt atmosphere. It was sung, as indeed the whole program was sung, with extraordinary unanimity and in the most beautiful vocal quality by the Harvard Glee Club and the Radcliffe Choral Society conducted by G. Wallace Woodworth.

The other works were "Regina coeli" an early work, and "Vesperae de dominica" from the middle period of Mozart's life and although neither approaches the grandeur of the C minor Mass or the Requiem, they are remarkably persuasive and beautiful things. It was interesting to note the composer's great advance in polyphonic writing between the "Regina" and the "Vesperae," the last-named being infinitely more subtle in this regard than the first.

Adele Addison, whose continuing maturity as an artist is evident, sang the solo role in "Regina" superbly and outdid herself in the ensuing "Vesperae." In this she was joined by Eleanor Davis, Richard Gilley and Donald Gramm, who all sang splendidly, but the leading role throughout the Mozart is that of the soprano, and Miss Addison projected the deep spirituality of the solos. Mr. Woodworth, it might be added, again demonstrated his crisp mastery of the orchestra as well as the chorus: he lent the orchestral accompaniments great distinction.

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C—AQ64

The ace of diamonds took the first trick and the DK took the second, drawing all advers trumps. Then the HA wa led and East was in with the ace. East got out of his han with the 10-spot of clubs o which South played the quee and West the king. West re turned a club and the ace wa driven out.

A spade was ruffed b dummy, after which South ru ruffed a heart. Then another spad ruffed with dummy's las

Again the chorus was in superb form, achieving the fully blended tone coloration the music demands, while Donald Gramm traversed the baritone role in a

American (e)
BOSTON, Mass.
Independent
Circ. 185,401
MAR 10 1956

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
MAR 10 1956

BOSTON SYMPHONY ORCHESTRA

Mozart, Faure Choral Music

By CYRUS DURGIN

The Boston Symphony Orchestra played yesterday at Symphony Hall the afternoon concert of the 18th program in the Friday–Saturday series. G. Wallace Woodworth conducted choral music of Mozart, as follows: "Regina coeli" (K. 108), "Ave, verum corpus" (K. 618), "Vesperae de dominica" (K. 321). Charles Munch conducted the Requiem of Faure. The Harvard Glee Club and Radcliffe Choral Society, prepared by Mr. Woodworth, participated. The soloists were Adele Addison, soprano; Eleanor Davis, mezzo–soprano; Richard Gilley, tenor, and Donald Gramm, bass. Willem Friso Frank was the organist.

Both for the nature of the music presented, and the manner of performance, the Symphony concerts this week are quite exceptional. The whole of the program is choral music, with the services of the Harvard and Radcliffe choruses, which G. Wallace Woodworth invariably trains to a high peak of excellence. The portion devoted to Mozart consists of pieces rare enough under most circumstances, and never before performed at these concerts.

Least known to me was the "Vesperae de Rominica," composed in Salzburg in 1779, and which at this performance included the Laudate Dominum for solo soprano and chorus from Mozart's "Vesperae solennes de confessore" (K. 339). Both the "Vesperae de dominica" and the "Regina coeli" blend impersonal, churchly elements of style with that personal feeling, that emotional urge in melody and harmony which were so uniquely Mozart. The "Ave, verum corpus," on the other hand, is to me purely out of Mozart's own heart.

These three works, conducted by Mr. Woodworth upon the gracious invitation of Mr. Munch, formed an unusual portion of the orchestra's season-long observance of the Mozart bi-centennial. Mr. Woodworth, the most experienced of choral hands, showed as well an impressive authority in conducting the instrumental parts. Beyond the brisk, well-chosen tempi, the clearness of singers and orchestra, and the relaxed simplicity of style, was a true glory of human expression.

Not since 1938, when Nadia Boulanger conducted it, as guest, had the supernally beautiful Faure Requiem been done at these concerts. Like Mozart before him, Faure here created a churchly work of the most intimate personal quality within a liturgical frame. The Faure service for the dead, to my mind, is both a masterpiece of its kind and one of the most tender and profound expressions of a human soul. The grandeurs of the Verdi and Brahms Requiems, and even the Requiem of Mozart, all so moving in their different ways, do not have in such manner and such degree the gentle, inward faith in another world unseen.

Never in my memory had the Faure Requiem been performed with such extreme refinement and sheer purity of sound as Mr. Munch did it yesterday. This performance was a revelation of a side of the conductor of which we have experienced but little, and that mainly in the Passions of Bach, which are far different in style from Faure.

Mr. Munch might have gone just a shade faster in the andante of the Kyrie and in the Sanctus, but otherwise his reading came miraculously close to perfection, in delicacy and a sort of spiritual dedication.

The Harvard and Radcliffe choruses are mostly well balanced among the various sections, this year, although the perennial shortage of tenor sonority was evident. These college men and women have an alert response, an intelligence, a vigor and an innate sense of rhythm.

They have learned Mozart and Faure style quickly and well. In everything save the weight of tone than only physical maturity can bring, the choral singing was wholly pleasurable. When it came to a sustained pianissimo, as at the end of the Requiem, then the fact of youth was plain, and their ethereal tone did not have body enough. But in the more substantial music of Mozart, this youthful sound was admirable.

Miss Addison sang superlatively, both in Mozart and Faure, bringing to each his proper style, and producing a soprano resonance that can only be described as Heavenly. Donald Gramm, a baritone who one day is likely to be in the first rank of great artists, again showed vocal beauty and expressive power of a very rare excellence. Miss Davis and Mr. Gilley had less to do, and did it well enough.

Next week Mr. Munch will conduct Beethoven's "Coriolanus" Overture; the "Symphonic Fantasies" of Martinu; the Dvorak Cello Concerto with Leonard Rose as soloist, and Falla's Dances from "The Three-Cornered Hat."

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
MAR 10 1956

Music Review

By TUCKER KEISER

Choral works by Mozart and Gabriel Faure made up the entire program by the Boston Symphony Orchestra yesterday afternoon. The Harvard Glee Club and the Radcliffe Choral Society sang the vocal parts and their conductor, G. Wallace Woodworth, shared with Charles Munch, conducting chores. Mr. Woodworth led the Mozart pieces and Mr. Munch the Faure "Requiem."

The able quartet of soloists consited of Adele Addison, soprano; Eleanor Davis, mezzo-soprano; Richard Gilley, tenor, and Donald Gramm, bass. Both Miss Addison and Mr. Gramm deserve special praise, not only for their work in the ensemble, but also for the artistic performance each gave in the solo part of the "Requiem."

The three Mozart pieces were, surprisingly enough, first performances for these concerts. They were the "Regina coeli," an early work of engaging forthrightness; "Ave, verum corpus," the well-known motet in the repertory of nearly every church choir, and the "Vesperae de dominica," a sequence of five Psalms and the Magnificat in a musical setting remarkable for its vocal writing and creative inspiration.

While the Harvard-Radcliffe choristers did not possess the tonal mass necessary for the "Regina" and the "Vesperae," they had just the right color for the "Ave, verum" and the "Requiem," and in every other choral department they gave their usual impeccable performance.

However, it was the weightless, ethereal quality and Mr. Munch's sensitive accentuations in the score which gave Faure's uncommonly bland music an admirable degree of poetic feeling. The conductor wisely did not press for exotic effects, but distilled the faint aroma of dying rose petals characteristic of this hothouse production.

Repeat Sixth Symphony

At next week's Friday afternoon and Saturday night concerts by the Boston Symphony Orchestra, Charles Munch will repeat the Sixth Symphony, called Fantaisies Symphoniques, by Bohuslav Martinu. It was commissioned for the orchestra's 75th anniversary and premiered in January of last year.

Subsequent to performing the score in Boston, Mr. Munch and the orchestra performed the symphony in New York last season The New York Critics Circle recently voted the score its award as the best new orchestral work performed there in '55.

At Tuesday's seventh concert of the Tuesday evening series, the program will consist of three works for chorus, orchestra and soloists, by Mozart, to be conducted by G. Wallace Woodworth: Regina Coeli, K. 108; Ave, verum corpus, K. 618, and Vesperae de dominica, K. 321, and the Requiem, by Gabriel Faure, to be conducted by Mr. Munch.

Assisting in this program will be the Harvard Glee Club and Radcliffe Choral Society.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 130,826
MAR 11 1956

DALLAS, TEX.
TIMES-HERALD
Circ. D. 160,042 - S. 164,564
MAR 11 1956

Brilliant Festival Set in Edinburgh

Last summer, scores of Dallas travelers arranged their European itineraries to include the great music and drama festivals highlighting the season in several countries. One of the most popular every year is the brilliant Edinburgh Festival in Scotland.

Seven symphony orchestras and programs of drama, ballet, opera and chamber music will be featured at the festival this year, Aug. 19 through Sept. 8, the British Travel Association has announced.

TENTH ANNIVERSARY

The Scottish capital, sometimes called the "festival city of the world," will celebrate the 10th anniversary of its great music and drama fete. Artists from at least six countries, including the United States, wil participate.

The Boston Symphony will al ternately play under the direc tion of Charles Munch, perma nent conductor, and Pierre Mor teux, its former maestro. T mark its 75th anniversary an the fifth anniversary of th death of Serge Koussevitsky, the orchestra has commissioned several new works from distinguished composers.

The Royal Philharmonic will be heard under the direction of Sir Thomas Beecham, famed British conductor. Other orchestras to perform include Vienna Hofmusikkapelle, London Mozart Players, Scottish National Orchestra, BBC Scottish Orchestra, and National Youth Orchestra of Great Britain.

HAMBURG OPERA

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 179,065
MAR 11 1956

ARTHUR FIEDLER and the Boston Pops Orchestra have recorded for RCA Victo two of the most popular ballet scores in their repertoire. The first, Chopin's "Les Sylphides" and the second, "Graduation Ball" by Strauss. The playing makes one wish for the pops season to arrive, with its easy acceptance of good tunes and informality. Until then, this disk will do very well.

Boston Symphony Will Perform New Work, March 19

A forthcoming concert in the Bushnell Memorial by the Boston Symphony Orchestra promises to be an event of special importance, since this is the orchestra's 75th anniversary year. Managing Director William H. Mortensen of the Bushnell indicated yesterday that in observance of the anniversary, Conductor Charles Munch has agreed to give Connecticut its first performance of a new work created for the Boston Symphony by one of the world's foremost living composers, Heitor Villa-Lobos. The work is his Eleventh Symphony.

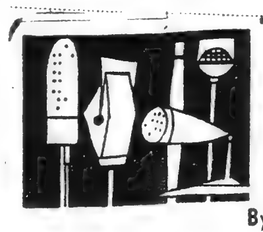
Other works on the program on March 19 will include Tchaikovsky's "Romeo and Juliet" Overture - Fantsia, and Beethoven's mighty Seventh Symphony.

In celebrating its jubilee year, the Boston Symphony and a foundation established in memory of Dr. Serge Koussevitzky commissioned 15 new works by the world's most renowned composers. The Eleventh Symphony by noted Brazilian Villa - Lobos is one of those works. Mr. Munch conducted the first performance of it in Boston last week, and the audience received it with resounding acclaim. The scherzo particularly was lauded for its melodic line and its unique succession of woodwind solo passages. Hartford will be the second city to enjoy this fresh new work.

The Bushnell has indicated that a limited number of tickets for the March 19 concert remain. The event will be the final concert in this season's Bushnell Symphony Series.

Sunday Post
BRIDGEPORT, Conn.
Independent
Circ. 61,159

MAR 11 1956



TURNING the DIALS

By FRED H. RUSSELL

Bruno Walter will conduct the rarely performed Mozart "Requiem" (K. 626) on CBS radio this afternoon at 2:30 o'clock in the second and final broadcast of the New York Philharmonic-Symphony's Mozart festival. The "Requiem" will be performed by four soloists, Irmgard Seefried, soprano; Jennie Tourel, mezzo-soprano; Leopold Simoneau, tenor; and William Warfield, bass-baritone, with the orchestra and the Westminster Choir directed by Dr. John Finley Williamson.

In addition to the "Requiem," Dr. Walter will lead the orchestra in a performance of the "Little G Minor Symphony" of Mozart, a work which dates from the composer's 17th year and marks an important development in his style and emotional power.

The "Requiem" was Mozart's last composition, and he died before completing it. Full scale concert performances of the work are rare. The only previous performance of the work by the New York Philharmonic-Symphony was in 1941, with Dr. Walter conducting. Two of the soloists, the Canadian tenor Simoneau and the Rochester, N. Y., born Warfield, will be making their debuts with the Philharmonic in this performance. Miss Seefried and Miss Tourel are both familiar to the Philharmonic's CBS radio listeners.

Irish Selections

Siobhan McKenna will read poems and other selections describing Ireland's people and customs, their yearning for freedom, and the Irish countryside. Writers whose works will be read will include Yeats, and Thomas Moore.

Rise of Masters

The posthumous rise to fame of various musical masters sets the theme for tonight's WICC broadcast of "Music for a Sunday Evening," as Ruth Steinkraus provides another three hours of classical music and commentary starting at 8 o'clock.

One of the recordings to be played is "St. Mathew Passion," written by Bach and virtually unknown until long after his death. It was "brought to life" by Felix Mendelssohn when that composer conducted a performance of the work when he was only 20 years old.

Another such instance is the "Ninth Symphony" of Schubert, which was discovered by Schumann when the latter was browsing in a book shop run by the former's brother after the death of the composer.

Miss Steinkraus' commentary will concern such seeming oddities as these which have brought down through the ages works that might easily have perished through lack of knowledge of them.

TWO GUEST SINGERS

Two guest singers are scheduled to be heard on Nino Bellastai's radio program over station WNLK, Norwalk, this afternoon at 1 o'clock. They will be Miss Angela Volpa of Stamford, winner of the "Miss Italian Program of 1956" and Pat Russo, of Old Greenwich. The program will originate in the Bridgeport studio.

Crosby To Tour

Gary Crosby, who returns to CBS radio's "Edgar Bergen Show" tonight after a nationwide tour with Les Brown's orchestra, will absent himself again in April to join the two-week Australian concert tour of Louis Armstrong and his band.

Crosby, the band and the trumpet virtuoso will leave by air on April 1 to fill engagements in Sydney and other leading cities and will return about the middle of the month. This is Crosby's second touring association with Armstrong. On the earlier occasion he played a number of theater engagements with the combo in the United States.

Shares Podium

Charles Munch will share the podium of the Boston Symphony orchestra with Heitor Villa Lobos, the Brazilian composer-conductor on tomorrow night's broadcast over WRCA at 8:15 o'clock. Villa Lobos will conduct the first network radio performance of his new work, "Symphony No. 11," written for the Boston Symphony's 75th anniversary. The work, in four movements, is dedicated to the memory of Serge and Natalie Koussevitzky.

Munch, musical director of the orchestra, will conduct Tshaikovsky's overture - fantasie, "Romeo and Juliet."

New Steele Show

Ted Steele, veteran radio and television personality, will launch his musical crew on a second daily radio series on WOR starting tomorrow evening when they move into the 6:15 to 6:30 o'clock time period.

The music makers, regulars on Ted's radio and television shows, include Lois Bannerman, harpist; Tyree Glenn, trombonist; Corky Robbins, pianist; Bobby Caudana, accordionist; and Tommy Abruzzo, bass fiddler. Ted plays the piano and the organ. The group is also heard weekdays from 1:30 to 2 p.m.

Free World Status

"Where Does the Free World Stand Today?" as viewed by newsmen, will be heard on "America's Town Meeting of the Air" tonight at 8 o'clock over WNAB and WABC.

Moderating the discussion and presenting the United States' viewpoint will be John C. Matcalfe, head of his own news syndicate in Washington, D. C. and former diplomatic correspondent for Time and the New York Herald Tribune.

Camille Chautemps, premiere of France four times, former minister of state and vice president and now a news columnist for European newspapers, will present the views of France.

Arthur Webb, dean of the British correspondents in Washington since 1941, will represent England.

Peter Von Zahn, chief Washington correspondent for the West German radio networks, will present the views of Germany.

The broadcast will originate from Town Hall in New York city.

Program Stays On

Following strong public response to the wekly series, "Of Many Things," on WNYC, the Sunday evening program featuring Dr. Bergen Evans has been extended through June 3. Continuing in the 6:15 to 6:30 o'clock Sunday post, the series will bring provocative commentaries on various topics by the erudite moderate of "Down You Go." The program was launched on WNYC last November.

RICHMOND, VA.
TIMES-DISPATCH
Circ. D. 123,471 - S. 174,705

MAR 11 1956

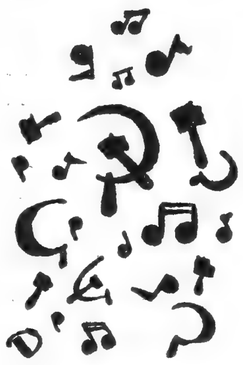
8:15 P. M., NBC-Radio—Charles Munch will share the podium of the Boston Symphony Orchestra with the Brazilian composer-conductor, Heitor Villa Lobosa. Villa Loboso will conduct the first network performance of his new work, "Symphony No. 11," written for the Boston Symphony's seventy-fifth anniversary. Munch will conduct Tchaikovsky's overture-fantasie, "Romeo and Juliet."

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

MAR 11 1956

The Red Failure

The Russians are making a strong new bid for "cultural" exchanges with the free world. They want our Philadelphia Orchestra to play in Moscow. They may even be nice enough to invite our great Boston Symphony, though they have not yet decided this for certain.



In return they may ship their Bolshoi Ballet company outside the Iron Curtain and they will select other safe Red artists to perform in the wicked countries of capitalism.

In so doing, their commissars of culture are demonstrating a naivete which their politicians won't like. Because they are going to prove to the world what is already apparent, that the entire Russian Soviet experiment has never produced a single creative artist.

They have, apparently, talented musicians. They also have, on the word of Westerners who have seen them, one of the great ballet companies of the world.

But their composers, authors, playwrights, painters, sculptors and architects have created absolutely nothing of first quality in the whole course of the Soviet movement. And their ballet company owes its greatness to the traditions of the Imperial Russian Ballet, which was organized under the Tsars.

Even under the Tsars, who were surely guilty of tyranny, the air of Russia was free enough to allow geniuses to find expression and to contribute to the culture of the world. Under the Red commissars, there has been nothing.

They have produced no novelists to match Hemingway or Faulkner or Steinbeck; no dramatists to rank with O'Neill. Even their composers have been stifled. Who knows their poets or painters?

A company composed of American Negroes presented recently in Moscow and Stalingrad the American folk opera "Porgy and Bess." The people of the Russian cities vied with one another to get into the playhouses. They cheered the performers.

It is worth calling to mind that George Gershwin, who wrote "Porgy and Bess," was a product of the American capitalistic system; that his talent grew and developed and was fostered in its atmosphere; that he became rich and famous on our side of the Iron Curtain.

Both of Gershwin's parents came here from Russia, in the time of the Tsars. It is well they did. Under the Soviets, we—and ironically, even they!—would never have had his great works. The Red culture is restrictive and out of its restrictions has produced nothing. In its poisoned atmosphere nothing can grow. It's sterile.

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

MAR 11 1956

Handel-Haydn Concert In Tribute to Mozart

By ROSE WALSH

Society Editor

The Handel and Haydn Society will observe the 200th anniversary of the birth of the beloved composer, Mozart, by presenting his Great Mass in C Minor next Sunday evening at 8 o'clock in Symphony Hall. F. Otis Drayton, the society's president, will also be honored that evening. Dr. Thompson Stone will conduct the concert whose soloists will be Adele Addison, soprano; Eleanor Davis, second soprano; Carl Nelson, tenor, and John Hornor, bass. Members of the Boston Symphony Orchestra will feature in the program.

The patron list headed by Mr. Drayton includes Mrs. Nathaniel E. Adamson, Jr., Miss Barbara S. Albre, Miss Camille L. Audette, Mrs. Clara Beal, Mr. and Mrs. Howard B. Beal, Mrs. C. Alden Belcher, Clarence D. Blake, Miss Ruth Blum, William J. Brothwell, Mrs. Aillie W. Brown, Miss Alison L. Brown, William C. Britton, Theodore R. Cassford, William R. Chafe, Miss Ann Chamberlain, Mrs. James S. Cook, Miss Stella K. Dou

GREENSBORO, N. C.
NEWS
Circ. D. 80,002 - S. 88,930
MAR 11 1956

Record R

BY JAMES SHELLEY

During the last couple of decades we have read enough record criticism to fill a set of the Encyclopedia Brittanica, and during the process had ample opportunity to learn that critics are no more than humans with the normal range of likes and dislikes indigenous to the race. There is no doubt but that a record critic can influence a prospective purchaser, but we are convinced that none should be followed blindly until a similarity of tastes has been established, after which considerable reliance may be placed on the writer's opinions.

Nowhere is this more clearly in evidence than in those cases where the weight of critical opinion is diametrically divided, with a particular record receiving reviews ranging from hysterical praise to outright condemnation, and two recent RCA Victor releases demonstrate the extent of such differences. LM1900 is the long-awaited "Symphonie Fantastique" with the Berlioz specialist, Charles Munch, leading the Boston Symphony Orchestra. Munch, on his post-war tour of this country with the French National Radio Orchestra, drew loud cheers with his performance of the work, a reaction that grew with repeated successes from frequent programming after he became head of the Boston group. Thus his recorded version has been eagerly awaited as a probable worthy successor to the antiquated Monteux-San Francisco holdover from 78 RPM days. It has been greeted with such words as "a landmark in the history of the phonograph" and "it's processing . . . a headache," but the truth, as usual, is probably somewhere in between. Personally, our disappointment is bound up with the expectation of a recorded performance equalling what we have heard Munch do with the work in concert, a standard that we feel is not attained here. In any event, don't depend on any critic but listen for yourself.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,234

MAR 11 1956

Orchestra to Repeat Sixth Symphony

Special to The Standard-Times

BOSTON, March 10—At the next pair of Friday afternoon-Saturday evening concerts by the Boston Symphony Orchestra, March 16-17, Charles Munch will repeat the Sixth Symphony, called "Fantaisies Symphoniques," by Bohuslav Martinu which was commissioned for the orchestra's 75th anniversary and premiered in January of last year.

The concert will open with Beethoven's Overture to Collin's drama, "Coriolan," and conclude with three Dances from the Ballet, "The Three-Cornered Hat," by Manuel de Falla. In addition, the cellist, Leonard Rose, will make his first appearance with the Boston Symphony Orchestra, playing the Concerto in B Minor by Dvorak.

At the seventh concert of the Tuesday evening series, next Tuesday, the program will consist of three works for chorus, orchestra and soloists by Mozart to be conducted by G. Wallace Woodworth; "Regina Coeli," "Ave

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

MAR 12 1956

Social Chatter

By Alison Arnold

SPRING ARRIVED in Boston yesterday with the opening of the 85th annual Spring Flower Show in Mechanics Building. When the doors opened at 1 o'clock, winter-weary Bostonians stood outside in long queues in the chill gray drizzle waiting to step over the threshold into spring. The show will continue through Saturday, from 10 a.m. to 10 p.m. each day. The theme is "Gardens on Parade" and there are all kinds. There are suggestions for lily gardens, rose gardens, rock gardens, spring gardens, gardens by the seashore, and informal terraces and roadside rest areas are given imaginative treatment. The stage on the main hall is given over to a southern garden with magnolias, camellias, azaleas, rhododendrons and boxwood. Two red-billed black swans preened themselves in the pool. At the other end of the hall are masses of the golden acacia of the Robert G. Stones. In complete contrast is the exhibit of rare cacti displayed beautifully against an adobe pink background.

* * *

A CORSAGE FOR EVERY COSTUME could be furnished from the orchid display. It includes Mrs. Edwin S. Webster's marvelous cattleyas, cypripediums and other choice species, as well as the hybrid cymbidiums of the Dunbar Lockwoods, the Dane collection of odontoglossums, and the Richard C. Paines' cymbidiums. Ideas for small gardens are shown in a series of charming exhibits by Garden Clubs under the direction of the Women's Exhibition Committee of the Massachusetts Horticultural Society. Clustered around a fascinating wrought iron gazebo are small gardens arranged by the Garden Clubs of Chestnut Hill, Topsfield, Boxford, Milton, Wenham, Belmont, Groton, Charles River and Cohasset. On the second floor, an old red barn complete with hay in the loft has been transformed into a recreation room as one of the settings of the flower arrangement exhibits of the Garden Club Federation's ideas for suburban living. Arrangements of flowers on a budget for any period home are found in shadow box niches set up on the carriage stalls connecting the barn to the breezeway.

MRS. HERTER

Mrs. Christian A. Herter, in trim tweeds, opened the show and among others we saw were the Oliver Wolcotts, the Robert G. Stones, the Edward Danes, Mrs. Roger Warner, Mrs. John H. Cunningham, Mrs. Chester Cook and Mrs. Albert R. Sharp.

* * *

HARBINGERS OF SPRING are the many committees planning benefit Pops concerts in Symphony Hall each year. Wellesley Night at the Pops will be Saturday, May 12. The proceeds from this musical evening will be used for financial aid to students through the Development Fund and the Student Aid Society. Under a newly established club policy, the proceeds will be divided this year to provide one freshman scholarship to a girl from Greater Boston and for financial aid to students through the Development Fund and the Student Aid Society. Members of the 1956 Boston Wellesley College Club Pops committee will instruct a group of Wellesley undergraduates in the fine art of benefit flower-vending at a tea to be held in the Lounge of the campus Recreation Building, Thursday afternoon, at 3 o'clock. Mrs. Max G. Marple of Wellesley is Pops chairman. Mrs. Kirkbride Patterson of Weston is president of the Boston Wellesley College Club. Others who will be at the meeting are Mrs. Robert W. Canfield, Jr., Mrs. John H. Hinchcliffe, Mrs. Walter R. Hatfield, all of Lexington; Mrs. Edwin D. Amith and Mrs. David R. Porter of Wellesley; and Mrs. Ernest F. Dietz of Newton Center, all members of the Pops committee.

* *

THE ANNUAL RUMMAGE SALE of the All Souls Lend-A-Hand Club will be held Friday at the Elks Club Hall, 12 Kent Street, Brookline Village from 10:30 to 3 o'clock. The purpose of the club is revealed in its name. For more than 60 years the members have raised funds to aid deserving persons. Mrs. Ralph T. Smith and Mrs. Richard A. Winslow are co-chairmen of the sale. Mrs. M. A. Marks is in charge of millinery, assisted by Mrs. Clarence E. Miller, Mrs. William Norcross and Mrs. Otis H. Parker. Miss Thelma R. Harlow is collecting men's clothing. Her assistants are Mrs. Winthrop S. Jameson, Jr., Mrs. C. E. Bellatty, Mrs. W. Allan Andrews, Mrs. Ralph T. Smith, Mrs. Ruth MacDonald and Mrs. Herbert Rogers. Women's clothing is in charge of Mrs. F. G. Sharpe, Jr., assisted by Mrs. John F. Day, Mrs. Paul R. Dunn, Mrs. Henry P. Melzer, Mrs. Harold P. Johnson, Mrs. William Curtis, Jr., Mrs. L. Robert Wagner, Mrs. Louis H. Parrot and Mrs. Sidney S. Ayers.

* * *

CHILDREN'S CLOTHING will be sold by Mrs. Alexis A. Mahan, assisted by Mrs. Harry L. Sutton, Mrs. Kenneth B. Osborne and Mrs. Irving L. Seiler. Chairman of books is Mrs. James L. Stoddard. Her helper is Miss Anne Cameron. White elephants are in charge of Mrs. Frank H. Mahoney, whose assistants are Mrs. Hubert C. Cookman, Miss Corinne Davies, and Mrs. Fred A. Simmons, Jr. Miss Celina H. Lewis has charge of household goods, with Mrs. Harry N. Sandell, Mrs. Chester Atkins, Mrs. George B. Howes and Mrs. O. J. Thomas as helpers. Shoes will be sold by Mrs. Donald Richardson, Mrs. Winthrop S. Jameson, Mrs. Richard A. Winslow and Mrs. Richard Currier. Selling bric a brac and jewelry will be Mrs. Florence Morgan, Mrs. Bernard R. Smith, Mrs. Carl Everberg, Mrs. Harry R. Healey, Miss Elsie C. Hazzard, Mrs. Harry B. McCracken and Mrs. Mortimer Prescott, the club's president. Coffee for the club members will be furnished by Mrs. Irving L. Seiler.

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

MAR 12 1956

SOCIETY: Children's Art Centre Here Offers Unusual Training

PHILADELPHIA, PA.
INQUIRER
Circ. D. 647,807 - S. 1,146,321

MAR 13 1956

Ormandy, Munch To Trade Places

The first exchange of conductors between two of the country's major symphony orchestras will take place next March when Eugene Ormandy goes to Boston to direct two concerts for the Boston Symphony Orchestra. He will be replaced on the Academy of Music podium by Charles Munch, the Boston conductor.

Ormandy, who has had a close musical relationship with Munch since the latter came to this country a decade ago, suggested the exchange to C. Wanton Balis, president of the Philadelphia Orchestra Association, who completed the negotiations with Henry B. Cabot, president of the board of trustees of the Boston Symphony.

PHILADELPHIA PA.
BULLETIN

MAR 13 1956

Ormandy to Exchange With Boston Conductor

The Philadelphia Orchestra will exchange conductors with the Boston Symphony Orchestra for two concerts next year, it was announced today.

Eugene Ormandy suggested the plan with Charles Munch, his musical friend of ten years.

The dates set are March 1 and 2, 1957, and the programs have been selected but will not be announced because of the possibility of changes.

"If this plan is a success, I sincerely hope it will be the beginning of a long series of such exchanges," Ormandy declared.

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

MAR 13 1956

Symphony Programs

Charles Munch will repeat the Sixth Symphony, called "Fantaisies Symphoniques," by Bohuslav Martinu, at the Friday afternoon and Saturday night concerts by the Boston Symphony Orchestra in Symphony Hall.

The concert will open with Beethoven's Overture to Collin's dream, "Coriolan," and conclude with three dances from the ballet, "The Three-Cornered Hat," by Manuel de Falla. In addition, the cellist, Leonard Rose, will make his first appearance with the Boston Symphony Orchestra, playing the concerto in B Minor by Dvorak.

At tonight's seventh concert of the Tuesday evening series, the program will consist of three works for chorus, orchestra and soloists by Mozart to be conducted by G. Wallace Woodworth: "Regina Coeli," K. 108; "Ave, verum corpus," K. 618; and "Vesperae de dominica," K. 321; and the "Requiem" by Gabriel Faure, to be conducted by Mr. Munch.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,022

MAR 1[illegible]

TO SWITCH CONDUCTORS

PHILADELPHIA, March 13 (AP)—The Philadelphia Orchestra and the Boston Symphony Orchestra will exchange conductors briefly next year.

The Philadelphia orchestra announced that its conductor, Eugene Ormandy, has agreed to lead the Boston Symphony next March in a pair of concerts and that Charles Munch will come here to lead the Quaker City group at the same time.

It will mark the first such exchange between the groups, two of the best of the nation's symphony orchestras.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

MAR 13 1956

Munch and Ormandy

By the Associated Press

Philadelphia

The Philadelphia Orchestra and the Boston Symphony Orchestra will exchange conductors briefly next year.

The Philadelphia Orchestra announced that its conductor, Eugene Ormandy, has agreed to lead the Boston Symphony next March in a pair of concerts and that Charles Munch will come here to lead the Quaker City group at the same time.

MAR 11 1956

Three Symphony Concerts This Week

On Friday afternoon and Saturday evening the Boston Symphony Orchestra and Charles Munch will repeat the Sixth Symphony, called "Fantaisies Symphoniques," by Bohuslav Martinu which was commissioned for the Orchestra's 75th anniversary and premiered in January of last year.

Subsequent to performing the score in Boston, Mr. Munch and the Orchestra performed the Symphony in New York last season and the New York Music Critics Circle recently voted the score its award as the best new orchestral work performed there in the year 1955.

The concert will open with Beethoven's Overture to Collin's drama, "Coriolan," and conclude with three Dances from the Ballet, "The Three-Cornered Hat," by Manuel de Falla. In addition, the cellist, Leonard Rose, will make his first appearance with the Boston Symphony Orchestra, playing the Concerto in B Minor by Dvorak.

At next Tuesday evening's concert, the program will consist of three works for chorus, orchestra and soloists by Mozart, to be conducted by G. Wallace Woodworth: "Regina Coeli," K. 108; "Ave, verum corpus," K. 618; and "Vesperae de dominica," K. 321; and the "Requiem" by Gabriel Faure, to be conducted by Mr. Munch. Assisting artists in this program will be the Harvard Glee Club and Radcliffe Choral Society, with Adele Addison, soprano; Eleanor Davis, mezzo-soprano; Richard Gilley, tenor; and Donald Gramm, bass.

"children" is starting a new term this month.

The Children's Art Centre at 36 Rutland st. has a simple catalogue which announces the unusual kind of service it offers through United Community Service funds and private contributions, but its students, from 4-year-olds up, tell the real story. They come back as volunteer teachers—and established artists, many of them—to share in the program of offering free training in sculpture and painting.

One of the features of this term's plans, in addition to regular classes from 3 to 5 from Monday through Friday and from 9 to 12 on Saturday mornings, will be visitors from foreign countries who will tell the children about the customs and arts of their native background. Also scheduled for the children who attend either regularly or at will are sketching trips, projects with scrap material (collage) and working with clay.

Miss Charlotte Dempsey and Mrs. John Wetherbee head the professional staff. Volunteer teachers work with Mrs. Harry Spectre. Children under 12 are given instruction at their individual pace every day but Wednesday. Their efforts are exhibited at the Museum in the South End or in sidewalk shows and travelling exhibits sent all over the world.

Philip H. Sherwood is president of the Centre, serving on the executive board with Arthur W. Heintzelman, Mrs. Roger Warner, John O. Wilson and Miss Marion C. Shorley.

FIRST POPS PLANS are being completed by Wellesley College Club members, whose annual Wellesley Night at Pops will be Saturday, May 12, at Symphony Hall. Proceeds from this pleasant occasion will mean financial aid to students through the Development Fund and the Student Aid Society. This year, it will help provide a freshman scholarship for a girl from Greater Boston. Undergraduates, who will do their share by selling flowers, plan to meet this Thursday, March 15, with the senior Pops committee. Present will be Mrs. Max G. Marple of Wellesley, Pops chairman, and Mrs. Kirkbride Patterson of Weston, president of the Boston Wellesley College Club, Mrs. Robert W. Canfield Jr., Mrs. John H. Hinchcliffe, Mrs. Walter R. Hatfield, Mrs. Edwin D. Smith, Mrs. David R. Porter and Mrs. Ernest F. Dietz.

(Boris)

NEXT MONTH—Miss Florence Miciek, daughter of Frank J. Miciek of Elizabeth, N. J., and William F. Rowe, son of Mr. and Mrs. Frederick V. Rowe of Melrose, plan to be married. She graduated from Montclair State Teachers College. Her fiance graduated from Colgate.

ONE HUNDRED Radcliffe alumnae from all over the country will return to Cambridge Thursday for a three-day biennial meeting of the Radcliffe College Alumnae Council.

Representing clubs from as far away as San Francisco and classes from 1895 on up, the council delegates will reacquaint themselves with college life and discuss common problems and projects.

Working with Mrs. LeRoy M. Hersum, chairman of the council, are Mrs. George B. Redding, president of the alumnae association; Mrs. Robert O. Gilmore, vice president in charge of clubs; Mrs. Erwin H. Schell, treasurer; Mrs. Charles Rossiter, president of the Radcliffe Club of Boston; Mrs. Gordon G. Hill, executive secretary of the association; and Miss Mildred P. Sherman, Radcliffe's Dean of College Relations.

In addition to attending classes in the Radcliffe and Harvard Yards, the alumnae will hear news of the college from W. K. Jordan, president of Radcliffe, Prof. Sterling Dow of Harvard, Mrs. Leonard W. Cronkhite, Mrs. Charles Kerby-Miller, Miss Constance Ballou, Miss Emily B. Lacey, Dean Sherman and Dudley Meek, new director of the Harvard-Radcliffe Program in Business Administration.

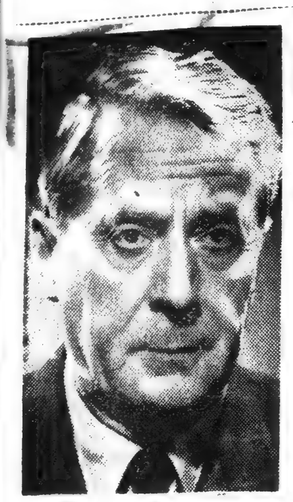
Mrs. Carl J. Gilbert, chairman of the Radcliffe trustees, will address the alumnae at a luncheon in Agassiz House Saturday to conclude the meeting.

A TELEPHONE BRIDGE next Thursday will help raise money for the Winchester Hospital, thanks to the enterprise of the friends of the hospital who are joining their neghbors in opening their homes or "visiting" for the afternoon. Committee members include Mrs. Harold Wheeler, Mrs. Warren Jackson and Mrs. Richard Preston. Mrs. Edward Rendall is chairman. Parties will be given by Mrs. Malcolm Burr, Mrs. James M. Beale, Mrs. John W. Harrison, Mrs. Stanley Day, Mrs. Robert Ingraham and many others.

(Bachrach)

A SUMMER WEDDING is planned by Miss Pheobe E. Driscoll, daughter of Charles F. Driscoll of Lawrence, who is announcing her engagement to Frank K. Ward of Brockton. She is a Simmons graduate and he is working for his Ph. D. at M. I. T.

CLEVELAND, OHIO
PRESS
Circ. D. 314,247
MAR 15 1956



CHARLES MUNCH brings his Boston Symphony to Cleveland in October.

GERMAN SOPRANO Elisabeth Schwarzkopf sings here next December.

Orchestras, Ballets Top Bernardi Program

Five ballet companies, two opera troupes and two symphony orchestras top the list of music attractions announced for the 1956-57 season by G. Bernardi.

One soloist will make her Cleveland debut. Elisabeth Schwarzkopf, Germany's most famous soprano, sings here Dec. 1.

The orchestras are two of the best-known in the world. The Boston Symphony under Charles Munch performs Friday, Oct. 19. The Vienna Philharmonic, under Andre Cluytens, plays Saturday, Nov. 10.

The NBC Opera will replace the New York Opera Co. for two years. The TV troupe is here Nov. 23 and 24 as part of its first tour with "Marriage of Figaro" and "Madam Butterfly."

The De Paur Opera Gala will be staged Mar. 23, 1957. Leonard De Paur, chief of the Infantry Chorus," will direct his singers in "Carmen Jones" and "Porgy and Bess."

Ballet organizations scheduled: the Yugoslav State (Kolo) company, Oct. 20 and 21; Ballet Russe, Nov. 2, 3 and 4; Ruth Page's Chicago Opera Ballet, Dec. 2; Ballet Theater, Mar. 8 and 9, 1957; the Ballet Basque of Biarritz, Mar. 30, 1957. The Ruth Page and Biarritz troupes are new to Cleveland.

Other attractions: Mantovani and his band, Oct. 7, at Masonic Hall; The Carbinieri Band of Rome, Nov. 18, at the Arena; The Little Gaelic Singers, Dec. 7, and the Little Singers of Paris, Mar. 10, 1957.

Besides these set dates, Bernardi is dickering for programs at Lakewood Civic Auditorium. Except for Mantovani and the Rome band, all announced events will be in Music Hall.

Bernardi again will feature a bargain-priced series that includes the Boston and Vienna orchestras, the NBC Opera, Miss Schwarzkopf, Little Singers of Paris and the Biarritz Ballet.

American (e)
BOSTON, Mass.
Independent
Circ. 185,401
MAR 16 1956

Passion by Symphony

During the coming week, Charles Munch and the Boston Symphony Orchestra will play concerts in Hartford, New Haven, New York, New Brunswick and Brooklyn, introducing in the first three cities the new Symphony No. 11 by Heitor Villa-Lobos. The composer recently conducted it here.

When the orchestra returns to Boston, Mr. Munch will repeat a former custom of conducting one of the Bach Passions during Holy Week. This year it is to be the "Passion According to Saint John." It will be performed on Thursday afternoon (March 29) rather than on Good Friday, and Saturday night (March 31).

Assisting in the performances will be the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, and Adele Addison, soprano; Betty Allen, contralto; David Lloyd, tenor, and Mac Morgan and James Joyce, basses.

An extra Open Rehearsal in advance of these concerts has been scheduled for Wednesday night, March 28.

ORANGE, N. J.
TRANSCRIPT
Circ. W. 3,560
MAR 15 1956

'Symphony On Air' Comes To Mosque

Griffith To Present Leonard Bernstein

Lenoard Bernstein's talents as a conductor, composer and pianist will be brought into play in the program which has been chosen by the "Symphony of the Air" (formerly the NBC Orchestra) for its appearance at the Mosque Theater, Newark, on Thursday evening, April 19, as a final event of the Griffith Music Foundation 1955-1956 season.

The program will include Bernstein's own "Serenade for Violin Solo and String Orchestra with Percussion," a symphonic composition which is said to have found its inspiration in Plat's famed "Symposium." This work was very favorably received when given its world premiere at the Venice Festival on September 12, 1954, with Bernstein conducting, and again at its American premiere by the Boston Symphony Orchestra under Charles Munch on April 15 of last year. The "Serenade" is in five movements. Isaac Stern, the eminent violinist, who was soloist on both occasions will again be soloist when it is presented at the Mosque.

Stern will also be soloist in a performance of Bach's Concerto for Piano, Flute and Violin. Here Bernstein will be the piano soloist as well as conductor. Paul Renzi, Jr. will be flutist. This work is thefifth of the six now famous Brandenberg concertos in which Bach explored te possibilities of writing music for orchestra and solo instruments other than strings. The concertos have been termed the purest products of Bach's polyphonic style."

Brahms great Symphony No. 1 in C. Minor, Opus 68, will occupy the last half of the program. A work of musing tenderness and epic sweep, the grandeur of its style and architectural design have been favorably compared with Beethoven's Ninth Symphony.

CALDWELL, N. J.
Progress-Verona News
Circ. W. 4,066
MAR 16 1956

Sypmphony Planned At Mosque Theatre

Leonard Bernstein's talents as a conductor, composer and pianist will be brought into play in the program which has been chosen by the "Symphony of the Air" (formerly the NBC Orchestra) for its appearance at the Mosque Theater, Newark, on Thursday evening, April 19, as a final event of the Griffith Music Foundation 1955-56 season.

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
MAR 15 1956

21

Bruno

Leonard Rose will be the cello soloist with the Boston Symphony Orchestra for its weekend concerts.

Leonard Rose to Be Soloist At Symphony This Weekend

Bohuslav Martinů's Sixth Symphony, "Fantaisies Symphoniques" — commissioned for the 75th anniversary of the Boston Symphony Orchestra and given its premiere in January, 1955—will be repeated at the Symphony Hall concerts Friday afternoon and Saturday evening. This score was recently voted by the New York Music Critics Circle as the best new orchestral work performed in New York in 1955.

Charles Munch will open these concerts with Beethoven's Overture to Collin's drama, "Coriolan," and conclude with three dances from Falla's ballet, "The Three-Cornered Hat." Leonard Rose, cellist, will make his first appearance with the Boston Symphony, playing the Concerto in B minor by Dvořák.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
MAR 17 1956

Music Review

By TUCKER KEISER

When the Boston Symphony concert began yesterday, it was obvious that the snowstorm had taken its toll, because the auditorium was less than half full. I have never seen such a small crowd at any symphony concert before. Even after intermission, there were large sections of unoccupied seats.

I sincerely hope that the absentees were listening to the broadcast, for the music played was first rate.

Mr. Munch opened with a virile performance of Beethoven's Overture to "Coriolan" and continued with Martinu's "Fantaisies Symphoniques" (Symphony No. 6), a work written for the 75th anniversary celebration now in progress. The Martinu had its premiere last season and was received with great acclaim; it has since won the award for the best "new orchestral work" in 1955 given by the New York Music Critics Circle.

Full of striking effects, bewitching colors and ingratiating themes, set forth with consummate craftsmanship, the symphony may well prove to be THE significant score among the newly commissioned pieces. Despite some too eager entrances, Mr. Munch and the orchestra gave the score an exciting reading.

Leonard Rose, cellist, made his first appearance with the orchestra, playing Dvorak's Cello Concerto. That he succeeded in making the concerto almost interesting is high tribute to the soloist's artistry; the work, not very stirring even when new, has faded beyond the power of any great artist to restore. All the beautiful tone, imaginative interpretation and olympian technique in Mr. Rose's performance went for naught because he was licked by Dvorak before he began.

Three dances from deFalla's "Three Cornered Hat" gave Mr. Munch his customary rousing finale. As a B. S. O. Extra, the conductor did a beautiful tango conducting the first dance.

Post (e)
BRIDGEPORT, Conn.
Independent
Circ. 76,589
MAR 17 1956

The Seventh Flute

How often we speak in belittling terms of those among us whose role in life is a minor one, Playing "second fiddle" we say. Being a "fifth wheel" or a mere "cog" in the machine. And so on.

But is there really an unimportant job anywhere?

The late Dr. William L. Stidger never thought so, and told the following story of Walter Damrosch to prove it. This famous conductor once stopped his orchestra during rehearsal, when everything seemed to be going nicely, to shout, "Where is the seventh flute?"

Even the seventh flute, last man in the line and probably the newest player in the ensemble, had an important part to play in creating the effect the maestro desired, said Dr. Stidger, and went on to apply the lesson:

"We may feel inferior, untalented, and some of us uneducated or at least not as competent as others. We may lack grace of manner and good looks, and think of ourselves as quite insignificant to anybody or anything. But each has a part to play, and we should each play it well."

He then went on to describe the contribution of a friend of his who played the triangle with the Boston Symphony Orchestra. Much of the time this musician would sit idle, waiting. But it was purposeful waiting. For every now and then the man would stand and with perfect timing deftly touch his instrument, producing just the right effect called for.

There will be readers of this piece who are doing exactly that—adding just the right contribution needed, and at the right time and place.

Let them not despise the day of small things, nor the work of seeming small importance. Even a thundering orchestra was not performing up to its potential without the seventh flute!

Day (e)
NEW LONDON, Conn.
Independent Republican
Circ. 23,095
MAR 16 1956

College Series

Two Orchestras, Violinist, Ballet Theatre Coming Here

The 1956-57 Connecticut College Concert Series will bring to music lovers of Eastern Connecticut two symphony orchestras, the Boston and Pittsburgh; a brilliant young violinist, Ruggiero Ricci, and as an added special feature, the world famous Ballet Theatre.

The series opens in the Frank Loomis Palmer Auditorium Oct. 9, with Ruggiero Ricci, renowned young American violin virtuoso.

Few young concert artists have a record of achievement comparable to that of Ricci, who is recognized in Europe and Latin America as well as in the United States as one of the foremost violinists of the day. Born in San Francisco in 1920, second of seven children in a musical family, Ricci began violin study with his father at the age of five. A year later he became the pupil of Louis Persinger, and at eight appeared in a concert, playing the Mendelsohn E minor Concerto. At nine he gave brilliant performances in New York's Mecca Temple and Carnegie Hall, and at 12 and 13 toured Europe and South America. While known 25 years ago as a child prodigy, Ricci, now at 36, is recognized as one of the brilliant violinists of the generation.

First Appearance Here

The Pittsburgh Symphony Orchestra, with William Steinberg conducting, will make its first appearance before a New London audience Nov. 14. The orchestra, now in its 60th season, has reached new heights of eminence among the country's leading orchestras during the past five years.

It has had a long and interesting history dating back to 1896 when its conductor was Victor Herbert. During his six years as musical conductor he not only composed many of his famed operettas, but also brought the orchestra into an enviable position among the nation's top musical units.

The present conductor, William Steinberg, who has been with the orchestra since 1950, was brought to this country by Arturo Toscanini as guest conductor for the NBC Symphony. For seven years prior to taking over the Pittsburgh Symphony, Steinberg was guest conductor for most of the major orchestras in America and Europe. Last summer he was honored by being invited to conduct the world-famous Concertgebouw Orchestra of Amsterdam (heard in Palmer Auditorium Oct. 12, 1954) in its Beethoven cycle of eight concerts. Late in the summer he went to Rome and conducted a series of programs with the St. Cecelia Orchestra.

Boston Symphony Jan. 8

The annual visit of the Boston Symphony Orchestra, under the direction of Charles Munch, will come Jan. 8, 1957, marking its 16th appearance in Palmer Auditorium.

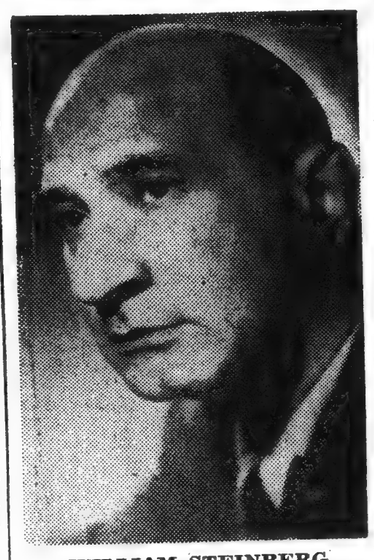
The Ballet Theatre, presented by the Ballet Theatre Foundation, Inc., Blevins Davis, president, and under the management of S. Hurok, will close the series Feb. 12, 1957. In a company of 100 classical dancers and instrumentalists will be found many names high in the field of ballet—Sonia Arova, Erik Bruhn, Scott Douglas, Rosella Hightower, Catherine Horn, Nora Kay, Ruth Ann Koesum, John Kriza, Hugh Laing, Michael Lland, Barbara Lloyd, Enrique Martinez, Christine Mayer, Fernand Nault, Job Sanders, Lupe Serrano and Anthony Tudor.

Serving as musical director is Joseph Levine. Dimitri Romanoff is the regisseur. Lucia Chase and Oliver Smith are the codirectors of the troupe. This is their first appearance in Eastern Connecticut and the first dance group to be offered on the college concert series since the 1939-40 series.

Announcements of the coming series have been mailed to subscribers of the 1955-56 series who will have until May 1 to renew their subscriptions.

ROSELLA HIGHTOWER

CHARLES MUNCH



WILLIAM STEINBERG

RUGGIERO RICCI

NEWARK, N. J.
NEWS
Circ. D. 268,862 - S. 288,382
MAR 18 1956

Gabriel Faure's "Requiem for Chorus and Orchestra" with soprano and baritone solo will be presented on the broadcast of the

ADELE ADDISON

Boston Symphony Orchestra tomorrow on WRCA at 8:15 p.m. Charles Munch will conduct the work with the combined Harvard Glee Club and Radcliffe Choral Society. Adele Addison, soprano, and Donald Gramm bass-baritone, will be the soloists. The "Requiem" is in seven sections: Introit and Kyrie, Offertorium, Sanctus, Pie Jesu, Agnus Dei, Libera Me and In Paradisum.

* * *

Patricia Connor, Irish soprano, will sing a medley of Irish songs in a salute to St. Patrick's Day on The American-Jewish Caravan on WMGM today at 12:30. J. S.

NEW YORK, N. Y.
JOURNAL-AMERICAN
Circ. D. 653,252 - S. 982,681
MAR 18 1956

Boston Concert To End Season

The Boston Symphony Orchestra will give its final concert of the season at the Brooklyn Academy of Music next Friday evening, at 8:30 o'clock, with Charles Munch, music director, conducting.

A feature of the evening will be the performance of Bohuslav Martinu's latest symphony, his sixth, "Fantaisies Symphoniques," which was composed for the 75th anniversary of the Boston Symphony Orchestra.

The Brooklyn concerts of the Boston Symphony are held under the auspices of the Brooklyn Institute of Arts and Sciences, acting in cooperation with the Philharmonic Society of Brooklyn and a women's committee.

BALTIMORE, MD.
AMERICAN
Circ. S. 317,397
MAR 18 1956

Records

By REC

The original soundtrack of the complete Laurence Olivier's motion picture of "Richard III," which was the three-hour-long telecast last Sunday afternoon, is now available on records.

RCA-Victor released the soundtrack, which stars Sir Laurence Olivier in the title role, Sir John Gielgud, Sir Ralph Richardson, Claire Bloom, Sir Cedric Hardwicke and Pamela Brown, with a musical score by Sir William Walton, in three 12-inch long-play disks.

Another release in observance of the Boston Symphony's seventy-fifth anniversary is Debussy's "La Mer" and "Nocturnes," an RCA 12-inch LP conducted by Pierre Monteux. It was made in Boston with the Berkshire Festival Chorus chanting in the last movement of the Nocturnes.

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
MAR 17 1956

BOSTON SYMPHONY ORCHESTRA

Martinu Fantasies Repeated

The Boston Symphony Orchestra played at Symphony Hall yesterday the first concert of the 19th program in the Friday afternoon-Saturday evening series. Charles Munch conducted the following program: Beethoven: "Coriolanus" Overture; Martinu: Symphonic Fantasies; Dvorak: 'Cello Concerto in B minor (Leonard Rose, soloist, Boston debut); Falla: Three Dances from the Ballet, "The Three-Cornered Hat."

By CYRUS DURGIN

The blizzard which sneaked up on us yesterday even had its effect upon the Boston Symphony Orchestra and the concert given at Symphony Hall yesterday afternoon. Not only were there sizable gaps of empty seats in the auditorium, but for a time there were some unoccupied chairs on the stage. A few of the musicians had a bad time getting in town, and not until the second half of the program were they all able to be present.

Yet I doubt that this was a factor in what, for the most part, was an off-day for the orchestra. Not that there was any poor playing, but, like the day, the general spirits seemed to be down. Until it came the turn of Falla's delicious and delightful Spanish dances, there was not full measure of the Boston Symphony's incisive dynamics and rich glory of sound. Beethoven's Overture was not what it could have been, either tonally or in drama, and the Dvorak, Cello Concerto, while it went well enough, scarcely had the intensity to rouse one.

All the same, it was a rewarding experience to hear again the Symphonic Fantasies of Martinu, one of the 75th anniversary scores and first performed a year ago last January. It seemed impressive then, and yesterday the score sounded larger and more engrossing still. Here, I think, is music of genuine substance and stature, music of and in this time which yet has the passion, the clear order and the points of repose which not infrequently are missing in contemporary scores—especially the more academic among them.

The curious and startling "whirring" theme which you hear at the outset and then in each succeeding movement, is no eccentricity, but a musical idea of both design and color. The whole of the Symphonic Fantasies are extremely well organized, and though I dislike to use the same imagery Martinu himself used (in the previous book) in talking about Mr. Munch's conducting, I must say that these Fantasies seem naturally and inevitably to "flow" out of one another.

Ovation for Martinu

Mr. Martinu was present yesterday afternoon, and shared conspicuously in a notably sustained ovation from the audience. Seldom is a living composer welcomed so demonstratively.

Leonard Rose, successively first 'cellist of the N. B. C., Cleveland and New York Philharmonic-Symphony orchestras, is a competent technician and an artist of his instrument. But that, as solo performer, he has any exceptional qualities of personality, was something not proved by his playing yesterday. It was an estimable reading, refined and pleasant, but never more than that. His 'cello is said to be an Amati. I thought it afforded a perculiarly shrill, muffled sonority. Mr. Rose was cordially received by the Friday audience.

Matters came to life with the iridescent, voluptuous rhythmically impetuous dances from "The Three-Cornered Hat." Here Mr. Munch and the orchestra alike achieved a vigor and a sensual passion which, up to then, had been missing.

Next week the orchestra will go to New York. At the Boston concerts of March 29 (Thursday, by exception, to avoid Good Friday), and 31, Mr. Munch will conduct the St. John Passion of Bach. A chorus from the Harvard Glee Club and Radcliffe Choral Society will participate, and the soloists will be Adele Addison, Betty Allen, David Lloyd, Mac Morgan and James Joyce.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 130,826
MAR 18 1956

Boston Symphony Will Offer Strong Program Monday

Works by Tchaikovsky, Beethoven and the contemporary Brazilian, Heitor Villa - Lobos, will be performed by the Boston Symphony Orchestra when it comes to the Bushnell Memorial at 8:15 p.m. tomorrow. Its concert will be the last in this season's Bushnell Symphony Series. Charles Munch will conduct.

The "Romeo and Juliet" overture - fantasia, which was the first ambitious work that Tchaikovsky in his maturer years was willing to acknowledge without reservations, will open the program. Following it, the orchestra will give the first performance outside of Boston of Villa-Lobos' Symphony No. 11, a work commissioned in celebration of the Boston Symphony's seventy-fifty anniversary year and given its world premiere early this month. In Boston the work won accalim as an outstanding new offering of a composer whom "The Musical Courier'f refers to as "the most brilliant musical light yet to emerge from the western hemisphere."

Beethoven's Seventh Symphony will be performed following the intermission. Completed in the summer of 1812, the work was not given its first performance until Dec. 8 of the following year. Although he was then so deaf that he could hear only the loudest notes of the orchestra, Beethoven himself conducted. It is recorded that while the concert itself was handled without a slip, at one time during rehearsals the violinists laid down their bows and refused to play a passage which they considered impossible. Beethoven persuaded them to take their parts home to study, and all went well the next day.

A limited number of tickets for the Boston Symphony concert are available at the Bushnell box office.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753
MAR 18 1956

BOSTON SYMPHONY IN FAURE'S 'REQUIEM'

Gabriel Faure's "Requiem for Chorus and Orchestra" with soprano and baritone solo will be presented on the broadcast of the Boston Symphony Orchestra tomorrow (NBC Radio, 8.15 p. m., EST). Charles Munch will conduct the work with the combined Harvard Glee Club and Radcliffe Choral Society.

Adele Addison, soprano, and Donald Gramm, bass-baritone, will be the soloists. G. Wallace Woodworth is choral director. The "Requiem" is in seven sections: Introit and Kyrie, Offertorium, Sanctus, Pie Jesu, Agnus Dei, Libera Me and In Paradisum.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
MAR 18 1956

WEDNESDAY

BOSTON SYMPHONY ORCHESTRA, Carnegie Hall, 8:15 P. M. Conductor, Charles Munch.
Romeo and Juliet Overture-Fantasy.....Tchaikovsky
Symphony No. 11 (first New York performance).....Villa-Lobos
Symphony No. 7.....Beethoven

JEAN HOERNER, pianist, Town Hall, 8:30 P. M.
Sonata in D minor.....Cimarosa
Grande Gigue.....Hassler
Sonata in C sharp minor.....Soler
Toccata.....Czerny
Sonata in B flat minor, Op. 35.....Chopin
Menuet and Toccata from Le Tombeau de Couperin.....Ravel
Second Sonata (first New York performance).....Ludmila Ulehla
Variations on a Theme by Paganini (Book II).....Brahms

BRASS ENSEMBLE, Third Street Music School Settlement, 8:30 P. M. Conductor, Simon Karasick. Admission free.

CLAREMONT STRING QUARTET, Brooklyn Academy, 8:30 P. M.
Quartet in G (K. 387).....Mozart
Quartet, Op. 8.....Creston
Quartet, Op. 41, No. 1.....Schumann

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 248,071

MAR 13 1956

SYMPHONY REHEARSAL ACTUALLY DOTTING i'S AND CROSSING t'S

By FRED BRADY

It would be nice if some presently uncommissioned composer would do a Suite For The Sport Coat Or Even The Shirtsleeve and dedicate it to the Boston Symphony Orchestra on certain Thursday nights.

Those are the Thursday nights of the open rehearsal when you can see the orchestra as the same superb instrument it is in its formal concerts but are somehow more aware of its skilled human parts.

ALL FAIR

Because on those Thursday nights the skilled human parts wear what they want to but it's all fair because so does the audience.

Charles Munch is fond of a grey casual jacket and a sport shirt without necktie. Pierre Monteux appeared last month in a jacket with a flaming stripe across the shoulders.

The audience is a study in itself. All seats are rush and if you don't believe it, stand back when they open the doors at 6:45 p.m. If you've been to many of the rehearsals you get to know the regulars.

CLIMB ALL WAY

They come streaming in and make a bee-line for the main cross-aisle in the orchestra or they pound up the stairs to the first or second balcony. Nothing will ever settle their disputes about the best place to sit in Symphony Hall.

You'll notice some fairly elderly men and women who will climb all the way to the second balcony. And that's because they hold—"This is the best place to hear the music."

If you're looking for little touches of drama, they're at the rehearsal, too. You don't know it but that little old lady who just went past us is like a good many who come on rehearsal nights.

They were regular subscribers for years but, well, they have to practice economies now. But a $2 ticket for the rehearsal, as one said, "keeps us in touch with the orchestra."

But mostly, of course, it's a college crowd and that's why Munch started the open rehearsals six years ago. Harvard and MIT students had written complaining that they couldn't get seats for the regular series and asked if the orchestra couldn't do a special students' series.

ONE LOOK

Munch and Symphony officials took one look at the crowded calendar and found no room for such a series. Then the maestro suggested: "Why not let them come to the rehearsal."

So they've been coming for six years and packing the place as they did the other night despite a blowing snowstorm.

Many of the students who rush down front on the floor or for the overhanging edge of the balconies are music students. Many of them glue their eyes on the man who plays the instrument they're studying and watch his techniques all night.

BUDDING COMPOSERS

There have been young students of conducting, too. One of the former rehearsal regulars is Russell Stanger, now conductor of the Boston University orchestra, who recently appeared as guest conductor with the Philadelphia orchestra.

And of course there are budding composers and the intense young people who hold the scores. But if that frightens you, I noticed at least several people who seemed like me and I don't know the 12-tone technique from a riff on a dulcimer.

But there's a definite air—perhaps it could be a theme in the Suite For The Sport Coat—about the rehearsals which makes them as good theater as they are good music.

Munch is a one-man drama when he rehearses the orchestra. The other night he also rehearsed the Harvard and Radcliffe glee clubs in the Faure Requiem.

When the Radcliffe girls gave him just the entrance he wanted at one point, he blew them a kiss.

LUNGED ON TIPTOE

And when he wanted a "Hosanna in Excelsis" out of the Harvard boys he didn't hold up a pale hand for it. He lunged on tiptoes toward them and pulled it out of them.

It strikes me that rehearsal is hardly the word for the Thursday nights. I think Laning Humphrey of the Symphony staff hit it the other night when he called it "just dotting the i's and crossing the t's."

It's quite a night really. Some of the Harvard boys tell me that in their recondite idiom it's known as "Symphony Lab."

And the regulars all claim that "we're the real firstnighters." And that's true, of course, because if there's a new work or a new soloist then Thursday night is actually the premiere.

Quite by accident the other night I happened on an unprogrammed premiere. I happened to go out into the first balcony corridor during the Mozart "Regina Coeli" and there was this young man kissing a pretty girl.

And I couldn't help thinking that that young man would go far. It isn't every girl who gets kissed with an accompaniment of Mozart played by the Boston Symphony Orchestra.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 130,826

MAR 18 1956

Noted Musicians Coming In Next Bushnell Series

Two brilliant young musicians will be presented as assisting soloists with two of the great American orchestras that will make up the 1956-1957 Bushnell Symphony Series, it has been announced by Managing Director William H. Mortensen of the Bushnell Memorial. Leon Fleisher, pianist heard recently in a coast-to-coast concert broadcast with the New York Philharmonic, will perform here with the Cleveland Orchestra. Raphael Druian, who is rapidly gaining renown for his violin recordings, will be guest soloist with the Minneapolis Symphony. Both will perform classical works for orchestra and soloist.

Now accepting subscription renewals and new applications for its 27th annual season, the Bushnell Symphony Series will present the following orchestras and conductors between November and April: New York Philharmonic - Symphony, Dimitri Mitropoulos; Cleveland Orchestra, George Szell; Minneapolis Symphony, making its first appearance here, with Antal Dorat conducting; Boston Symphony Charles Munch, Philadelphia Orchestra, Eugene Ormandy.

The Bushnell series has long been rated one of the finest symphonic courses in the United States. Under the Bushnell's policy of making the greatest in music available to the greatest possible number of persons symphony tickets are so priced that a saving up to 35 per cent is possible through obtaining seats for the series.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

MAR

Ormandy Conducts Here in '57

By TUCKER KEISER

The Philadelphia Orchestra announced this week that its conductor, Eugene Ormandy, will lead the Boston Symphony in a pair of concerts next season, and that at the same time Charles Munch, conductor of the Boston Symphony, will take over conducting chores with the Philadelphians.

On the surface, this may sound like a perfectly normal operation, because conductors are constantly making guest appearances with orchestras other than their own. In fact, many famous maestros make a living in guest spots, being without permanent orchestral jobs.

However, this indicates a closer tie between two of the big three orchestras and one which augurs well. Relations between Philadelphia, New York, and Boston orchestras have in the past been polite and even at times cordial—but always distant. Rivalries between the three develop, sometimes becoming intense.

The spectacular playing of the Philadelphia Orchestra three years ago, when the group appeared in Symphony Hall for the first time in 14 years, was prompted by this artistic competition. The Philadelphians, still smarting from the ecstatic praise heaped on the visiting Bostonians under Koussevitzky at the Academy of Music some years ago, where determined to show Hub audiences—and their own hometown patrons—that they too could draw equally enthusiastic acclaim. It was indeed a memorable event.

What will be most interesting to the regular concert-goers will be the way each conductor handles his new orchestra. We can expect not only new aural sensations but visual ones as well. In temperament and method, Munch and Ormandy are diametrically opposed. One could guess that since both organizations are such virtuoso instruments the response to the guest conductors will be swift.

Considerable Difference

This being true we look for Mr. Munch to add a certain brilliance to the Philadelphians' playing and for Mr. Ormandy to bring back a measure of tonal opulence to the Bostonians.

Let us hope that Mr. Munch will carry his Berlioz to the Quaker City and that Mr. Ormandy will bring us his Sibelius.

A comparison of the conductors' methods reveals considerable difference. Mr. Munch's is personal dynamics; he drinks deeply of every note, transmitting every ounce of emotion to his players in the broadest physical terms who, in turn, mirror his every expression and reaction. At the end of a concert he is exhausted not only because of the physical exertion but also because of the emotional tension he has endured.

Mr. Ormandy's performances seem almost stolid and workmanlike in contrast. His projection of a score is developed fully in rehearsal; the musicians know precisely what to expect from the conductor at the performance. An Ormandy interpretation will remain virtually the same no matter whether it is heard in Philadelphia, Ann Arbor, or Boston. At the conclusion of a concert Mr. Ormandy seems as fresh as when he started and often joins some informal social affair until the wee hours.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

MAR 17 1956

Boston Concludes Bushnell Series

Managing Director William H. Mortensen of the Bushnell Memorial announced yesterday that special arrangements have been made for the Boston Symphony Orchestra to perform in its concert here Monday a new symphony recently completed to honor the orchestra's 75th anniversary year.

The work is the Eleventh Symphony of Heitor Villa-Lobos, the Brazilian composer.

Conductor Charles Munch gave this new work its world premiere in Boston two weeks ago and Hartford will be among the first cities to hear it. The symphony was acclaimed for its rhythmic melody by the critics at its premiere.

Two classical works that are longstanding favorites among music lovers will be included in the program prepared by Mr. Munch for what will be the final concert in this season's Bushnell Symphony Series.

They are the Overture-Fantasia from Tchaikovsky's "Romeo and Juliet," and Beethoven's Seventh Symphony.

A limited number of seats for the Boston concert are available at the box office.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

MAR 18 1956

Bostonians

By FRANCIS D. PERKINS

Two of the fifteen works commissioned by the Boston Symphony Orchestra for its seventy-fifth anniversary will be heard in its last Carnegie Hall concerts of the season. Heitor Villa-Lobos' Symphony No. 11, the sixth and latest work in this list to reach the public thus far, will have its local premiere Wednesday night. Bohuslav Martinu's "Symphonic Fantasies" (Symphony No. 11), first played in Boston and New York in January, 1955, will be repeated Saturday afternoon. It won the New York Music Critics' Circle award for orchestral works introduced here last year, and the Circle's chairman, Miles Kastendieck, of "The New York Journal-American," will give the award scroll to Mr. Martinu in the hall's green room during Saturday's intermission.

Villa-Lobos' latest symphony, completed in 1955, has four movements taking twenty-six minutes to play; the Brazilian composer has announced no extra-musical sources of inspiration. Both composers are well over sixty—Mr. Villa-Lobos was born in 1881 and Mr. Martinu in 1890—but there has been no recent slackening of their activities in this field. Meanwhile there are nine more commissioned works which will have to await next season or its successor for New York hearings.

* * *

More Novelties

Benjamin Britten's "Sinfonia da Requiem," Op. 20, to be played by the Philharmonic under Guido Cantelli this Thursday, Friday and Saturday, has not been played here for fourteen years. It had its first public hearings by this orchestra under

Bohuslav Martinu.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 86,944

MAR 19 1956

Boston Symphony To Perform At Bushnell Today

Charles Munch will bring his Boston Symphony Orchestra to the Bushnell Memorial today at 8:15 p.m. for a concert that will close the twenty-sixth annual Bushnell Symphony Series. For his program, the Boston music director and conductor has selected Tchaikovsky's Overture-Fantasia to "Romeo and Juliet"; Beethoven's Seventh Symphony; and Villa - Lobos' Eleventh Symphony.

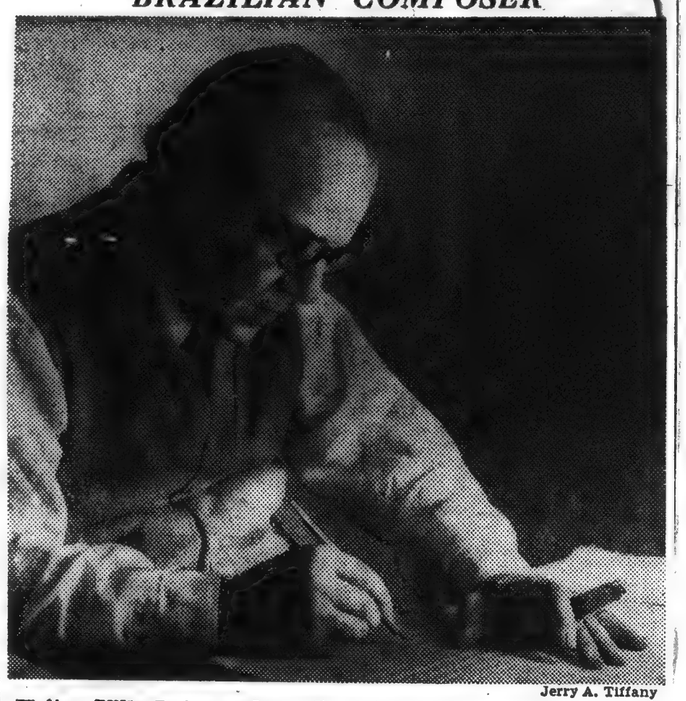
The Villa-Lobos work was commissioned by the Boston Symphony and the Koussevitzky Music Foundation in commemoration of the orchestra's seventy-fifth anniversary season, now drawing to its close. Its first performance took place in Boston earlier this month when it won the acclaim of reviewers. Villa-Lobos is rated by many the greatest living composer in the Western Hemisphere.

A limited number of seats for tonight's concert are available at the Bushnell Memorial box office.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
MAR 18 1956

34

BRAZILIAN COMPOSER



Jerry A. Tiffany

Heitor Villa-Lobos, whose Symphony No. 11 will have its first performance here by Boston Symphony on Wednesday.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241
MAR 18 1956

Munch Conducts St. John Passion at Next Concerts

During the coming week Charles Munch and the Boston Symphony Orchestra will play concerts in Hartford, New Haven, New York, New Brunswick, and Brooklyn.

When the orchestra returns to Boston next week, Mr. Munch will conduct Bach's "Passion According to Saint John," on Thursday afternoon (March 29), rather than on Good Friday, and Saturday evening, March 31.

Assisting in the performances will be the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, and Adele Addison, soprano; Betty Allen, contralto; David Lloyd, tenor, and Mac Morgan and James Joyce, bases.

An extra open rehearsal in advance of these concerts has been scheduled for Wednesday evening, March 28, when the combined forces will be rehearsing for the performances. Proceeds of ticket sales for the open rehearsals benefit the Pension Fund of the orchestra, and tickets for the March 28 open rehearsal are now on sale at the Symphony Hall box office.

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930
MAR 18 1956

Hi Fi Developments

By BEN DRISKO

It has happened again. And I find myself unable to resist the opportunity to indulge in a little chest thumping. This time he was even too excited to wait for the end of the conecrt. Last Saturday, about 9:30, literally seconds after the end of the first half of the BSO concert the phone rang. It was Archie Spaulding bubbling over with ecstasy over his enjoyment of the concert.

047

Both he and Mrs. S. had attended the Friday afternoon concert at Symphony Hall and both found themselves enjoying the Saturday concert at home by radio "twice as much." Much clearer, he went on to say, you could hear more of the singers [illegible] between singers [illegible] inded, their equipment is as follows: The tuner is a Zenith, Model 723, with feedback added as per detailed instructions given in a previous column. The amplifier is a dual channel 10 watt pentode job that was described in "Electronics" eight or 10 years ago. Woofer is a Lansing Signature, D130, in a folded horn of 12 square feet mouth area and flat within 3db from 43 cycles to 600. Tweeter is also Lansing, a D175, with a special plywood horn to extend its low end down to 400 cycles to match the woofer. Its performance is within 3db to 17,000 cycles and also provides 90 degree distribution over this range.

This, however, is far from the whole story. The speaker is properly located in a hard corner of the dining room and is directed in to the living room through an outsize double door so big as to be really one room. The living room is offset slightly from the dining room and is well supplied with fireplace, furniture, rugs, drapes and general acoustic diffusion.

Another important ingredient is the fact that good music always improves with a second hearing. Although the Mozart numbers in the first half of the program are old they had never been done before here in Boston.

Another very important ingredient is one of the acoustical facts of life which has only been learned within the last five or 10 years. It has long been known that a large closely seated audience provides very high acoustic absorption. The recent discovery is that it has a drooping frequency response. As a member of such an audience you hear markedly less highs than you would if, for instance, you were to stand up so that your ears were a couple of feet above the heads of all the people around you. This is true if and only if the principal sound is coming toward you from a low angle such as from an orchestra on a stage which is only slightly above the audience.

High End Important

This effect can be corrected by skillful design of the ceiling of the auditorium. You make it a large sloping reflector which catches the music and bounces it down over the audience so that now the principal sound is coming from directly overhead. MIT's new Kresge Auditorium partakes of some of this.

If you want to holler at somebody who is last in the woods it doesn't matter much whether the high frequency response is good or bad. But if you want to understand every syllable of an important message, then the high end is very important. Most speech, and singing, intelligibility is carried by the highs and WGBH's microphone has been very skillfully placed and adjusted to catch all of them. As Archie couldn't help but notice, the microphone heard a lot more of them than he did sitting in the eighth row.

Further evidence that WGBH should receive the major portion of Archie's bouquets comes from the fact that he listens to many other programs both off the air and on records and yet is rarely thrilled as he consistently is by the WGBH-BSO combination.

The Boston Symphony Orchestra, which will give the final concert of the Woolsey Hall series Tuesday at 8:30 p. m., is pictured above, in rehearsal with Charles Munch conducting.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 95,115
MAR 18 1956

MUSIC

Woolsey Series Ends With Boston Symphony

By GORDON E. ARMSTRONG

The Boston Symphony will be here on Tuesday evening at 8:30 to give the final concert of the Woolsey series. Charles Munch, now in his seventh year as the conductor of the celebrated orchestra, will be on the podium for this concert which signals the end of our major concert programs for this season. The New Haven Symphony Orchestra wound up its series with a Mozart Anniversary Concert last Tuesday evening and the Sprague Hall Chamber Music series ended on March 6 with a concert by the accomplished Hungarian Quartet.

In its final appearance here on Tuesday evening, the Boston Orchestra will make no concessions in its program to the current Mozart celebration. However, in its earlier Woolsey Hall concert last November, the program included Mozart's Masonic Funeral Music, a rarely heard work of the composer.

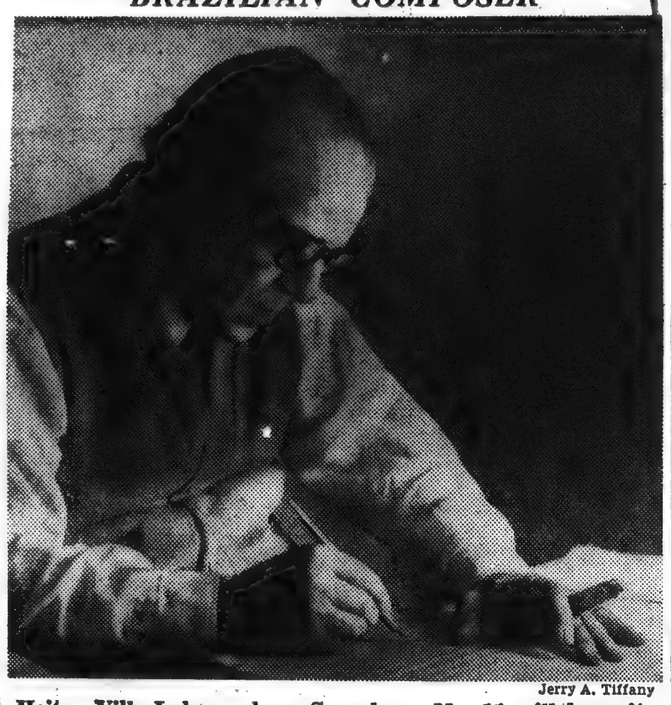
Listener interest in the Hub musicians' concert this week will center in a first hearing of the Symphony No. 11 by the Brazilian composer, Villa-Lobos. This new work is one of 15 orchestral compositions commissioned by the orchestra and the Serge Koussevitzky Music Foundation for the 75th anniversary of the Boston Symphony this season. Woolsey Hall listeners heard another of these commissioned works, Milhaud's Symphony No. 6, in the orchestra's previous concert this season. Other works to be heard on Tuesday evening include Tchaikovsky's "Romeo and Juliet" Overture-Fantasia and Beethoven's Symphony No. 7.

Last week the Boston Symphony made its first announcements concerning this year's Berkshire Music Festival, with particular reference to the orchestra's school there, the Berkshire Music Center. Among the highlights of scheduled student events this summer will be performances of several great choral and operatic works by the Festival Chorus with the orchestra. These are to include Bach's St. John's Passion, the Gloria from Mozart's Mass in C minor, and Wagner's Die Meistersinger, Act III. Goffredo Petrassi, one of Italy's foremost composers who was also commissioned to write a work for the orchestra's 75th anniversary, is to be a guest teacher of composition at the Berkshire Music Center this year.

At the conclusion of the coming Berkshire Musical Festival, the Boston Symphony will go abroad to participate in the Edinburgh Festival during the latter part of August. The Bostonians will give five concerts as a windup to the Festival and then go on to fill return engagements in London and Paris. It will be remembered that the celebrated orchestra made its first European tour in 1952. The coming trip across the Atlantic may possibly be extended to include concerts in as widely separated cities as Moscow and Israel.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
MAR 18 1956

BRAZILIAN COMPOSER



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Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241
MAR 18 1956

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Assisting in the performances will be the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, and, about narrowing down to personal interviews, I find almost no one with sufficient dramatic potentials to warrant our taking such a long gamble. I haven't given up the idea entirely, of course, but I do feel after reading my mail and talking to many amateurs that some actual train-

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Independent Democrat
Circ. 230,930
MAR 18 1956

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Both he and Mrs. S. had attended the Friday afternoon concert at Symphony Hall and both found themselves enjoying the Saturday concert at home by radio "twice as much." Much clearer, he went on to say, you could hear more of the singers and the balance between singers and orchestra was better. The Spauldings have been seasoned concert goers for years and from them this is high praise.

Their Equipment

For the technically minded, their equipment is as follows: The tuner is a Zenith, Model 723, with feedback added as per detailed instructions given in a previous column. The amplifier is a dual channel 10 watt pentode job that was described in "Electronics" eight or 10 years ago. Woofer is a Lansing Signature, D130, in a folded horn of 12 square feet mouth area and flat within 3db from 43 cycles to 600. Tweeter is also Lansing, a D175, with a special plywood horn to extend its low end down to 400 cycles to match the woofer. Its performance is within 3db to 17,000 cycles and also provides 90 degree distribution over this range.

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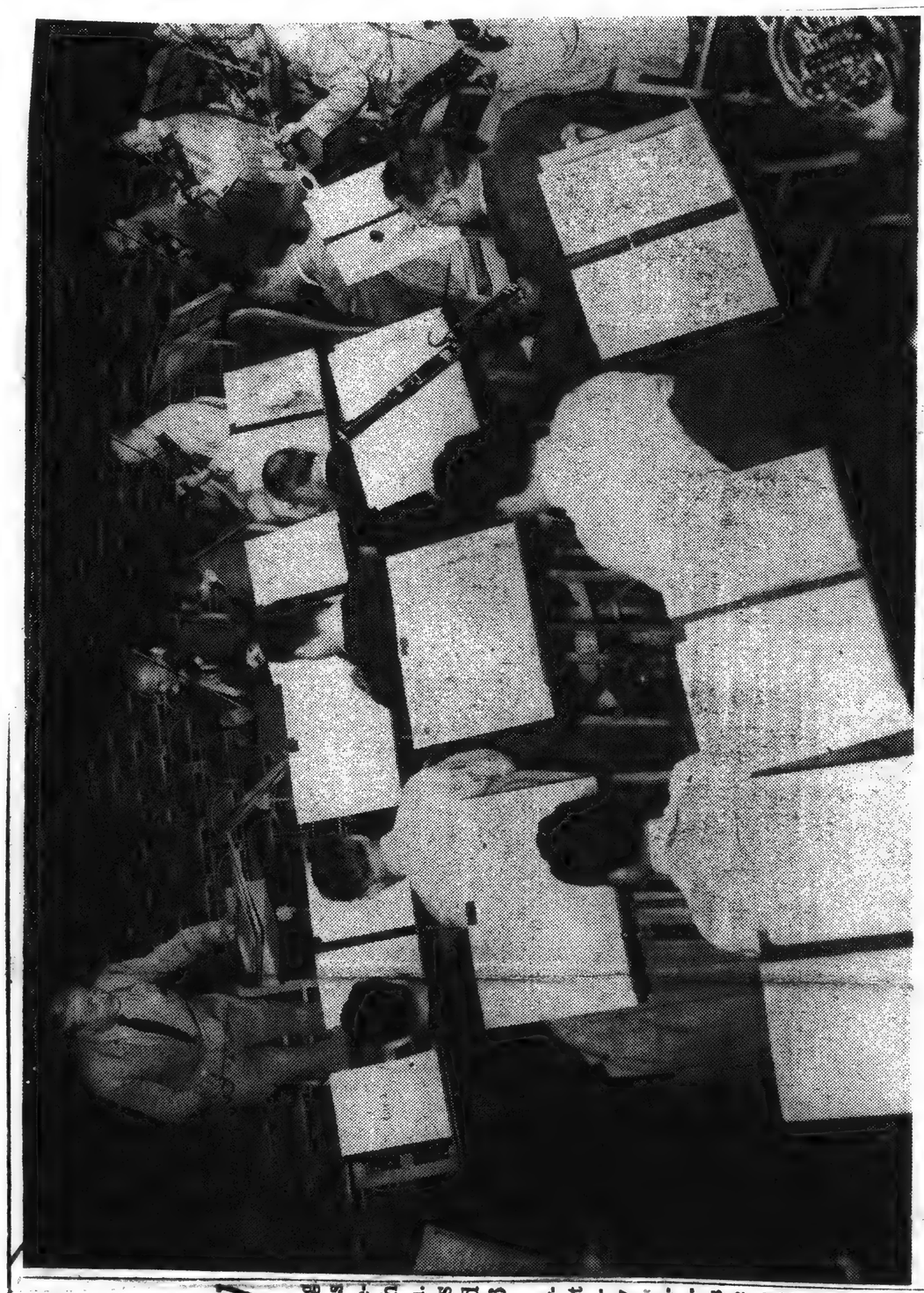

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Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 96,115
MAR 18 1956

MUSIC

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NEW BRUNSWICK, N. J.
HOME NEWS
Circ. D. 32,120
MAR 19 1956

New Composition Scheduled In Boston Symphony Concert

A new composition written in honor of the Boston Symphony's 75th anniversary, will be the highlight of the concert Thursday when the Boston group, directed by Charles Munch, presents the fourth program in the Rutgers University Concert Series.

"Fantaisies symphoniques" by Martinu, and selections by Beethoven, Dvorak and de Falle, will comprise the program which will be presented in the College avenue gymnasium beginning at 8:30 p. m. Leonard Rose will be cello soloist.

Overture to "Coriolan", Op. 62 by Beethoven, will open the concert. It will be followed by Martinu's new work, a symphony in three movements. After intermision, Rose will join the Boston group in a presentation of Dvorak's Concerto for Violoncello, in B minor, Op. 104. Dances from "The Three Cornered Hat" by de Falle will conclude the program.

Martinu's symphony is one of fifteen new works which the Boston orchestra will present for the first time this season. In line with the orchestra's introduction - of - new works policy and in commemoration of the anniversary, they were jointly commisioned by the orchestra, Munch and the Serge Koussevitzky Music Foundation.

Since its founding in 1881 by Henry Lee Higginson, the Boston Symphony has been famed for the role it has played in the offering of new works. Under Serge Koussevitsky, conductor for 25 years, and Munch, the present director, the orchestra has shown a continued interest in new music and in the past five years its repertoire has included almost 30 premieres.

The Boston Symphony made its Rutgers debut in 1935 and has since been an annual feature of the University concert program. Although many famous stars and musical groups have performed at Rutgers, the Boston orchestra has attracted the largest concert series audiences.

On April 23 the series will present as its final offering the Mozarteum Orchestra from Salzburg, under the baton of Ernst Marzendorfer. Emmy Loose, soprano, Richard Holm, tenor, and Walter Barylli, violinist, will be soloists. This program will be part of the world-wide celebration of Mozart's 200th anniversary.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 86,944
MAR 20 1956

'Stormy Weather' Isn't In Symphony Repertoire

Nero fiddled while Rome burned, but the Boston Symphony Orchestra thought twice about playing at the Bushnell Memorial Monday night.

Instead, Thomas D. Perry Jr., manager of the orchestra, called the Bushnell Monday morning and postponed the concert which was to have closed the Memorial's Symphony Series.

The chances of the orchestra personnel and carload of instruments getting through to Hartford in the midst of the heavy snowstorm seemed no bigger than a one-bar rest, he said in effect.

Francis L. Quinlan, assistant manager of Bushnell, said that the auditorium immediately began negotiations for a new date for the concert, suggesting April 4. The Boston orchestra has yet to confirm the proposal.

The Bushnell, searching its memory, could not recall any previous season in its 26 years existence when it had had to cancel a Symphony Series concert. This year, however, weather postponed not only the closing program set for Wednesday night, but also the first concert in the series, which the New York Philharmonic was to have played in October. Floods washed that event out.

Stopped By Assassinotion

On the October occasion, the New York Philharmonic said that in its more-than-a-hundred-years history, it had canceled only two concerts, one on the death of a conductor, and the other one the day President Lincoln was assassinated.

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Republican (m)
WATERBURY, Conn.
Independent
Circ. 21,295
MAR 20 1956

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
MAR 20 1956

Movies and Breakfast Food —

1-56

Union Leader (m)
MANCHESTER, N. H.
Independent
Circ. 43,546
MAR 20 1956

Boston Symphony Cancels Concert Trip

BOSTON — (UP)—The Boston Symphony orchestra yesterday canceled a scheduled concert for the third time in its 75-year history because of a storm - caused transportation tieup.

Last night's concert at Hartford, Conn., was called off. But orchestra officials said they will try to make it up later. The symphony will try to meet an engagement in New Haven tonight.

The Boston Symphony was forced into its first cancellation by the famous blizzard of 1888 when it was marooned in Connecticut en route to New York.

The second cancellation came on Lincoln's birthday in February, 1946, when Mayor William O'Dwyer ordered all New York City public halls closed to save fuel during a longshoremen's walkout.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Republican
Circ. 55,423
MAR 20 1956

Munch Plans Choral Work By J. S. Bach

When the Boston Symphony Orchestra returns from its trip to New York, Charles Much will revive one of his former customs of conducting one of the Bach Passions during the Easter season. This year he has chosen the "Passion According to St. John," scheduled for Thursday afternoon, March 29 (rather than Friday afternoon, as usual), and Saturday evening, March 31.

The Harvard Glee Club and Radcliffe Choral Society, trained by their conductor, G. Wallace Woodworth, will assist. The soloists will be Adele Addison, soprano, Betty Allen, contralto, David Lloyd, tenor, and Mac Morgan and James Joyce, basses.

An extra open rehearsal in advance of these concerts will be held Wednesday evening, March 28. Tickets for this rehearsal, which will begin at 7:30, are on sale at the box office.

* * *

1956-57 Celebrity Series

The 1956-57 Celebrity Series, to be presented by Aaron Richmond next season under the auspices of Boston University, will be as follows:

Royal Danish Ballet, a company of 130, week of Oct. 2.

Berlin Philharmonic, Herbert von Karajan conducting, Sunday evening, Oct. 14.

Adele Addison, soprano, Sunday afternoon, Oct. 21.

New York City Opera Company, beginning Oct. 31.

Michael Rabin, violinist, Sunday afternoon, Nov. 11.

Elisabeth Schwarzkopf, soprano, Sunday afternoon, Nov. 18.

Leon Fleisher, pianist, Sunday afternoon, Nov. 25.

Budapest Quartet, Wednesday evening, Nov. 28.

Vienna Philharmonic, André Cluytens conducting, Sunday evening, Dec. 2.

Golden Age Singers, Sunday afternoon, Dec. 9.

Solomon, pianist, Sunday afternoon, Jan. 13.

Destiné and his Haitian Dancers, Friday and Saturday evenings, Jan. 25-26.

Renata Tebaldi, soprano, Sunday afternoon, Feb. 3.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
MAR 20 1956

Symphony Cancellation

By the Associated Press

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Quartetto Italiano, Wednesday evening, Feb. 13.

Artur Rubinstein, pianist, Sunday afternoon, Feb. 24.

Gerald Moore, pianist, Sunday afternoon, March 3.

Eileen Farrell and the Bach Aria Group, Sunday afternoon, March 17.

Rudolf Firkusny, pianist, Sunday afternoon, March 24.

Current subscribers will have the opportunity to renew their present seat locations or to improve them until April 5. New applications are being received at 143 Newbury Street, Boston.

* * *

Symphony Fri.

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Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 48,629
MAR 20 1956

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PLAINFIELD, N. J.
COURIER-NEWS
Circ. D. 29,985
MAR 19 1956

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"Fantaisies symphoniques" by Martinu, and selections by Beethoven, Dvorak and de Falle, will comprise the program which will be presented in the College Ave. gymnasium beginning at 8:30 p.m. Leonard Rose will be cello soloist.

25

New Composition Scheduled In B — Drama on Disks — Concerts in Prospect

NEW BRUNSWICK, N. J.
HOME NEWS
Circ. D. 32,120

MAR 19 1956

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"Fantaisies symphoniques" by Martinu, and selections by Beethoven, Dvorak and de Falle, will comprise the program which will be presented in the College avenue gymnasium beginning at 8:30 p. m. Leonard Rose will be cello soloist.

Overture to "Coriolan", Op. 62 by Beethoven, will open the concert. It will be followed by Martinu's new work, a symphony in three movements. After intermision, Rose will join the Boston group in a presentation of Dvorak's Concerto for Violoncello. in B minor, Op. 104. Dances from "The Three Cornered Hat" by de Falle will conclude the program.

Martinu's symphony is one of fifteen new works which the Boston orchestra will present for the first time this season. In line with the orchestra's introduction - of - new works policy and in commemoration of the anniversary, they were jointly commisioned by the orches-

Since its founding in 1881 by Henry Lee Higginson, the Boston Symphony has been famed for the role it has played in the offering of new works. Under Serge Koussevitsky, conductor for 25 years, and Munch, the present director, the orchestra has shown a continued interest in new music and in the past five years its repertoire has included almost 30 premieres.

The Boston Symphony made its Rutgers debut in 1935 and has since been an annual feature of the University concert program. Although many famous stars and musical groups have performed at Rutgers, the Boston orchestra has attracted the largest concert series audiences.

On April 23 the series will present as its final offering the Mozarteum Orchestra from Salzburg, under the baton of Ernst Marzendorfer. Emmy Loose, soprano, Richard Holm, tenor, and Walter Barylli, violinist, will be soloists. This program will be part of the world-wide celebration of Mozart's 200th anniversary.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

MAR 20 1956

1-56

Union Leader (m)
MANCHESTER, N. H.
Independent
Circ. 43,546

MAR 20 1956

Boston Symphony Cancels Concert Trip

BOSTON — (UP)—The Boston Symphony orchestra yesterday canceled a scheduled concert for the third time in its 75-year history because of a storm - caused transportation tieup.

Last night's concert at Hartford, Conn., was called off. But orchestra officials said they will try to make it up later. The symphony will try to meet an engagement in New Haven tonight.

The Boston Symphony was forced into its first cancellation by the famous blizzard of 1888 when it was marooned in Connecticut en route to New York.

The second cancellation came on Lincoln's birthday in February, 1946, when Mayor William O'Dwyer ordered all New York City public halls closed to save fuel during a longshoremen's walkout.

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Saturday night had one of his worst nights, scoring only three points on one of four field goal attempts and a foul conversion. Sharman was the victim of some great defensive work on the part of the Nats' Capt. Paul Seymour. The Syracuse sparkplug pressed the Celtics sharpshooter all over the court and as a result Bill was forced to hurry his shots. He connected on only three of 12, plus two foul conversions.

Cousy tried to take up the slack but couldn't do it alone, although he was at his brilliant best, as he usually is in playoff competition, netting 28 points on nine of 18 field goals and 10 day afternoon, Oct. 21.

New York City Opera Company, beginning Oct. 31.

Michael Rabin, violinist, Sunday afternoon, Nov. 11.

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
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Courant (m)
HARTFORD, Conn.
Republican
Circ. 86,944

MAR 20 1956

'Stormy Weather' Isn't In Symphony Repertoire

Nero fiddled while Rome burned, but the Boston Symphony Orchestra thought twice about playing at the Bushnell Memorial Monday night.

Instead, Thomas D. Perry Jr., manager of the orchestra, called the Bushnell Monday morning and postponed the concert which was to have closed the Memorial's Symphony Series.

The chances of the orchestra personnel and carload of instruments getting through to Hartford in the midst of the heavy snowstorm seemed no bigger than a one-bar rest, he said in effect.

Francis L. Quinlan, assistant manager of Bushnell, said that the auditorium immediately began negotiations for a new date for the concert, suggesting April 4. The Boston orchestra has yet to confirm the proposal.

The Bushnell, searching its memory, could not recall any previous season in its 26 years existence when it had had to cancel a Symphony Series concert. This year, however, weather postponed not only the closing program set for Wednesday night, but also the first concert in the series, which the New York Philharmonic was to have played in October. Floods washed that event out.

Stopped By Assassination

On the October occasion, the New York Philharmonic said that in its more-than-a-hundred-years history, it had canceled only two concerts, one on the death of a conductor, and the other one the day President Lincoln was assassinated.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Republican (m)
WATERBURY, Conn.
Independent
Circ. 21,295

MAR 20 1956

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 55,423

MAR 20 1956

NEW YORK, N. Y.
DAILY WORKER

MAR 20 1956

Final Concert of Boston Symphony Fri.

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Journal (m)
PROVIDENCE, R. I.
Independent
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PLAINFIELD, N. J.
COURIER-NEWS
Circ. D. 29,985

MAR 19 1956

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BALTIMORE, MD.
EVENING SUN
Circ. D. 200,797
MAR 20 1956

The Week's Music

By George Kent Bellows

Three visiting orchestras will give concerts in Baltimore during the week, while on Saturday night, the Baltimore Symphony will play the last of its pop concerts, with Herbert Grossman as the guest conductor.

The first of two events for tonight will be the annual Festival of Synagogue Music of the Chizuk Amuno Congregation, which this year will stress the music of conservative Judaism.

The Congregation's Choral Society will be under the direction of Hugo Weisgall, and the guest soloist will be Raymond Smolover, who recently founded the Westchester Opera Theater.

Composers Listed

Musical compositions will include those of the Viennese Cantor, Solomon Sulzer and the Parisian, Edward Naumbourg, as well as the great German Jewish composer, Louis Lewandowski.

In addition, some of the more important music of the "Choir Synagogues" of Odessa, Kiev, and Wilner will be presented, with a final group of music which has been created for the Conservative Synagogue in America.

The second event scheduled for tonight is the last concert of the National Symphony Orchestra at the Lyric, with Leonard Bernstein as the guest conductor and piano soloist.

The program:

Overture to "The Magic Flute" . Mozart
Concerto No. 17, in G Minor, for Piano and Orchestra . . . . . Mozart
Symphony No. 5, in B flat Major, Prokofieff

Mr. Bernstein frequently appears in the dual role of conductor-pianist, harking back to the tradition of another century when the composer or soloist led the orchestra from the keyboard.

Mr. Bernstein is one of America's most versatile younger musicians, whose ballet and Broadway scores are as well-known as his reputation as a pianist and composer.

Herbert Grossman, talented young American conductor who is on the staff of both NBC's TV Opera and the New York City Opera, will be in charge of the Baltimore Symphony's last Pop concert at 8.30 P.M. Saturday.

Mr. Grossman

Mr. Grossman has chosen an all-Gershwin program, and of especial interest will be the appearance of one of the city's popular pianists, Frederick Griesinger.

The complete program and soloists:

Cuban Overture
Three Preludes
Rhapsody In Blue
—Frederick Griesinger, pianist
Strike Up The Band
Embraceable You
'S Wonderful
Selections from "Porgy and Bess"
I Got Plenty O' Nuttin'
My Man's Gone Now
It Ain't Necessarily So
Summertime
Bess, You Is My Woman Now
—Mathilde Sarrand, soprano
—Jack Russell, baritone
An American In Paris

The Philadelphia Orchestra under Eugene Ormandy will give the seventh of its concerts at the Lyric at 8.30 P.M. Wednesday, and because of the illness of Zino Francescatti, violinist, Mr. Ormandy has substituted Brahms's Second Symphony.

The complete program:

Credendum . . . . . William Schuman
(First performance in Baltimore)
(Commissioned by UNESCO)
Symphony No. 7, in C Major . . Sibelius
(Commemorating the ninetieth birthday of the composer)
Symphony No. 2, in D Major . . . Brahms

The Boston Pops Tour Orchestra conducted by Arthur Fiedler, will give a concert at 8.30 Thursday night at the Lyric.

Now on its third American tour, the Boston Pops will play:

Polonaise from "Eugene Onegin," . Tchaikovsky
Overture to "The Barber of Seville," Rossini
Fantasia on "Greensleeves," Vaughan Williams
Suite from "Graduation Ball," Strauss
Intermission
Rhapsody on a Theme of Paganini, Rachmaninoff
for Piano and Orchestra
Ruth Slenczynska
"The Sorcerer's Apprentice" . . . . Dukas
Intermission
Popsorama . . . . . arranged by Mason
On the Trail, from
'Grand Canyon Suite" . . . . . Grofe
Look Sharp—Be Sharp, Merrick-Bennett

DALLAS, TEX.
NEWS
Circ. D. 190,894 - S. 197,563
MAR 20 1956

Ormandy, Munch Trading Podiums

Special to The News

PHILADELPHIA, Pa.—Next season the orchestras of Philadelphia and Boston will swap conductors, Eugene Ormandy and Charles Munch respectively.

Each will conduct the other's orchestra at a pair of concerts March 1 and 2. The arrangement is described as the first exchange of conductors ever made between two of the country's major symphony orchestras.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593
MAR 21 1956

Easter Entertainment Offers Many Attractions

By VIRGINIA BOHLIN

Easter and its ensuing week of entertainment is just around the corner now that spring has arrived officially — despite snow drifts.

For movie goers there's several big treats in store, including the New England premiere of "The Man In The Gray Flannel Suit." Twentieth-Century-Fox's screen version of Sloan Wilson's best-selling novel opens Friday, March 30, at the Metropolitan Theatre.

This revealing story of mid-20th century society casts Gregory Peck in the role of a man with struggles in his change to civvies from a paratrooper's uniform.

Jennifer Jones is his wife, Betsy. Fredric March is the tycoon who gives Peck a $10,000 a year job in return for white-collar-slavery.

Marisa Pavan plays the winsome Italian girl with whom Peck had an affair during the war. Ann Harding and Gigi Perreau appear as neglected wife and daughter of money-making March.

Another happy Easter package is "Anything Goes," Paramount's musical extravaganza starring Bing Crosby, Donal O'Connor, Jeanmaire, Mitzi Gaynor and Phil Harris. It opens week from tomorrow at th Paramount and Fenway Theatres.

Six of Cole Porter's greates song hits are included in this tale of two musical comedy stars who comb Europe for a leading lady. A merry mix-up follows when they sign two girls for the same role.

An Easter week attraction on Boston's theatre scene will be the April 2 opening of "The Teahouse of the August Moon," at the Colonial.

The prize-winning comedy comes to Boston after a record-breaking run in New York.

The 1,027 performances on Broadway grossed $4,052,407.19. It established both a money and longevity record for the Martin Beck Theatre which has housed some of Broadway's greatest stage successes.

In contrast, on the serious side will be the presentation by Conductor Charles Munch and the Boston Symphony Orchestra of Bach's "Passion According to Saint John" during the Holy Week.

It will be performed a week from tomorrow afternoon, Holy Thursday, and Saturday evening, March 31.

Assisting will be the Harvard Glee Club and Radcliffe Choral Society with G. Wallace Woodworth, conductor. Soloists will be Adele Addison, Betty Allen, David Lloyd, Mac Moran and James Joyce.

Journal-Courier (m)
NEW HAVEN, Conn.
Independent
Circ. 22,107
MAR 21 1956

Last Night's Concert

by F. R. J.

Woolsey Hall Series Conclude With Brilliant Concert

The current series of Woolsey Hall Concerts concluded in brilliant fashion last night with the second appearance her of the Boston Symphony Orchestra with Charles Munch conducting.

Always an exciting event, last night's program, brought out an audience that very nearly filled the hall to capacity. Unfortunately, the icy payments and difficult parking facilities, made some 200 people late. It was the largest number to have missed an entire first part of a Woolsey program. In this case it was the delightfully romantic "Romeo and Juliet," overture by Tchaikovsky, a lovely fanciful work, given exquisite coloring by Munch and his men.

The Villa-Lobos Symphony No. 11 was commissioned in celebration of the 75th anniversary of the Boston Symphony and received its first performance in Boston on the second of this month. It is of heroic proportions, with the second movement having a strangely weird section for the winds, followed by a beautiful solo by the first violin. Each of the four movements had a most spectacular ending, a musical flourish that perhaps emphasized the brilliant performances of the orchestra through the years, a sharp accent of victory.

Munch apparently enjoyed conducting this new addition to his repertoire and frequently smiled and nodded to his men as they proceeded with the intricate harmonies and decisive themes of the new wrork which is dedicated to the memory of Serge and Natalie Koussevitzky.

The concert's second half was devoted to the music of Beethoven; his Symphony No. 7 in A major, thrilling the audience as the grandeur of the work unfolded. The beautiful second movement with its enchanting rhythmic motif, followed by the brisk third movement and the furious pace of the fourth and final movement, moved the audience to exhibit an intensely enthusiastic reaction, with applause and calls and a standing ovation for the brilliant man and his fine musical organization.

As wonderful as it is to listen to the Boston Symphony, it is no less a treat to watch Charles Munch direct his orchestra. And there is something special in the manner in which he first bows to his men, thanking them for a job well done, before he turns to the audience to acknowledge the tumult of applause. New Haven is indeed fortunate to hear this extraordinary musical organization twice each year.

NEW YORK, N. Y.
POST
Circ. D. 372,583 - S. 247,755
MAR 22 1956

WORDS and MUSIC

By Harriett Johnson

Munch Leads Villa-Lobos at Carnegie

The audacious, dynamic Villa-Lobos was represented on last night's concert of the Boston Symphony in Carnegie Hall by a new symphony, listed as No. 11. In four movements, the work was commissioned by the Bostonians in celebration of the ensemble's 75th season, and is dedicated to the memory of Serge and Natalie Koussevitzky. It was completed in 1955, and this was its first New York performance.

The Brazilian combines an energetic, adventurous personality with a prolific creative gift. He is immensely versatile, musical and otherwise. Though he has written a mountain of music, his symphonies are little known, and are played more infrequently than his compositions, which are more closely related to Brazilian folk idioms, such as the 12 "Choros" and the Seven "Bachianas Brasileiras."

The current symphony is not long, as such works go, but it is more tightly knit architecturally than he has manifested with similar pieces. There were interesting ideas, especially in the first two movements, developed with cohesion and a spontaneous, if unconventional, sense of building. The scherzo is short and not too impressive, while the final "molto allegro" whirls along at top speed toward a brilliant conclusion. The orchestration was, as usual with Villa-Lobos, picturesque, even bizarre; but attractively so.

Charles Munch, who conducted the concert, performed the work superbly, giving it a dramatic flair which brought the primitive, uninhibited quality, inherent in this composer's style, right to the fore. The music did not sound profound but was often exciting, which is to say, probably, that it sounded, under the ebullient Frenchman's direction, its best.

The concert closed with a vividly joyous performance of Beethoven's Seventh Symphony which, in this type of interpretation, illustrated Wagner's description of the piece as "The apotheosis of the dance."

Munch and his impressive ensemble play tomorrow night at the Brooklyn Academy of Music and Saturday afternoon in Carnegie Hall. At both of these concerts, Leonard Rose, cellist, will play the Concerto in B Minor by Dvorak. The Martinu "Fantaisies Symphoniques," which won the Music Critics' Circle Award for 1955 as the best new orchestral work played here, will also be performed on both occasions.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
MAR 18 1956

IDENTITY

The Boston Symphony Orchestra, New York Philharmonic-Symphony and Arturo Toscanini have given R. C. A. Victor permission to use their names in connection with reissue of their records on the company's Camden label.

Recordings by the Boston orchestra, under the direction of the late Serge Koussevitzky, have heretofore been identified as made by the "Centennial Symphony."

BROOKLYN, N. Y.
Brooklyn Heights Press
Circ. W. 1,600
MAR 22 1956

Boston Symphony in Final Concert at Academy Fri.

The Boston Symphony Orchestra will give its final concert of the season at the Brooklyn Academy of Music next Friday evening, March 23, at 8:30 o'clock. Charles Munch, music director, will conduct. A feature of the evening will be the performance of Bohuslav Martinu's latest symphony, his sixth, "Fantaisies Symphoniques," which was composed for the 75th anniversary of the Boston Symphony.

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VARIETY
NEW YORK, N. Y.
MAR 21 1956

Pops Orch Readies Fifth Trek in 260G/275G Tour

The Boston Pops Tour Orchestra, under Arthur Fiedler, has been set for its fifth U. S. tour by the Judson, O'Neill & Judd diviison of Columbia Artists Mgt. Unit will tour 10 weeks, in January-March, 1957, for 65 dates from Florida and Texas to Canada, paying its first visit to eastern Canada. Tour should bring in from $260,000 to $275,000.

The Pops is winding up its fourth tour Saturday (24) in White Plains, N. Y., when it will have done 82 dates over a 12-week period since January. Group went as far as the Coast for the first time. It has established itself as a regular annual concert attraction, with a number of repeat dates pointing to its consistency of appeal. It sells between $4,000 and $4,500.

Pops $7,000, Omaha

Omaha, March 20.

Arthur Fiedler and the Boston Pops Orch grossed a handsome $7,000 at the new City Aud Music Hall last Wednesday (14). The 2,610-seater, at $1.80-$3.85 scale, was three-quarters capacity.

It was the third straight year for Fiedler here, for promoter Dick Walter, and he's proved a money-maker every time.

BALTIMORE, MD.
EVENING SUN
Circ. D. 200,797
MAR 20 1956

The Week's Music

By George Kent Bellows

Three visiting orchestras will give concerts in Baltimore during the week, while on Saturday night, the Baltimore Symphony will play the last of its pop concerts, with Herbert Grossman as the guest conductor.

The first of two events for tonight will be the annual Festival of Synagogue Music of the Chizuk Amuno Congregation, which this year will stress the music of conservative Judaism.

The Congregation's Choral Society will be under the direction of Hugo Weisgall, and the guest soloist will be Raymond Smolover, who recently founded the Westchester Opera Theater.

Composers Listed

Musical compositions will include those of the Viennese Cantor, Solomon Sulzer and the Parisian, Edward Naumbourg, as well as the great German Jewish composer, Louis Lewandowski.

In addition, some of the more important music of the "Choir Synagogues" of Odessa, Kiev, and Wilner will be presented, with a final group of music which has been created for the Conservative Synagogue in America.

The second event scheduled for tonight is the last concert of the National Symphony Orchestra at the Lyric, with Leonard Bernstein as the guest conductor and piano soloist.

The program:

Overture to "The Magic Flute" Mozart
Concerto No. 17, in G Minor, for Piano and Orchestra ..... Mozart
Symphony No. 5, in B flat Major, Prokofieff

Mr. Bernstein frequently appears in the dual role of conductor-pianist, harking back to the tradition of another century when the composer or soloist led the orchestra from the keyboard.

Mr. Bernstein is one of America's most versatile younger musicians, whose ballet and Broadway scores are as well-known as his reputation as a pianist and composer.

Herbert Grossman, talented young American conductor who is on the staff of both NBC's TV Opera and the New York City Opera, will be in charge of the Baltimore Symphony's last Pop concert at 8.30 P.M. Saturday.

Mr. Grossman

Mr. Grossman has chosen an all-Gershwin program, and of especial interest will be the appearance of one of the city's popular pianists, Frederick Griesinger.

The complete program and soloists:

Cuban Overture
Three Preludes
Rhapsody In Blue
—Frederick Griesinger, pianist
Strike Up The Band
Embraceable You
'S Wonderful
Selections from "Porgy and Bess"
I Got Plenty O' Nuttin'
My Man's Gone Now
It Ain't Necessarily So
Summertime
Bess, You Is My Woman Now
—Mathilde Sarrand, soprano
—Jack Russell, baritone
An American In Paris

The Philadelphia Orchestra under Eugene Ormandy will give the seventh of its concerts at the Lyric at 8.30 P.M. Wednesday, and because of the illness of Zino Francescatti, violinist, Mr. Ormandy has substituted Brahms's Second Symphony.

The complete program:

Credendum ..... William Schuman
(First performance in Baltimore)
(Commissioned by UNESCO)
Symphony No. 7, in C Major ... Sibelius
(Commemorating the ninetieth birthday of the composer)
Symphony No. 2, in D Major ... Brahms

The Boston Pops Tour Orchestra conducted by Arthur Fiedler, will give a concert at 8.30 Thursday night at the Lyric.

Now on its third American tour, the Boston Pops will play:

Polonaise from "Eugene Onegin," Tchaikovsky
Overture to "The Barber of Seville," Rossini
Fantasia on "Greensleeves," Vaughan Williams
Suite from "Graduation Ball," Strauss
Intermission
Rhapsody on a Theme of Paganini, Rachmaninoff
for Piano and Orchestra
Ruth Slenczynska
"The Sorcerer's Apprentice" .... Dukas
Intermission
Popsorama ..... arranged by Mason
On the Trail, from
'Grand Canyon Suite" ..... Grofe
Look Sharp—Be Sharp, Merrick-Bennett

DALLAS, TEX.
NEWS
Circ. D. 190,894 - S. 197,563
MAR 20 1956

Ormandy, Munch Trading Podiums

Special to The News

PHILADELPHIA, Pa.—Next season the orchestras of Philadelphia and Boston will swap conductors, Eugene Ormandy and Charles Munch respectively.

Each will conduct the other's orchestra at a pair of concerts March 1 and 2. The arrangement is described as the first exchange of conductors ever made between two of the country's major symphony orchestras.

New England N... Box 2078, Boston 6 - Richmond 2-4...
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,598
MAR 21 1956

Easter Entertainment Offers Many Attractions

By VIRGINIA BOHLIN

Easter and its ensuing week of entertainment is just around the corner now that spring has arrived officially—despite snow drifts.

For movie goers there's several big treats in store, including the New England premiere of "The Man In The Gray Flannel Suit." Twentieth-Century-Fox's screen version of Sloan Wilson's best-selling novel opens Friday, March 30, at the Metropolitan Theatre.

This revealing story of mid-20th century society casts Gregory Peck in the role of a man with struggles in his change to civvies from a paratrooper's uniform.

Jennifer Jones is his wife, Betsy. Fredric March is the tycoon who gives Peck a $10,000 a year job in return for white-collar-slavery.

Marisa Pavan plays the winsome Italian girl with whom Peck had an affair during the war. Ann Harding and Gigi Perreau appear as neglected wife and daughter of money-making March.

Another happy Easter package is "Anything Goes," Paramount's musical extravaganza starring Bing Crosby, Donald O'Connor, Jeanmaire, Mitzi Gaynor and Phil Harris. It opens a week from tomorrow at the Paramount and Fenway Theatres.

Six of Cole Porter's greatest song hits are included in this tale of two musical comedy stars who comb Europe for a leading lady. A merry mix-up follows when they sign two girls for the same role.

An Easter week attraction in Boston's theatre scene will be the April 2 opening of "The Teahouse of the August Moon," at the Colonial.

The prize-winning comedy comes to Boston after a record-breaking run in New York.

The 1,027 performances on Broadway grossed $4,052,407.19. It established both a money and longevity record for the Martin Beck Theatre which has housed some of Broadway's greatest stage successes.

In contrast, on the serious side will be the presentation by Conductor Charles Munch and the Boston Symphony Orchestra of Bach's "Passion According to Saint John" during the Holy Week.

It will be performed a week from tomorrow afternoon, Holy Thursday, and Saturday evening, March 31.

Assisting will be the Harvard Glee Club and Radcliffe Choral Society with G. Wallace Woodworth, conductor. Soloists will be Adele Addison, Betty Allen, David Lloyd, Mac Moran and James Joyce.

Journal-Courier (m)
NEW HAVEN, Conn.
Independent
Circ. 22,107
MAR 21 1956

Last Night's Concert

by F. R. J.

Woolsey Hall Series Conclude With Brilliant Concert

The current series of Woolsey Hall Concerts concluded in brilliant fashion last night with the second appearance her of the Boston Symphony Orchestra with Charles Munch conducting.

Always an exciting event, last night's program, brought out an audience that very nearly filled the hall to capacity. Unfortunately, the icy payments and difficult parking facilities, made some 200 people late. It was the largest number to have missed an entire first part of a Woolsey program. In this case it was the delightfully romantic "Romeo and Juliet," overture by Tchaikovsky, a lovely fanciful work, given exquisite coloring by Munch and his men.

The Villa-Lobos Symphony No. 11 was commissioned in celebration of the 75th anniversary of the Boston Symphony and received its first performance in Boston on the second of this month. It is of heroic proportions, with the second movement having a strangely weird section for the winds, followed by a beautiful solo by the first violin. Each of the four movements had a most spectacular ending, a musical flourish that perhaps emphasized the brilliant performances of the orchestra through the years, a sharp accent of victory.

Munch apparently enjoyed conducting this new addition to his repertoire and frequently smiled and nodded to his men as they proceeded with the intricate harmonies and decisive themes of the new wrork which is dedicated to the memory of Serge and Natalie Koussevitzky.

The concert's second half was devoted to the music of Beethoven; his Symphony No. 7 in A major, thrilling the audience as the grandeur of the work unfolded. The beautiful second movement with its enchanting rhythmic motif, followed by the brisk third movement and the furious pace of the fourth and final movement, moved the audience to exhibit an intensely enthusiastic reaction, with applause and calls and a standing ovation for the brilliant man and his fine musical organization.

As wonderful as it is to listen to the Boston Symphony, it is no less a treat to watch Charles Munch direct his orchestra. And there is something special in the manner in which he first bows to his men, thanking them for a job well done, before he turns to the audience to acknowledge the tumult of applause. New Haven is indeed fortunate to hear this extraordinary musical organization twice each year.

NEW YORK, N. Y.
POST
Circ. D. 372,583 - S. 247,755
MAR 22 1956

WORDS and MUSIC

By Harriett Johnson

Munch Leads Villa-Lobos at Carnegie

The audacious, dynamic Villa-Lobos was represented on last night's concert of the Boston Symphony in Carnegie Hall by a new symphony, listed as No. 11. In four movements, the work was commissioned by the Bostonians in celebration of the ensemble's 75th season, and is dedicated to the memory of Serge and Natalie Koussevitzky. It was completed in 1955, and this was its first New York performance.

The Brazilian combines an energetic, adventurous personality with a prolific creative gift. He is immensely versatile, musical and otherwise. Though he has written a mountain of music, his symphonies are little known, and are played more infrequently than his compositions, which are more closely related to Brazilian folk idioms, such as the 12 "Choros" and the Seven "Bachianas Brasileiras."

The current symphony is not long, as such works go, but it is more tightly knit architecturally than he has manifested with similar pieces. There were interesting ideas, especially in the first two movements, developed with cohesion and a spontaneous, if unconventional, sense of building. The scherzo is short and not too impressive, while the final "molto allegro" whirls along at top speed toward a brilliant conclusion. The orchestration was, as usual with Villa-Lobos, picturesque, even bizarre, but attractively so.

Charles Munch, who conducted the concert, performed the work superbly, giving it a dramatic flair which brought the primitive, uninhibited quality, inherent in this composer's style, right to the fore. The music did not sound profound but was often exciting, which is to say, probably, that it sounded, under the ebullient Frenchman's direction, its best.

The concert closed with a vividly joyous performance of Beethoven's Seventh Symphony which, in this type of interpretation, illustrated Wagner's description of the piece as "The apotheosis of the dance."

Munch and his impressive ensemble play tomorrow night at the Brooklyn Academy of Music and Saturday afternoon in Carnegie Hall. At both of these concerts, Leonard Rose, cellist, will play the Concerto in B Minor by Dvorak. The Martinu "Fantaisies Symphoniques," which won the Music Critics' Circle Award for 1955 as the best new orchestral work played here, will also be performed on both occasions.

VARIETY
NEW YORK, N. Y.
MAR 21 1956

Pops Orch Readies Fifth Trek in 260G/275G Tour

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NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
MAR 18 1956

IDENTITY

The Boston Symphony Orchestra, New York Philharmonic-Symphony and Arturo Toscanini have given R. C. A. Victor permission to use their names in connection with reissue of their records on the company's Camden label.

Recordings by the Boston orchestra, under the direction of the late Serge Koussevitzky, have heretofore been identified as made by the "Centennial Symphony."

BROOKLYN, N. Y.
Brooklyn Heights Press
Circ. W. 1,600
MAR 22 1956

Boston Symphony in Final Concert at Academy Fri.

The Boston Symphony Orchestra will give its final concert of the season at the Brooklyn Academy of Music next Friday evening, March 23, at 8:30 o'clock. Charles Munch, music director, will conduct. A feature of the evening will be the performance of Bohuslav Martinu's latest symphony, his sixth, "Fantaisies Symphoniques," which was composed for the 75th anniversary of the Boston Symphony.

Another feature of the program will be the appearance of Leonard Rose as soloist in the Concerto for Violoncello and Orchestra in B minor by Dvorak. The evening will open with Beethoven's Overture to "Coriolan" and will close with Wagner's Prelude to "Die Meistersinger von Nurnberg."

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
MAR 22 1956

Music: New Symphony

Villa-Lobos' Eleventh Has Premiere Here

BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting. At Carnegie Hall.
Romeo and Juliet Overture ..... Tchaikovsky
Symphony No. 11 (first New York performance) ..... Villa-Lobos
Symphony No. 7 ..... Beethoven

By HOWARD TAUBMAN

HEITOR VILLA - LOBOS, Brazil's best-known man of music, may well be the most prolific composer alive. His total output must be close to 2,000 pieces, and it is not surprising that his latest symphony, introduced to New York at Carnegie Hall last night, is his eleventh. Presumably there are ten predecessors, though one cannot recall hearing any of them in many years.

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The Eleventh was played last night by the Boston Symphony under Charles Munch. This symphony is one of fifteen scores commissioned jointly by the Koussevitzky Music Foundation and the Boston Symphony in observance of the orchestra's current seventy-fifth season. Seven of these pieces have now been heard in New York, and the others should be along next season.

The Villa-Lobos work is marked by its energy and luxuriant use of orchestral colors. The composer pitches in with enthusiasm and the expertness of a man who knows he can make use of the full orchestral apparatus. He is good at building up climaxes, and he knows how to bring a movement to an end decisively. In fact, a couple of the four movements close so precipitately that you wonder if the composer did not exclaim suddenly, "Enough of this movement, on to the next!"

Mr. Villa-Lobos once said, "I do not walk in company with routine." This symphony is clearly an effort at individual expression. But the uncomfortable fact must be recorded that its essential material is superficial, even banal, suitable for some popular medium, not for a symphony. Mr. Villa-Lobos' scoring generates sufficient excitement to make one forget that the work does not add up to much of a communication.

Mr. Villa-Lobos paid the Boston Symphony the compliment of providing all of its sections, and many of its soloists, with opportunities to show their virtuosity. They played the piece with brilliance under Mr. Munch's rousing direction.

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The evening began with a dramatic reading of Tchaikovsky's "Romeo and Juliet" Overture-Fantasy. Mr. Munch, an intense man, poured a lot of feeling into this product of late romanticism. He and his orchestra ended the evening with a solid work, Beethoven's Seventh Symphony, whose Dionysian moods they know how to convey.

Heitor Villa-Lobos

Jean Hoerner Heard in Piano Recital

JEAN HOERNER, who last played here in 1951, gave a piano recital last night in Town Hall. She remains a very talented young artist, and her current playing is a decided notch above what one heard the last time around.

She still lacks sufficient differentiation in her musical approach, and played pieces by such early composers as Cimarosa, Haesler, Soler and Czerny with much the same force and romanticism that she applied to the Chopin B flat minor Sonata. But once she was past that opening group her playing took on stature and life.

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In any case, it was an enterprising gesture to program those early composers in lieu of the usual Bach or Scarlatti. Several musical surprises were present. The Haesler Grand Gigue was amazingly Beethovenesque, and a Toccata by Czerny was reminiscent of a later and greater Toccata by Robert Schumann. Both are studies in double notes, and the Czerny, which one does not remember having heard in years, is extremely effective.

Miss Hoerner's poise and assurance stood her in good stead for the Chopin work. She has fine technical equipment, and she addressed herself to the music with considerable spirit. Somewhat marring the general good work was a too-heavy left hand, which thickened the bass to almost an unpleasant extent, and a tempo in the trio of the "Funeral March" that made a real cortège of it.

Nevertheless, this was a performance far more interesting and musical than one encounters among most pianists of Miss Hoerner's generation.

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She also programmed a new work, Ludmila Ulehla's Sonata No. 2, a three-movement, twenty-minute work. Miss Ulehla, a New York composer and teacher, has composed a pianistically effective work that has its cyclic aspects, in that a prominent theme from the first movement is re-introduced toward the end of the finale.

The musical idiom is largely romantic and favors chromatic harmonies, with an occasional touch suggesting twentieth-century developments. A logical mind is at work in this sonata, but one could wish that its content were a little more original.

H. C. S.

NEW YORK, N. Y.
JOURNAL AMERICAN
Circ. D. 653,252 - S. 982,681
MAR 22 1956

At Carnegie Hall:

Villa-Lobos' Symphony No. 7

By MILES KASTENDIECK

WHAT VILLA-LOBOS wrote for the Boston Symphony's 75th anniversary will add nothing to his reputation. The first N. Y. performance of his Symphony No. 11 in Carnegie Hall last night simply occupied time and kept the orchestra very busy. Charles Munch and his musicians played it handsomely, but to no avail.

Perhaps a lack of unity in style and in purpose contributed most to the generally ineffectual nature of the score. It actually sounded well because Villa-Lobos generates all kinds of interesting sounds.

When he finally went native, mostly in the finale, interest picked up. It had gone quite astray during a singularly empty scherzo.

That this music sounded as though written for the movies became a persistent impression. Through all four movements it was hard to escape.

Thanks to the beautifully played solos for the woodwinds and other orchestra resourcefulness, the performance was well worth the listening. The music almost became incidental.

Villa-Lobos' fertility persists. Like some other recent works, this one would profit from discipline. Its diffuseness robs it of inner strength.

The concert opened with Tchaikovsky's "Romeo and Juliet" and closed with Beethoven's Seventh Symphony. They were smoothly and strikingly played.

Bit Too Eager

Munch appeared a bit too eager to get through the Tchaikovsky and accelerated his tempo beyond a certain lushness befitting the score. Though he lost the impact of the culminating point, he made the final pages most effective.

Except for the trumpets the first movement of the Beethoven sounded beautifully balanced. It set the keynote for the whole interpretation which had bits of insight and emphasis characteristic of Munch. The orchestra was in excellent form for this final Thursday concert.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253
MAR 22 1956

MUSIC

Boston Symphony

By PAUL HENRY LANG

CARNEGIE HALL
Conductor, Charles Munch. The program: "Romeo and Juliet," Overture-Fantasia, Tchaikovsky
Symphony No. 11 (first New York performance) ..... Villa-Lobos
Symphony No. 7 in A major, Op. 92, Beethoven

VILLA LOBOS is a good composer who has a number fine compositions, but he also is a variable one and, judging by the symphony heard last night at the concert given by the Boston Symphony, not a symphonist by nature. The juxtaposition of his work with Beethoevn's Seventh Symphony was unfortunate.

Now I do not believe in comparing a twentieth century composed with a classic symphonist, for as a dule such comparisons are meaningless. If the composer has his own mind, proudly acknowledges his own time, and goes about his work with conviction, he does not have to fear anyone's neighborhood. We have heard this season two or three American (North) symphonies that generously fulfill these specifications. But Beethoven's work following Villa Lobos' inevitably recalled the days, of which the poet has us, when a single can could easily pick up and hurl a stone which nowadays a hundred men have hardly the strength to lift.

• • •

There are worse things in this new symphony than "folkloristic" clichés arranged in a design **a la mode.** What disenchants is its fundamental triviality. The symphony is not even entertaining; it becomes tedious by exhaustion of emphasis, and there were signs of exclamatory hysteria. It was well played, though, and the magnificent orchestra and its able conductor deserve high praise for the conscientiousness with which all new works commissioned in celebration of the seventy-fifth season of the Boston Symphony have been rehearsed and presented.

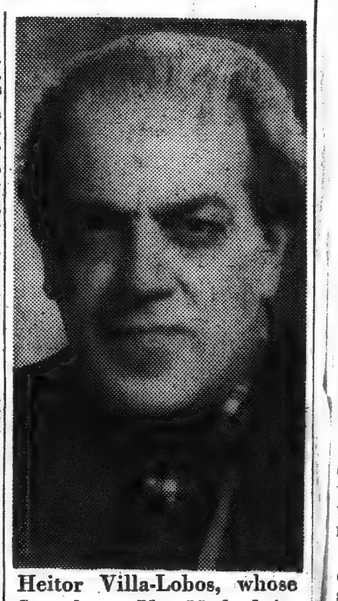
• • •

Nothing could have better illustrated the spirit of the symphony, which calls not for improvisation but for exploitation of ideas, than Beethoven's Seventh. Its first movement has not ideas but essentially ONE idea, a little tune that seems like an echo from the Pastoral Symphony. Beethoven proceeds to subject this lilting bit of music to the most searching metamorphoses. Wild noise alternates with idyllic calm, exalted and festive gestures with somewhat threatening ones only to be relieved by humorous accents.

The same dogged and audacious thematic consistency fills the last movement; in fact, this movement is driving to such excesses that at times its clarity suffers from the unrestrained forcefulness of the composer's personality. This is the stuff for the virtuoso conductor.

Mr. Munch started the magnificent introduction with whip-lash chords that were a little exaggerated, but after that he settled down to a solid and forth-right interpretation. I should not say "settled down," because he kept the orchestra moving at a good pace, with bouncing rhythm, and wonderfully balanced sound. The strings were ample without being lush, the woodwinds played their solos with beautiful tone and phrasing, and the horns were sonorous without being rough. Surprisingly enough, the trumpets had a bad day; they projected a nasty, pinched and sharp tone that hurt the fine ensemble.

The concert began with Tchaikowsky's noisy "Romeo and Juliet" overture which was played to the hilt.



Heitor Villa-Lobos, whose Symphony No. 11 had its first New York performance last night.

WASHINGTON, D. C.
STAR
Circ. D. 245,642 - S. 273,244
MAR 23 1956

Hundreds Sign For Concerts

National Symphony Orchestra officials were enthusiastic today over the rush of subscription renewals for next season's new "package" concert series.

Ralph Black, manager of the orchestra, reported 516 patrons signed up at Wednesday night's concert, the kickoff for subscription renewal orders. This was a 500 per cent increase over a first-night drive last year. Some 85 more subscribed yesterday.

The women's committee of the National Symphony signed up the music-lovers at the rate of one subscriber every three seconds during intermission time Wednesday night.

Mr. Black said the response shows the acceptance here of the new plan of subscription concerts, which will include appearances on Tuesdays and Wednesdays by the Boston and Philadelphia orchestras and the Royal Danish Ballet, along with National Symphony artists during the next October-to-April season.

The goal is 5,000 subscriptions. Present ticket-holders are being given the first opportunity to renew their subscriptions.

Eugene Ormandy, conductor of the Philadelphia orchestra, commented that he was "happy to share in this new union of the National, Boston and Philadelphia orchestras." The manager of the Boston Symphony orchestra, Thomas D. Perry, jr., predicted the new series plan will be "a fruitful relationship" for the three orchestras.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - Sat. 172,502
MAR 22 1956

27

Music

Boston Magnificent At Carnegie

By LOUIS BIANCOLLI

As has been its practice for many decades, the Boston Symphony came to town last night with its luggage full of beautiful sounds.

Directed by Charles Munch, the orchestra played with refreshing vigor and that unity of response this is the hallmark of both distinction and long association.

They also played with a smoothness of tone that must have come from endless rehearsal as much as from endless resources of technic.

Villa-Lobos Work.

In short, everything sounded good at Carnegie Hall last night, even though everything wasn't quite as good as it sounded. I mean, specifically, Heitor Villa-Lobos's new symphony.

The symphony is No. 11 among the thousand and one compositions turned out in the last half century by this one-man-music industry of Brazil.

It again shows the prodigious facility of the man, but it doesn't quite show the power and fascination of his best music.

There is a ceaseless unrest about the score. Mr. Villa-Lobos doesn't stay long enough with any one idea, being forever off on some tangent or other.

In an age of surpluses, this is one more bursting granary of material—too much of it at one time in any one place.

But the orchestra made it sound as it had been tailor-made for its superlative strings and brasses, drums and windwinds.

Special Occasion.

Which was almost literally the truth since the symphony was commissioned to celebrate the orchestra's 75th birthday. Mr. Villa-Lobos's heart was in the right place—and perhaps his ears too.

The number preceding the novelty—Tschaikowsky's "Romeo and Juliet"—and the number following it—Beethoven's Seventh Symphony—were both rendered magnificently.

In fact, Mr. Villa-Lobos had everything in his favor last night—everything except a better Symphony No. 11.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
MAR 23 1956

MUSIC NOTES

Events today: Corpus Christi Choir, William McDonald, conductor, at William Knabe & Co., 10 East Forty-eighth Street, 12:30 P. M.; Verdi's "Rigoletto," students matinee, Metropolitan Opera, 1 P. M.; Philharmonic-Symphony, Guido Cantelli, conductor, Walter Gieseking, pianist, Carnegie Hall, 2:30; Excerpts from Mendelssohn's "Elijah," Frederick Lechner, conductor, Central Synagogue, 5:30.

Also Mozart's "Cosi fan tutte," Metropolitan Opera, 8:15; Joseph Locke, tenor, Carnegie Hall; Schrafft's Choral Group; New York Sinfonia Chamber Orchestra, Clayton Westermann, conductor, Helen Merritt, soprano, Carnegie Recital Hall; Bruce Simonds, pianist, Turtle Bay Music School, all at 8:30.

In addition Boston Symphony Orchestra, Charles Munch, conductor, Leonard Rose, 'cellist, Brooklyn Academy, 8:30; Ellen Edwards, pianist, Greenwich House Music School, 8:30; Swapping Song Fair, Circle in the Square Theatre, midnight.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253
28 MAR 23 1956

MUSIC

Boston Symphony

By PAUL HENRY LANG

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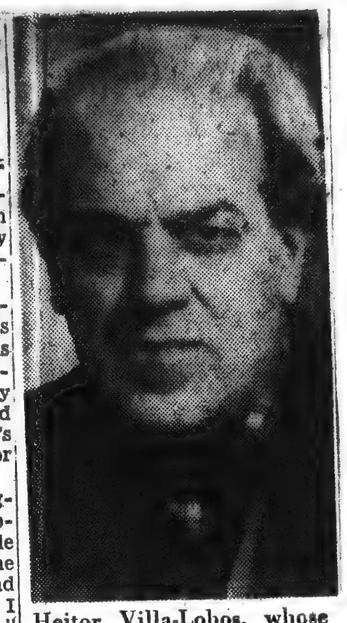

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NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
MAR 24 1956

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THE NATION
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B. H. Haggin

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I must add that this is a capacity which Tallchief shows off with the same disregard for momentary fitness as other dancers betray in their more spectacular exhibitionism. The finale of *Swan Lake* begins with agitated movements of the corps, which are interrupted by Tallchief's demonstration of her delicacy in quiet in a progression diagonally across the stage. This is as unsuitable here—though not as destructive and absurd—as the great smiling hello to the audience, instead of to his companions on the stage, with which Eglevsky makes his first entrance in that ballet.

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March 24, 1956

ORLANDO, FLA.
SENTINEL
Circ. D. 43,682 - S. 58,625
MAR 25 1956

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NEW YORKER
NEW YORK CITY
MAR 24 1956

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NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253
MAR 23 1956

MUSIC

Boston Symphony

By PAUL HENRY LANG

CARNEGIE HALL

Conductor, Charles Munch. The program: "Romeo and Juliet," Overture-Fantasia, Tchaikovsky
Symphony No. 11 (first New York performance) ..... Villa-Lobos
Symphony No. 7 in A major, Op. 92. Beethoven

VILLA LOBOS is a good composer who has a number of fine compositions, but he also is a variable one and, judging by the symphony heard Wednesday night at the concert given by the Boston Symphony, not a symphonist by nature. The juxtaposition of his work with Beethoven's Seventh Symphony was unfortunate.

Now I do not believe in comparing a twentieth-century composer with a classic symphonist, for as a rule such comparisons are meaningless. If the composer has his own mind, proudly acknowledges his own time, and does about his work with conviction, he does not have to fear anyone's neighborhood. We have heard this season two or three American (North) symphonies that generously fulfill these specifications. But Beethoven's work following Villa Lobos' inevitably recalled the days, of which the poet has told us, when a single man could easily pick up and hurl a stone which nowadays a hundred men have hardly the strength to lift.

* * *

There are worse things in this new symphony than "folkloristic" clichés arranged in a design à la mode. What disenchants is its fundamental triviality. The symphony is not even entertaining; it becomes tedious by exhaustion of emphasis, and there were signs of exclamatory hysteria. It was well played, though, and the magnificent orchestra and its able conductor deserve high praise for the conscientiousness with which all new works commissioned in celebration of the seventy-fifth season of the Boston Symphony have been rehearsed and presented.

Nothing could have better illustrated the spirit of the symphony, which calls not for improvisation but for exploitation of ideas, than Beethoven's Seventh. Its first movement has not ideas but essentially ONE idea, a little tune that seems like an echo from the Pastoral Symphony. Beethoven proceeds to subject this lilting bit of music to the most searching metamorphoses. Wild noise alternates with idyllic calm, exalted and festive gestures with somewhat threatening ones only to be relieved by humorous accents.

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Sunday Post
BRIDGEPORT, Conn.
Independent
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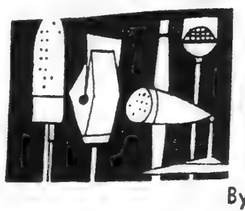
MAR 25 1956



TURNING the DIALS

By FRED H. RUSSELL

Walter Gieseking, the renowned pianist, will play his first broadcast in the United States, as soloist with the New York Philharmonic-Symphony orchestra on CBS radio this afternoon at 2:30 o'clock. Guido Cantelli will conduct the orchestra, in the second of four broadcast performances as a guest conductor. Mr. Gieseking, one of the great keyboard artists of our time, will perform the Beethoven "Emperor" Concerto, No. 5 in E flat major. Following the broadcast, he will leave New York for a number of recitals and orchestrals performances throughout the country.

Maestro Cantelli will open the program with the Vivaldi Concerto Grosso for String Orchestra, No. 11 in D minor. Bach valued this work so highly that he arranged it for organ, and other composers, including Siloti, have re-arranged the Bach transcription for piano.

The concert will close with Richard Strauss' tone poem, "Don Juan," first published of Strauss' several tone poems. The composer himself conducted its initial performance in Weimer in 1889. James Fassett is music commentator on the program.

Hague To Speak

The talk of Dr. Gabriel Hague before a dinner meeting of the Fairfield County Republican Women's Association on Wednesday night will be broadcast by WICC from 10 to 10:30 o'clock. Dr. Hague is administrative assistant to President Eisenhower for economic affairs and his talk is expected to be of great value as an assessment of the country's economic status. Mrs. D. Verner Smythe, of Fairfield, program director for the association, will introduce the speaker.

Easter Dramas

Two Easter dramas will be presented on "The Greatest Story Ever Told" today and next Sunday over WNAB and WABC at 5:30 p.m.

This afternoon, "The Betrayal and the Crucifixion" will tell the story of Judas Iscariot, the delivery of Christ into the hands of the Roman soldiers. His audience with Pontius Pilate and His crucifixion on the cross at Calvary.

"The Resurrection," on April 1, will recount the story of Christ's entombment behind an enormous rock and the fulfillment of His prophecy that He would arise in three days.

Work By Martinu

Charles Munch will conduct the Boston Symphony orchestra in the "Fantaisies Symphoniques" by Bohuslav Martinu tomorrow night at 8:15 o'clock over WRCA radio. This work, which is Martinu's "Sixth Symphony," was selected by the New York Music Critics Circle as the best new orchestral work played in 1955. It was introduced by the Boston Symphony, for whose 75th anniversary it was composed. The symphony is in three sections: (a) lento, allegro, lento; (b) allegero; and (c) lento, allegro.

The program will open with Beethoven's dramatic "Coriolanus Overture."

Eileen Farrell Sings

Eileen Farrell will be soloist on the "Telephone Hour's" Easter program tomorrow night at 9 o'clock over WRCA radio. Miss Farrell will sing devotional music and selections from opera, accompanied by the symphonic orchestra and chorus under the direction of Donald Voorhees.

The climax of the program will be Cesar Franck's "Panis Angelicus" for soprano soloist, chorus and orchestra. Miss Farrell also will sing the spiritual "Were You There?" Her operatic numbers are "Du Bist Der Lenz" (You Are the Spring) from Wagner's "Die Walkure" and "Magda's Air" from Puccini's "La Rondine."

The chorus will introduce a new work, "Prayer of St. Francis," by the California composer Ross Hastings. Other choral selections will be two numbers from Gounod's oratorio "The Redemption:" "While Her Watch She is Keeping" and "For Us The Christ is Made a Victim."

Begins Sixth Year

WOR radio's "Festival of Opera," the only New York radio series presenting uninterrupted full-length versions of great operas, begins its sixth year of broadcasting this afternoon.

The anniversary program will be Rosini's "The Barber of Seville," which was the first opera presented on the series when it debuted March 24, 1951. The program is heard at 1:30 o'clock.

Dead Sea Scrolls

"What Do the Dead Sea Scrolls Mean?", a discussion of ancient writings discovered in 1947 and still being translated by world scholars, will be heard on "America's Town Meeting of the Air," tonight at 8 o'clock over WNAB and WABC.

Millar Burrows, chairman of the Department of near Eastern Languages and Literature, Yale university, and author of the book, "The Dead Sea Scrolls;" dean of students at Bexley Hall, The Very Rev. Gorwin C. Roach, Gambir, Ohio; Monsignor John J. Doughrty, professor of secred scriptures, Immaculate Conception Seminary, Ramsey, N. J.; and Bernard Cherrick, director general of the board of governors of Hebrew university, Jerusalem, will be the speakers.

Dr. Shepherd L. Witman, director of Residential Seminrs on World Affairs, will moderate the program which will originate in New York City.

The Dead Sea Scrolls are being translated and studied at Hebrew University. They date to the period 20-79 A.D., and are interpreted as having been written by an ancient Hebrew people known as the Essenes.

WNAB to Broadcast Easter Eve Mass

The solemn pontifical Mass to be celebrated on Easter Eve at midnight by Bishop Lawrence J. Sheehan in St. Augustine's Cathedral will be broadcast exclusively by radio station WNAB. Joseph Barbér will serve as narrator for the broadcast.

WNAB was the first local station to broadcast a Christmas Eve Mass back in 1946 and now becomes the first local station to air the "new" Easter Eve midnight Mass.

Serving as archpriest will be the Rt. Rev. Msgr. James F. Murphy, Ph. D. Deacons of honor will be the Rev. Mr. John Gaughan, C.S. Sp., and the Rev. Mr. Norman Hannahs, C.S.Sp. Deacon of the Mass will be the Rev. Frederick Trumbull, C.S.Sp., and sub-deacon, the Rev. Mr. Pierre Bergeron, C.S.Sp. Masters of ceremonies will be the Rt. Rev. Msgr. George B. Curtis and the Very Rev. James J. McLaughlin.

Register (e)
NEW HAVEN, Conn.
Independent
Circ. 93,030
MAR 21 1956

Music

BOSTON SYMPHONY IMPRESSIVE IN VARIED PROGRAM

Concerts should start on time though they rarely do! But last evening's concert here by the Boston Symphony caught an unusually large number of latecomers short because of its promptness in starting. This was most unfortunate, as the program's opening work was Tchaikovsky's Overture-Fantasia, "Romeo and Juliet." The writer has it on good authority that the Bostonians performed this melodious work with great finesse. That, of course, was to be expected for this orchestra has always had a pronounced affinity for the music of the great Russian composer.

And so it was that the program for many of us started in anything but the expected romantic vein. The crashing sonorities of the contemporary Symphony No. 11, by the Brazilian, Villa-Lobos, riveted our attention immediately and latecomers forgot their chagrin over missing the Tchaikovsky work.

This new symphony is one of 15 works commissioned for the Boston Orchestra's 75th anniversary this season. Dedicated to the memory of Serge and Natalie Koussevitzky (the former Boston conductor and his wife), the work had it's world premiere in Boston only a few weeks ago with the composer himself conducting. The symphony is in four movements—Allegro moderato, Largo, Scherzo (molto vivace), and the final Molto allegro.

One can easily imagine that the Brazilian composer has tailored his new symphony to fit the virtoso needs and propensities of the Boston Orchestra. It is one of those rare modern works in which a listener can follow somewhat the thematic material in its development at a first hearing. This is a compliment to both the composer's skillful orchestration and the conducting genius of Charles Munch. The work is aggresive in dissonance throughout but it stays within the framework of tonality though the amazing brutality of the final chord in he first movement would indicate otherwise. The characteristic and fanciful touches are to be found in the exotic colors and the basic rhythms of the symphony which is certainly among the composer's most impressive efforts to date. The work was well received by last evening's audience.

At this point, we have come to realize that a Munch Beethoven interpretation is nothing if not dramatic by way of bright tempos and by extremities in matters of dynamics. Some may have found these "faults" in the performance of the Seventh Symphony but to the writer, the Munch interpretation was lucid and unified. The performance, to me, was cumulative in its musical and psychological effect. My only quarrel with fast tempos is when they result in distortion. There was none of this last evening.

G. E. A.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241
MAR 25 1956

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
MAR 25 1956

Martinu Is Honored by Music Critics

Wins Circle's Award for Sixth Symphony

THE concert of the Boston Symphony Orchestra under the direction of Charles Munch at Carnegie Hall yesterday afternoon was a happy one on several counts.

Bohuslav Martinu was on hand to receive the New York Music Critics Circle award for "the symphonic work of most outstanding excellence performed in this city for the first time during the year 1955." This was Mr. Martinu's Sixth Symphony, which was repeated on yesterday's program.

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Miles Kastendieck, music critic of The New York Journal-American and chairman of the Critics Circle, congratulated Mr. Martinu, as well as the players and Mr. Munch, for having participated in the creation of such stimulating music. Congratulations were also due Mr. Munch and the Boston Symphony for having commissioned the work for the celebration of the orchestra's seventy-fifth anniversary.

After the intermission, Leonard Rose joined the orchestra as soloist in the Dvorak B minor 'Cello Concerto, and more congratulations were in order. Mr. Munch and his men played a beautifully restrained introduction, but one that nevertheless had the full flavor of romanticism. The nostalgic song of the solo French horn was a typically sensitive touch.

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Mr. Rose set off with a rather astringent tone. But that was not his only vein. He warmed as he went along and, when his opening theme returned in the lovely sentimental duet with the flute, he made a glowing sound. In short, he commanded light and shade and other nuances like a master.

In the brilliant finale, Mr. Rose was in top shape to cap an exciting performance.

The program opened with Beethoven's "Coriolanus" Overture, in which the orchestra sounded a bit tired. Falla's Three Dances from his ballet "The Three Cornered Hat," ended the afternoon in an explosion of somewhat heavy brilliance.

E. D.

The New York Times

Charles Munch, left, and Bohuslav Martinu, as Mr. Martinu received the award of the New York Music Critics Circle.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253
MAR 25 1956

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The Circle's chairman, Miles Kastendieck of "The New York Journal-American," gave the illustrated award scroll to Mr. Martinu after a short congratulatory speech. Yesterday's performance was the fourth here of the "Fantaisies Symphoniques," which was the first to be made public of the fifteen works commissioned for this orchestra's seventy-fifth anniversary. The Bostonians had played it in both Carnegie Hall series last season, and introduced it to Brooklyn last Friday night.

Balance of Moods

Reheard, it continues to be impressive. The sense of emotional impact may be somewhat lessened by a repetition, but it has a pervasive emotional persuation which corresponds to its expressive range and breadth. A balance between darkness and light in its moods and musical hues seemed more apparent than before; the first statement of the broad lyric theme of Slavic savor which makes several later appearances in differing guises emereged luminously while orchestral clouds dissolved.

"Fantaisies" is an appropriate designation, both for the atmosphere and the structure; the latter is episodic, rather than a steady progress to a predictable close. But the work holds attention throughout, with its imagination, coherence of musical iedas and masterly orchestration. Mr. Munch and his musicians fully revealed its instrumental and expressive resources in a performance of both vivid and subtle color, complete clarity and emotional intentness.

After 60 Years

Dvorak's cello concerto, which had its premiere sixty years (plus six days) ago, again seemed melodically spacious, structurally well ordered: generally gratifying, while slightly on the lengthy side. Mr. Rose, always the sure master of its technical demands, played it with appealingly lyric, warm, fluent and lucid tone, apart from a few athletic measures; there were only a few transient exceptions in his disclosure of the music's moods and atmosphere. The orchestral share of the performance as laudable, especially for its dynamic proportions. Beethoven's "Coriolanus" Overture had a satisfying interpretation at the start of the concert; the three familiar dances from Manuel de Falla's "The Three Cornered Hat" had a vigorous, but rather overweighted performance at the close.

The orchestra under Mr. Munch will be back at Carnegie Hall next season for the usual Wednesday night and Saturday afternoon series of five concerts each, Nov. 14 to March 23.

Bach's "Saint John Passion" at Symphony

Charles Munch will conduct Bach's "Passion According to Saint John" at the concerts of the Boston Symphony Orchestra this week. The matinee concert will be given Thursday afternoon rather than Friday (Good Friday), while the evening concert will be played Saturday as usual. Assisting in the performances will be the Harvard Glee Club and Radcliffe Choral Society, conducted by G. Wallace Woodworth, with Adele Addison soprano; Betty Allen, mezzo soprano; David Lloyd, tenor, and Mac Morgan and James Joyce, basses.

An extra open rehearsal, with admission open to the general public, has been scheduled for this Wednesday evening at 7:30. Proceeds from this open rehearsal will benefit the pension fund of the Boston Symphony Orchestra, and tickets are now on sale at the Symphony Hall box office.

Mr. Munch will conduct the final concert in this season's Cambridge series in Sanders Theatre Tuesday evening. The program will be comprised of the "Coriolan" Overture and Seventh Symphony by Beethoven, and the Fourth Symphony by Brahms.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
MAR 25 1956

HEMIDEMISEMIQUAVERS: When it plays in Paris on Sept. 19, the Boston Symphony Orchestra, under Charles Munch, will make its program a "Homage à Koussevitzky." . . . Edwin

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - Sat. 172,502

MAR 26 1956

Music

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One of the greatest musical works ever inspired by a religious theme, the opera unwound its generous length in a deeply reverent performance conducted by Fritz Stiedry.

On the scenic side the production was a completely new one, the designer being Leo Kerz, most recently remembered for his work on the San Francisco premiere of Walton's "Troilus and Cressida" last autumn.

Mr. Kerz's innovations were mostly on the side of austere dignity and the imaginative use of lighting devices to create illusions of awesome mystery and miracle.

Whether the high priests of the Wagner cult would approve of every aspect of Mr. Kerz's centralized staging is doubtful. I rather liked it for its concentrated vision.

Certainly the scenery is a welcome change from the Joseph Urban sets in use at the Met since 1920. It was refreshing to have something new to watch along with something old to hear.

Mr. Stiedry's tempi have a tendency to fall slightly behind everybody else's and they did once more on Saturday. But "Parsifal" isn't exactly a track meet, so the slackened pace almost served to heighten the devotional mood.

Except for his propulsive way of hurling top-tones, Set Svanholm was again an impressive Parsifal. Margaret Harshaw sang Kundry with depth of feeling, and Otto Edelmann was an excellent new Gurnemanz—a hard role to stay awake with.

Compliments for good taste and style are also in order for Paul Schoeffler (Amfortas), Nicola Moscona (Titurel), and Gerhard Pechner (Klingsor). Herbert Graf rates praise for the persuasive piety of the staging.

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Presenting the citation on behalf of the Music Critics Circle was chairman Miles Kastendieck, New York Journal-American critic.

In a brief and gracious speech, Mr. Kastendieck made the award to Mr. Martinu for "the symphonic work of most outstanding excellence performed in this city for the first time during the year 1955."

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HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253

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Eagle (e)
CLAREMONT, N. H.
Independent
Circ. 8,780

MAR 26 1956

Music Festival's Dramatic Close Attracts 1800

The New England Music Festival came to a dramatic close here Saturday when the orchestra, chorus and band played to about 1800 people in the afternoon and evening concerts.

The concerts were oustandingly good, with the young musicians turning in performances of professional quality.

Dr. Moshe Paranov, conductor, returning for a final bow with the orchestra at the conclusion of its opening portion of the program expressed the feeling of many when, indicating the orchestra, he said, "You are looking at the future Boston Symphony orchestra."

The matinee drew about 550 people but the evening performance filled the auditorium-gymnasium with an audience estimated at 1250.

Dr. Paranov, who is director of the Julius Hartt Musical Foundation and is a well-known pianist as well as conductor, teacher and recitalist, led the orchestra, composed of talented high school instrumentalists from all over New England, through a varied program and brought forth polished interpretations. Selections included "Overture to Rosamunde," (Schubert - Weaver); Mozart's "Allegro — Eine Kleine Nachtmusick" for string orchestra; "Song of Jupiter" (Handel-Anderson); "A Tribute to Romberg" (MacLean) and "American Salute" (Gould).

The New England Festival chorus of some 221 voices gave an equally accomplished performance with John D. Raymond of Lafayette college as conductor. The group demonstrated the scope of its talent in a program which ranged from Bach to modern arrangements. Particular favorites with the audience were "Hospodi Pomilui" (Lvovsky), the negro spirtual, "I Hear A Voice A-Prayin' " (Bright), "A Melodic Caravan" of popular songs arranged by Wilson, and an appealing modern arrangement of "Red Wing" by Simeone.

The lovely "Sheep May Safely Graze" by Bach, "Heavenly Light" by Kopylow, "One God" arranged by Ringwald, and "America the Beautiful" arranged by Peery were also well line, and the chorus presentation was climaxed by "The Creation" by Richter.

The festival band thrilled the audience with its interpretation of "Chorale and Alleluia," by Hanson. Keith Wilson of Yale university, conductor, explained that most such music, written especially for band, is so difficult that only the most accomplished groups may try it, testifying to the skill of the New England Concert band of 1956.

The remainder of the band's selections, although somewhat eclipsed by the "Chorale and Alleluia," were well-played and included Bach's "Prelude and Fugue in F Minor," "Suite No. III" (Fischer), "Trumpet [illegible]

Union Leader (m)
MANCHESTER, N. H.
Independent
Circ. 43,546

MAR 26 1956

Three Recordings Over 50 Years Become Unit

BOSTON — (UP) — A recording commemorating the 75th anniversary season of the Boston Symphony Orchestra features the group playing the same piece under the batons of three conductors.

Three recordings of Berlioz' "Hungarian March" made over a period of nearly half a century were dubbed together electronically to sound as one continuous performance.

Karl Muck, who became conductor in 1906, starts the march. The late Serge Koussevitzky "takes over" in the middle section and Charles Munch, the present director concludes the piece.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

MAR 25 1956

BOSTON SYMPHONY IN MARTINU WORK

Charles Munch will conduct the Boston Symphony Orchestra in the "Fantaisies Symphoniques" by Bohuslav Martinu, tomorrow (NBC Radio, 8.15 p. m., EST). This work, which is Martinu's sixth symphony, was [illegible] usic new 5. Bos- 5th ied. ec- to; lle- ith an-

Argus (e)
MONTPELIER, Vt.
Independent
Circ. 4,977

MAR 26 1956

Record (m)
BOSTON, Mass.
Independent
Circ. 397,884

MAR 26 1956

SYMPHONY PLAYS BACH 'PASSION'

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Sunday Courant
HARTFORD, Conn.
Republican
Circ. 130,826

MAR 25 1956

Boston Symphony Plays Here April 4

Unable to come to Hartford for a scheduled concert March 19, because of severe blizzard conditions, the Boston Symphony Orchestra will be here on Wednesday, April 4, to perform the postponed concert in the Bushnell Memorial. The event will be the final concert in this season's Bushnell Symphony Series.

Holders of tickets for the March 19 date will use the same ticket on April 4 when they will be honored at the Bushnell. A limited number of seats for the concert are available, it has been announced at the Bushnell box office.

Music Teacher Dies In Dublin

BOSTON (AP) — George L. Foote, 70, of Dublin, N.H., music teacher and composer of symphony music, died yesterday at a hospital after a long illness.

A former resident of Boston, he was president of the South End Music Center for 19 years. He was a senior warden, organist and choir-master at the Emmanuel Church, Dublin.

One of his compositions, "Little Symphony," was played by the Boston Symphony Orchestra in 1940, another, "We Go Forward," was played in town hall, New York, in 1941.

30

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - Sat. 172,502

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[redacted]

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Special note should be made of the impressive percussion sections of both band and orchestra.

C. W. McK.

Union Leader (m)
MANCHESTER, N. H.
Independent
Circ. 43,546

MAR 26 1956

Three Recordings Over 50 Years Become Unit

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Three recordings of Berlioz' "Hungarian March" made over a period of nearly half a century were dubbed together electronically to sound as one continuous performance.

Karl Muck, who became conductor in 1906, starts the march. The late Serge Koussevitzky "takes over" in the middle section and Charles Munch, the present director concludes the piece.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

MAR 25 1956

BOSTON SYMPHONY IN MARTINU WORK

Charles Munch will conduct the Boston Symphony Orchestra in the "Fantaisies Symphoniques" by Bohuslav Martinu, tomorrow (NBC Radio, 8.15 p. m., EST). This work, which is Martinu's sixth symphony, was chosen by the New York Music Critics Circle as the best new orchestral work played in 1955.

It was introduced by the Boston Symphony, for whose 75th anniversary it was composed. The spmphony is in three section: (a) lento, allegro, lento; (b) allegro; and (c) lento, allegro.

The program will open with Beethoven's dramatic "Coriolanus Overture."

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 130,826

MAR 25 1956

Boston Symphony Plays Here April 4

Unable to come to Hartford for a scheduled concert March 19, because of severe blizzard conditions, the Boston Symphony Orchestra will be here on Wednesday, April 4, to perform the postponed concert in the Bushnell Memorial. The event will be the final concert in this season's Bushnell Symphony Series.

Holders of tickets for the March 19 date will use the same ticket on April 4 when they will be honored at the Bushnell. A limited number of seats for the concert are available, it has been announced at the Bushnell box office.

Argus (e)
MONTPELIER, Vt.
Independent
Circ. 4,977

MAR 26 1956

Music Teacher Dies In Dublin

BOSTON (AP) — George L. Foote, 70, of Dublin, N.H., music teacher and composer of symphony music, died yesterday at a hospital after a long illness.

A former resident of Boston, he was president of the South End Music Center for 19 years. He was a senior warden, organist and choir-master at the Emmanuel Church, Dublin.

One of his compositions, "Little Symphony," was played by the Boston Symphony Orchestra in 1940, another, "We Go Forward," was played in town hall, New York, in 1941.

Record (m)
BOSTON, Mass.
Independent
Circ. 397,884

MAR 26 1956

SYMPHONY PLAY BACH 'PASSIO

Charles Munch will co Bach's "Passion Accordin Saint John" at the concerts Boston Symphony Orchestr week. The matinee concer be given on Thursday afte instead of Friday (Good F The evening concert will on Saturday. Assisting in formances will be the H Glee Club and Radcliffe Society, with Adele Addi prano; Betty Allen, m prano; David Lloyd, ten Mac Morgan and Jame basses.

An extra open rehe scheduled for this W evening, March 28, at 7 ceeds will benefit the fund.

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

MAR 27 1956

My Boston

By ALAN FRAZER

I SEND my love letters
By larks on the wing;
My love sends me letters
When nightingales sing.

"Without reading or writing
Their burden we know;
They only say, 'Love me,
Who love you so.'"
—ANDREW LANG, "French Peasant Song."

Lots for Sale, 'Dirt Cheap'

MIXED GRILL.—The Florida real estate boom has never ended. Between Fort Meyers and Sarasota, for example, you can buy a house lot for as little as $1 down and $1 a week . . . According to RUTH BEDROSSIAN, her home town, Belmont, does things the hard way. It had to have a U. S. ambassador, a Presidential heart specialist and a GRACE KELLY bridesmaid-to-be before it gets a dial system, next month . . . The Boston Symphony Orchestra will fly over via KLM, Royal Dutch Airlines, for its European triumphs this summer . . . The Duchess of WINDSOR writes, in McCall's, that an astrologer rightly predicted three marriages for her and "considerable power of some kind" between the ages of 40 and 50 . . . The seer also predicted she would "die unexpectedly and in an unusual place." Remains to be seen.

Marciano Fan Goes Poetic

COLUMBIA'S new picture, "The Harder They Fall," which stars HUMPHREY BOGART, gives the fight "game" a rough going over. But in spite of the current exposures, a champion like Brockton's pride, ROCKY MARCIANO, will always retain an army of loyal fans. Among them is a reader, PARKE GRINDELL of Bath, Me. His wide-eyed admiration of Rocky led him to mail the following tribute:

"He powered his way to the apex of fame,
He's rough and he's tough and can sock;
His record speaks volumes, you all know his name,
He's known to the world as 'The Rock.'

"In two of his battles, he rose from the floor
And, though bloodied, he rallied his camp;
He charged back to kayo both WALCOTT and MOORE—
The mark of a truly great champ!

"His strength is prodigious, his courage renown,
He's a block-buster, pile-driver, scythe;
He's never been beaten, the Toast of the Town,
He's really a wonderful guy.

"So, here's a salute to a truly great king,
Though a power, he's humble, sincere;
Let's honor this two-fisted man of the ring
And fling him our costliest gear!"

'Forgiveness Is Fragrance'

THE MENTOR, published by the inmates of State Prison, is out in a new format—that of a newspaper instead of a magazine—in the prison's new location. The contents, however, will be much the same as in the past. Vol. 1, No. 1 of the new Mentor carries a rare quotation from MARK TWAIN: "Forgiveness is the fragrance the violet sheds on the heel that crushes it."

Of the thousands who have written to the Shubert Theater for seats for "The Most Happy Fella," many have grasped the chance to work that title into their requests. "If you'll fill this mail-order, you'll make me 'The Most Happy Fella,'" is the burden of their pleas . . . Author-composer FRANK LOESSER is to cut 10 minutes more out of this show before Broadway.

Our Food Is Defended

BAND-LEADER AL DONAHUE phoned in to defend New England's dietary habits in the controversy that has been raging. Al, a product of Dorchester but making his home in California, has visited all the states of the Union, many times over. "New England's the best for food, especially in hotels and restaurants," said Al. "It's cooked better, for one thing; and there's a greater variety of vegetables" . . . Al didn't mention that he raises avocadoes—which haven't yet caught-on here in a big way.

I'll have to blame RUBY NEWMAN for this error: MRS. ANN SWIADON of Dorchester, whose son, Bob, is among Ruby's musicians at The Whitehall, Palm Beach, writes me that it's not she but BOB MILLER'S mother who is down there. Ruby got the two Bobs mixed-up . . . But he's forgiven. He and Mrs. Newman were the greatest of hosts during an evening I spent at The Whitehall.

'Mr. Wonderful' Proves It

A BOW TO SAMMY DOVIS, JR., for keeping the WILL MASTIN Trio intact when he went into his Broadway legit vehicle, "Mr. Wonderful." The trio comprises the youthful Sammy, his aging father and oldster uncle. They broke Sammy in when he was a mere tot. The trio played Chinese restaurants here—at lunch time. To cover the law and give Sammy a start, they claimed he was a midget. Now the trio is given top-billing, even over the star, Sammy, himself. That's Sammy's doing. Such loyalty is rare in show business.

TIM KELLY of Lynn wrote and directed "Bright Boy," which was produced last week at Emerson College and which will be presented in summer theaters under another name, "The Bigger They Come" . . . "The Harder They Fall" should be a sequel.

ISOBEL GRASSIE of the Cohasset Dramatic Club is not only rehearsing for a principal role in "Bell, Book and Candle," to be presented at Town Hall, April 13-14, but directing "The King's Balcony" for the Hingham Children's Theater, April 27-28.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

MAR 27 1956

– Fiedler Talks About His Tour

1-56

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

MAR 27 1956

BSO Recording Spans 50 Years

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Karl Muck, who became conductor in 1906, starts the march. The late Serge Koussevitzky "takes over" in the middle section and Charles Munch, the present director, concludes the piece.

WASHINGTON, D. C.
NEWS
Circ. D. 138,778

MAR 29 1956

HARMONIOUS NOTE

THE National Symphony Orchestra Association embarks next season upon a new concert format.

The association has discarded the 20-concert Odd and Even series in favor of 15 pair of concerts, including two pair by the Philadelphia Orchestra and one by the Boston Symphony.

This series change is a drastic break with tradition. Some concertgoers have been pessimistic, and suspect the visiting orchestras are being set up for a freeze-out. The visiting orchestras, however, have given the plan whole hearted approval.

The community has a considerable stake in the National Symphony, founded amid such hardships by Dr. Hans Kindler 25 years ago.

The new series arrangement—giving the same program on Tuesday and Wednesday—will allow conductor Howard Mitchell to devote more time to rehearsal. This should improve the orchestra and make it possible for works to be played that cannot be properly prepared under the present schedule.

The National Symphony is gambling that the 15-pair series will lead to bigger and better seasons. It's up to Washington concert-goers to make that gamble pay off.

Enterprise (e)
MARLBORO, Mass.
Independent Republican
Circ. 5,165

MAR 29 1956

THREE RECORDINGS OVER 50 YEARS BECOME UNIT

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Conductor Completes Series Of Coast-to-Coast Concerts

Arthur Fiedler believes he has achieved a record of some kind for taking an orchestra on a transcontinental tour. At least he is willing to challenge anyone to produce a set of figures that equals—or exceeds—what he chalked up while making his fourth annual journey with the Boston Pops Tour Orchestra.

The genial, sun-tanned conductor, just back from a trek of 13,700 miles, came to Symphony Hall yesterday to talk things over with the press. The figures are simply stated: he conducted 81 concerts in 83 days in 79 cities in 22 states and Canada. He did not miss a concert, nor was he even late.

This was his first coast-to-coast tour. He had good weather all the way (until he returned to Boston, he said). In one instance in California there was an earthquake not long after they left the area. The men of the orchestra traveled in two busses, while Mr. Fiedler drove his own car. In the mountains of Washington State the snow was piled so high on either side of the road they could not see over it. They were compelled by law to use chains.

He said that his audiences (which nearly always filled the auditoriums) were very much alike, though he noted a distinct difference between adult audiences and collegiate groups, the latter being more alert in their responses. He had prepared two-and-a-half programs for the tour, and he said that it was not at all dull to play the same music night after night. On the contrary, it always presented a stimulating challenge.

Ruth Slenczynska, San Francisco pianist, was his soloist for the third consecutive season. She played two works — the Mendelssohn G minor Concerto and the Rachmaninov Fantasy on a Theme of Paganini.

One of Mr. Fiedler's favorite encore numbers was a Bach fugue, which always made a hit. "A tour like this," he said, "makes a lot of friends for music."

H. R.

International Fund

Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,447

MAR 29 1956

Symphony Felicitated

[SPECIAL TO THE HERALD NEWS]

BOSTON — The Boston Symphony Orchestra, observing its Diamond Jubilee, was congratulated on its 75th anniversary in a resolution adopted by the Senate. The resolution cited the international reputation of the musical organization.

Transcript-Telegram (e)
HOLYOKE. Mass.
Independent Republican
Circ. 26,246

MAR 29 1956

SYMPHONY — The Boston Symphony Orchestra, observing its Diamond Jubilee, was congratulated on its 75th birthday in a resolution adopted by the Senate. The resolution cited the international reputation of the musical organization.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

MAR 30 1956

Music Review

By TUCKER KEISER

For this week end pair of concerts, Charles Munch has revived the practice of presenting one of the Bach Passions appropriate to the Easter season. Yesterday we had the "St. John Passion." Soloists included a number of B.S.O. regulars, Adele Addison, Mac Morgan, David Lloyd and James Joyce. Not so familiar was Betty Allen, who sang the alto part. The Harvard Glee Club and the Radcliffe Choral Society contributed the choral passages.

The orchestra made several ragged entrances, the singers developed pitch trouble, Mr. Morgan got left behind in his "Haste, Haste" aria, and Miss Allen, who by the way has a very lovely contralto, appeared quite timid about her songs.

I feel confident, however, that Saturday night's performance will go much more smoothly.

As it was, there were many effective moments in yesterday's "St. John." Mr. Munch built the opening chorus to towering proportions and created a sense of magnificent repose in the closing "Lie still, O sacred limbs." The short dramatic choruses, which make the "St. John" infinitely more theatrical than the "St. Matthew," had genuine drive and bite as sung by the Harvard-Radcliffe choristers. The conductor no longer demands that the stately chorales be crooned as he once did. Indeed, these were some of the finest moments of the performance, full-throated but infinitely expressive.

It might be well for Mr. Munch to restore some of the passages and arias he has now cut and to take out some he now includes. "Beloved Saviour" instead of "Ah! My Soul" and "Lord Jesus, Ah! Thy Bitter Pain" for "Haste, Haste" would be rewarding.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

MAR 31 1956

Music News

Leonard Bernstein, who has not conducted the Boston Symphony Orchestra in Boston since the 1951-52 season, will appear as guest conductor for the open rehearsal in Symphony Hall Thursday evening at 7:30, and for the four subsequent concerts—Friday afternoon and Saturday evening, April 6-7; Sunday afternoon, April 8; and Tuesday evening, April 10.

Appearing with Mr. Bernstein as piano soloist will be Jesús María Sanromá, who will be heard in the Capriccio for Piano and Orchestra by Stravinsky. Mr. Bernstein also will conduct Mozart's Symphony in A major, No. 29; the Variations for Orchestra by Robert Moevs (first performances by this orchestra); and Prokofiev's Symphony No. 5. He will conduct the same program at all concerts.

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New England Newsclip Agency, Inc.
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Mattapan Tribune
BOSTON, Mass.
Weekly Independent
Circ. 8,500

MAR 29 1956

Hyde Park Tribune
BOSTON, Mass.
Weekly Independent
Circ. 9100

MAR 29 1956

Dorchester Citizen
BOSTON, Mass.
Weekly Independent
Circ. 29,300

MAR 29 1956

Jamaica Plain Citizen
BOSTON, Mass.
Weekly Non-Partisan
Circ. 11,800

MAR 29 1956

Roxbury Citizen
BOSTON, Mass.
Weekly Non-Partisan
Circ. 19,000 Free

MAR 29 1956

Dorchester Argus-News
BOSTON, Mass.
Weekly Independent
Circ. 22,195

MAR 29 1956

INDUSTRY HELPS BOSTON SYMPHONY ORCHESTRA — Seventy-five years ago when the Boston Symphony Orchestra began its career, and for nearly forty years afterward, only one wealthy man —its founder, Henry Lee Higginson—made up its deficits. He could foresee its contribution to Boston's culture and musical knowledge. Today the tax situation being what it is, the Boston Symphony Orchestra is relying more and more on industry for help. An example of this cooperation is the outdoor advertisement contributed by Boston Envelope Company of Dedham to commemorate the 75th anniversary of the Boston Symphony Orchestra. Here Charles Munch, conductor of the orchestra, and Henry B. Cabot, President of Board of Trustees, are approving a sketch of the outdoor tribute being shown them by James G. MacDonald, Vice-President of Boston Envelope Company. The outdoor spectacular is to be erected at the junction of the Riverview and Brookline avenue in Boston.

HARTFORD, CONN.
COURANT
Circ. D. 86,944 - S. 130,826

APR 1 1956

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

MAR 30 1956

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 20th program of the season in Symphony Hall yesterday afternoon, performing Bach's "Passion According to St. John." The soloists were David Lloyd tenor; Mac Morgan, bass; Adele Addison, soprano; Betty Allen, contralto, James Joyce, bass; Alfred Zighera, viola da gamba. Assisting were Daniel Pinkham, harpsichord; Edouard Niewa-Berger, organ and the Harvard Glee Club and the Radcliffe Choral Society.

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The wonders of Bach's Passion According to St. John are almost beyond comprehension in the limitless glories of the music itself but even more so in the spirit of religious awe this stupendous music-religious work evoke. Indeed if ever there were a divine musical revelation this is it.

It is the third time Mr. Munch, who approaches this music as if it were a musical altar, has performed it since he reintroduced it in his first year in Boston, and while it may be said there were minor flaws in the performance, it rose to a level of emotional communication that held the audience enthralled in a cough-less contact.

Miracle of Form

The work itself is one to contemplate as a miracle of form and expression. Earlier than the more contemplative Passion According to St. Matthew, which gains its momentum from the development of great choral fantasies drawn from the chorales, the St. John Passion is a series of vivid scenes as in a drama. And as the drama is the narrative of Christ's arrest, trial and Crucifixion it is of unparalleled significance.

These scenes sometimes violently intrude on the narrative of the Evangelist, are often mob scenes: the crowd howls Pilate down as he tries to understand its fury; it demands the death of Christ in terrifying outbursts; it accuses and mocks and fall silent only after its murderous mission is accomplished. Between these outbursts are scenes of lyric meditations by personalities viewing the action from the distance of ages, contemplating the tragedy of the action.

These are less liturgical in character with their ornate obligatos but Bach's piety shines through in every line. In the complete version of the work, Bach stalls the movement of the Passion itself with too many arias, and if it weren't for the presence of the Evangelist to pick up the thread a contemporary audience might lose contact. So it is that cuts are not only permissible but obligatory, and it seemed to me that Mr. Munch, who omitted eight or ten numbers not only did just the right thing but chose the right omissions. Even so the running time of this work is well over an hour and a half. Yet so gripping the narrative and so complet the musical communication it didn't seem in the least over long.

Cast of Soloists

The cast of soloists was exceedingly distinguished. David Lloyd's Evangelist is a remarkably effective conception as he conveys, in a fine, clear and beautifully grained tenor, the emotional involvement of the narrator as if he were there. He sang his arias beautifully, too. Adele Addison could not have been more perfect as she captured the poignancy of her arias and Betty Allen sounded well, though she might have had a little more force of expression. Mac Morgan gave the role of Jesus great expressivity, singing in a warm, rich baritone, and James Joyce was a powerful, fine sounding singer in the roles of Peter and Pilate. It may be added that the viola de gamba of Alfred Zighera was of unearthly beauty.

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Leonard Bernstein returns next week in a program of Mozart, Moeves and Prokofieff. Jesus Maria Sanroma will be the soloist in Stravinsky's Capriccio.

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

MAR 30 1956

Symphony Favorites To Return

The post-Easter concerts of the Boston Symphony Orchestra will return to Symphony Hall two musicians long connected with the orchestra but missing in the Boston series of concerts for several seasons.

As the last of this season's great conductors, Leonard Bernstein will conduct the orchestra for the first time since the 1951-52 season. The soloist will be Jesue Maria Sanroma, former official pianist of the Boston Symphony Orchestra, who last played with the orchestra here in Oct., 1948.

Messrs. Bernstein and Sanroma will appear in all five of the orchestra's series in the Friday afternoon-Saturday evening series (April 6-7); in the Sunday afternoon series Sunday, April 8, and in the Tuesday evening series, April 10.

In addition there will be an Open Rehearsal in Symphony Hall Thursday, at 7:30 p. m., for which admission is open to the general public with proceeds of the ticket sale going to the Pension Fund of the Boston Symphony Orchestra.

News (e)
NEWBURYPORT, Mass.
Independent Republican
Circ. 6,504

MAR 30 1956

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Sunday Courant
HARTFORD, Conn.
Republican
Circ. 130,826

APR 1 1956

Boston Symphony Offers New Work Here Wednesday

When the Boston Symphony Orchestra comes to the Bushnell Memorial next Wednesday to perform a concert postponed from March 19 because of a blizzard, it will give Connecticut music lovers a first opportunity to hear a new work. Music Director Charles Munch, who will conduct, has included in the program to be played the Sixth Symphony of Walter Piston, a work commissioned by the orchestra in commemoration of its seventy-fifth anniversary this year and never before performed here.

Two classical works will also be included in the program, the Overture - Fantasia from Tchaikovsky's "Romeo and Juliet"; Brahms' Fourth Symphony.

No composer is more typical of New England than Piston, who has achived fame throughout the world as one of the greatest living American writers of fine music. He was born in Maine 62 years ago, summers in Vermont and makes his home in Massachusetts. As a young man he was proficient with the violin and piano that he earned a living in cafes around Boston. Playing in a World War I service band, he learned how to play most wind instruments. Later he taught at Harvard, studied music two years in Paris. It was upon the insistance of Serge Koussevitzky that he first composed serious music.

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Butt Half
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Butt Portion
47¢ LB

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To Bake,
Centerpiece
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Delicious
With Ham . . .
OCEAN SPRAY
CRANBERRY
SAUCE
2 1 LB CANS 37¢

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Independent Republican
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HARTFORD, CONN.
COURANT
Circ. D. 86,944 - S. 130,826

APR 1 1956

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Roxbury Boys Club Anniversary "OPERATION JUVENILE"
The Outstanding Civic Asset of Roxbury, Mass.
VOL. XXII NO. 3
Hard-working Representative Lynch over current legislative goes over current legislative
Three weeks. Shown with the
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Bill
SHANK
Super-Right Tender, To Baker,

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Jamaica Plain Citizen
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I was not quite so impressed with the chorus in this performance. Its traversal of the music was letter perfect and it had flexibility and tone, but the soprano attacks were occasionally less than we have come to expect of this body of singers and there was imbalance from time to time. Other reservations may be made about the harpsichord in the great lute accompaniment of one of the arias, as it could hardly be heard at all, and about the organ, which ciphered frequently in the first half. Otherwise this was a memorable experience.

Leonard Bernstein returns next week in a program of Mozart, Moeves and Prokofieff. Jesus Maria Sanroma will be the soloist in Stravinsky's Capriccio.

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

MAR 30 1956

Symphony Favorites To Return

The post-Easter concerts of the Boston Symphony Orchestra will return to Symphony Hall two musicians long connected with the orchestra but missing in the Boston series of concerts for several seasons.

As the last of this season's great conductors, Leonard Bernstein will conduct the orchestra for the first time since the 1951-52 season. The soloist will be Jesue Maria Sanroma, former official pianist of the Boston Symphony Orchestra, who last played with the orchestra here in Oct., 1948.

Messrs. Bernstein and Sanroma will appear in all five of the orchestra's series in the Friday afternoon-Saturday evening series (April 6-7); in the Sunday afternoon series Sunday, April 8, and in the Tuesday evening series, April 10.

In addition there will be an Open Rehearsal in Symphony Hall Thursday, at 7:30 p. m., for which admission is open to the general public with proceeds of the ticket sale going to the Pension Fund of the Boston Symphony Orchestra.

News (e)
NEWBURYPORT, Mass.
Independent Republican
Circ. 6,504

MAR 30 1956

SYMPHONY—The Boston Symphony Orchestra, observing its Diamond Jubilee, was congratulated on its 75th birthday in a resolution adopted by the Senate. The resolution cited the international reputation of the musical organization.

HARTFORD, CONN.
COURANT
Circ. D. 86,944 - S. 130,826

APR 1 1956

Boston Symphony Offers New Work Here Wednesday

When the Boston Symphony Orchestra comes to the Bushnell Memorial next Wednesday to perform a concert postponed from March 19 because of a blizzard, it will give Connecticut music lovers a first opportunity to hear a new work. Music Director Charles Munch, who will conduct, has included in the program to be played the Sixth Symphony of Walter Piston, a work commissioned by the orchestra in commemoration of its seventy-fifth anniversary this year and never before performed here.

Two classical works will also be included in the program, the Overture - Fantasia from Tchaikovsky's "Romeo and Juliet"; Brahms' Fourth Symphony.

No composer is more typical of New England than Piston, who has achived fame throughout the world as one of the greatest living American writers of fine music. He was born in Maine 62 years ago, summers in Vermont and makes his home in Massachusetts. As a young man he was proficient with the violin and piano that he earned a living in cafes around Boston. Playing in a World War I service band, he learned how to play most wind instruments. Later he taught at Harvard, studied music two years in Paris. It was upon the insistance of Serge Koussevitzky that he first composed serious music.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 130,826

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Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

MAR 30 1956

BOSTON SYMPHONY ORCHESTRA

Bach's St. John Passion Sung

The Passion According to St. John by Johann Sebastian Bach, is presented this week by the Boston Symphony Orchestra, taking the choice of the 20th program in the "regular" series at Symphony Hall. Charles Munch conducts. The choruses are the Harvard Glee Club and Radcliffe Choral Society, prepared by G. Wallace Woodworth. The soloists are Adele Addison, soprano; Betty Allen, contralto; David Lloyd, tenor; Mac Morgan, baritone, and James Joyce, bass. Harpsichord: Daniel Pinkham. Viola da gamba: Alfred Zighera. Organ: Edouard Nies-Berger.

By CYRUS DURGIN

Charles Munch has resumed, this year, his admirable custom of presenting one of the J. S. Bach Passions at the Boston Symphony Orchestra concerts, which occur just before Easter. In the years 1954 and 1955 it was not feasible to program either of these master-works. The St. Matthew Passion having been done in 1953, it is now the turn of the St. John Passion. The afternoon concert of the series was by tradition moved ahead to Thursday to avoid giving it on Good Friday. The evening performance will be as usual on Saturday.

As I have noted before, the music of Bach, especially his religious music, seems to emphasize a side of Mr. Munch less evident in the general run of the symphonic repertory. It is almost what one might call a "German" side; the volatile temperament of the conductor is noticeably subdued to the reverent style of Bach, and all proceeds with the greatest of dignity in a truly devotional mood.

On such occasions, moreover, Mr. Munch will acknowledge no applause; he left the stage at intermission and at the conclusion of the Passion, without bowing to the audience, and he did not return. Most of the listeners respected his views, and did not applaud, but as always at a public gathering, there were some who could not restrain their urge, and you heard a flurry of handclapping. That, apparently, is one of the unalterable facts of life.

Unfortunate Failings

The manner and the mood of this performance of the St. John Passion were wholly suitable, but several things went wrong. Musically this was not the best or the smoothest account of the work we have heard. The chorus was very good, as you might expect from Wallace Woodworth's meticulous preparation. They sang well in rhythm and in dynamic shadings. Their tone was clean, clear, youthfully bright if not of enough weight where the music was soft. It takes adults to manage that.

Yet, somehow the chorus as well as everyone of the soloists had bad moments with the pitch, not in long stretches but enough to be evident. There was also, near the beginning a sustained "cipher" tone in the organ—something always unpredictable with this complex instrument—and Mr. Nies-Berger was put to it to eliminate the disturbing sound.

Mr. Lloyd has developed a superb mastery of style, over the years, in singing the narrative role of the Evangelist. It is an explicit style, and properly dramatic, yet well within the general manner of Bach. Expressively, Mr. Lloyd was again splendid, although his tenor resonance frequently showed a very wide vibrato which prevented the pitch from being exact.

Second Arias Best

Miss Addison had her difficulties with her first aria, and she was not always on the beat with the orchestra. Her second aria went much better in all respects. Miss Allen, who has a fine, dark-colored voice, also was more successful with her second aria than in her first: "Es ist vollbracht" she delivered with true nobility. Mac Morgan and James Joyce—the latter appearing for the first time with the Boston Symphony—were satisfactory in their parts, although they, too, were occasionally wide of the pitch.

The St. John Passion, shorter, more compact, more dramatic and having less monumental grandeur than the St. Matthew Passion, requires only a few minutes more than a conventional symphony concert. It was interesting to note that some of the audience left, as some always do, before the end, but that most remained.

The afternoon was not without extraneous and unwelcome incidents. They were four heavy rumbles from somewhere which momentarily distracted attention. A photographer (by his jacket a college youth, not a professional) got into the first balcony and was about to get a picture during the final chorus, when an usher adroitly removed the flashbulb from the mechanism.

Next week Leonard Bernstein will be guest conductor, and Jesus Maria Sanroma piano soloist in the Capriccio of Stravinsky. The other numbers will be Mozart's A major Symphony (K. 201), Four-teen Variations for Orchestra (first Boston performances) by Robert Moevs, and the Fifth Symphony of Prokofieff.

Messrs. Bernstein and Sanroma will appear in all five of the orchestra's series: in the Friday afternoon-Saturday evening series next week-end; in the Sunday afternoon series next Sunday; and in the Tuesday evening series on April 10. In addition there will be an Open Rehearsal in Symphony Hall this Thursday evening at 7:30 for which admission is open to the general public. Proceeds of the ticket sale go to the Pension Fund of the Boston Symphony Orchestra.

The program for all these concerts will be the same: Mozart's Symphony in A Major, Number 29; the Variations for Orchestra by Robert Moevs, in their first performances by this orchestra; the Capriccio for Piano and Orchestra by Stravinsky, with Mr. Sanroma as soloist; and the Symphony No. 5, Opus 100, by Prokofieff.

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Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

MAR 30 1956

The Observant Citizen

Good Friday:

This is the most solemn day of the Christian year. It is observed as the anniversary of the passion and crucifixion of Jesus Christ.

Christians have from the earliest days of their church kept Fridays as fast days, even as Sundays are kept as feast days.

The origin of the term "Good Friday" is not clear. Some say it comes from "God's Friday," others hold it is a corruption of the German "Gute Freitag." In Denmark the day is called "Long Friday," and the descriptive term "Sorrowful Friday," is also applied.

Today Christian's the world over will flock to their churches between noon and 3 p. m. to commemorate Christ's three hours of agony on the Cross.

+ + + +

Regarding our yesterday's note on the custom of visiting seven churches: The visits are made in commemoration of the ancient custom of the Romans who visited the seven principal basilicas of their city on Holy Thursday, but there is no more indulgence to be gained by visiting seven than by visiting one. A plenary indulgence may be gained at anytime the Sacrament is exposed by remaining at least 15 minutes in a church, making confession and receiving communion.

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If Uncle Sam had gone through with a couple of other deals. Seward rigged, it would have saved the United States a lot of embarrassment: 1—He arranged a treaty with Colombia by which the United States would control the Isthmus of Panama. 2—He arranged for the purchase of the Danish West Indies. Uncle Sam's Senate would ratify. The United States later had to insist it be allowed to build the canal and insist that Denmark sell the islands.

Oh, yes! The Russian ambassador claimed it cost him $200,000 to enlist legislative support for the purchase of Alaska. The charged was never proved.

+ + + +

The Boston Symphony Orchestra was organized this date in 1881.

You may still be thinking of snowdrifts, but I'll bet the Symphony has its programs for next summer's Berkshire Music Festival all made up.

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I have a note from Mrs. Georgia Somes Stanley of Mount Dessert (Somerville), Me., asking me to thank all you kind readers who have mailed her pictures and information on the seven-masted schooner Thomas W. Lawson. Mrs. Stanley says she is keeping all the information in her scrapbook which already had several pages devoted to the Lawson family.

Mrs. Stanley retired from the postal service last fall after a half-century's service with the Mount Desert postoffiice, as assistant postmaster and as postmaster, and sometimes as telephone operator as well.

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L. E. M. of Arlington thinks the MTA should have buses for men only during the rush hours. She says that a woman's life isn't safe in the rush members of the stronger sex make for the vehicles.

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Wednesday morning was chilly, but the wind had dropped, and the sunshine was spreading itself like warm butter. Pedestrian traffic, which since the eve of St. Patrick's, had been scurrying along in hurried manner, strolled.

One commuter noted he spent a full two minutes longer walking from the North Station to his office than is his custom. Everyone was gratefully soaking up the sun.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

MAR 30 1956

Easter Music at Symphony—

Bach's St. John Passion Under Direction of Munch

By Harold Rogers

This Easter Charles Munch has resumed his practice, set aside for several seasons, of performing one of the Bach Passions, either according to St. Matthew or to St. John. This year he has chosen the St. John.

Yesterday afternoon in Symphony Hall there was no applause after the first part, and only sparse applause after the second. This was appropriate and understandable. Mr. Munch succeeded so well in evoking the deep spiritual qualities of the work that his listeners did not wish to dispel the devotional mood.

The choral forces, as usual on these occasions, were the Harvard Glee Club and the Radcliffe Choral Society, trained to near perfection by their conductor, G. Wallace Woodworth. Only one entrance was tentative and ragged. Otherwise these college singers responded to Mr. Munch's guidance with chorales that floated serenely on a buoyant tone, or with dramatic commentary, incisively enunciated, on Jesus' trial and crucifixion.

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Edouard Nies-Berger was put to some consternation during the first part when the Symphony Hall organ developed a cipher, a note that wilfully insisted on having its off-harmony way. He couldn't locate the stop that controlled it until the intermission, and then he weeded it out.

The five soloists, all of superior quality, were headed by David Lloyd, who carried the burden of the singing as the Evangelist. It was a joy to hear his lucid, ringing tenor again, since his Boston appearances have been rather rare in recent seasons. Adele Addison, who has had three major Symphony Hall appearances since Christmas, sang the soprano solos with her usual eloquent musicality and spiritual insight.

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The roles of Peter and Pilate were sung by James Joyce, a basso we know well through his many roles with the New England Opera Theater. There was added interest, therefore, in hearing him yesterday as a serious oratorio singer, rather than a buffo, and the results were commendable on all counts. His voice is powerful, accurate, and of pleasing tone.

Mr. Munch will conduct a second performance Saturday night in Symphony Hall.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

APR 2 - 1956

Boston Symphony ...ere Wednesday

Arrangements have been completed by Managing Director William H. Mortensen of the Bushnell Memorial to present the Boston Symphony Orchestra Wednesday, Apr. 4, in a postponed concert.

Originally scheduled for Mar. 9, the concert, last event in his season's Bushnell Symphony series, was postponed because of a blizzard.

Charles Munch, music director and conductor, has selected the following program for the approaching concert:

Tchaikovsky's Overture-Fantasia to "Romeo and Juliet;" Walter Piston's Sixth Symphony, a work commissioned by the Boston Symphony in celebration of its 75th anniversary year and never before performed in Hartford; Brahm's Fourth Symphony.

A limited number of tickets for the Wednesday concert are available at the box office.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,234

APR 1 1956

Bernstein, Sanroma Are Featured

Special to The Standard-Times

BOSTON, March 31—The concerts of the Boston Symphony Orchestra during the next 10 days will bring back to Symphony Hall two musicians long connected with the orchestra who have not appeared in the Boston series of concerts for several seasons. As the last of this season's guest conductors, Leonard Bernstein will conduct this orchestra in Boston for the first time since the 1951-52 season.

The soloist will be Jesus Maria Sanroma, former official pianist of the Boston Symphony Orchestra, who last played with the orchestra in Boston in October 1948.

Messrs. Bernstein and Sanroma will appear in all five of the orchestra's series: In the Friday afternoon-Saturday evening series next weekend, in the Sunday afternoon series April 8, and in the April 10 evening series. In addition there will be an open rehearsal in Symphony Hall this Thursday night at 7:30 for which admission is open to the general public with proceeds of the ticket sale going to the pension fund of the Boston Symphony Orchestra.

The program for all these concerts will be the same Mozart's "Symphony in A Major, Number 29;" the "Variations for Orchestra" by Robert Moevs, in their first performances by this orchestra; the "Capriccio for Piano and Orchestra" by Stravinsky, with Mr. Sanroma as soloist, and "Symphony No. 5, Opus 100," by Prokofieff.

Sunday Telegram
PORTLAND, Me.
Independent Republican
Circ. 94,348

APR 1 1956

Memorial Recording Spans Half Century

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Three recordings of Berlioz' "Hungarian March" made over a period of nearly half a century were dubbed together electronically to sound as one continuous performance.

Karl Muck, who became conductor in 1906, starts the march. The late Serge Koussevitzky "takes over" in the middle section and Charles Munch, the present director, concludes the piece.

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

MAR 3 0 1956

BOSTON SYMPH

Bach's St. Jo

The Passion According to St. John by Johann Sebastian Bach, is presented this week by the Boston Symphony Orchestra, taking the whole of the 20th program in the "regular" series at Symphony Hall. Charles Munch conducts. The choruses are the Harvard Glee Club and Radcliffe Choral Society, prepared by G. Wallace Woodworth. The soloists are Adele Addison, soprano; Betty Allen, contralto; David Lloyd, tenor; Mac Morgan, baritone, and James Joyce, bass. Harpsichord: Daniel Pinkham. Viola da gamba: Alfred Zighera. Organ: Edouard Nies-Berger.

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Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

APR 1 1956

Bernstein, Sanroma Return to Boston; to Appear in Five Symphony Concerts

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Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

MAR 3 0 1956

The Observant Citizen

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

MAR 3 0 1956

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Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,234

APR 1 1956

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

APR 2 - 1956

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PORTLAND, Me.
Independent Republican
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TAMPA, FLA.
TRIBUNE
Circ. D. 121,133 - S. 134,840

APR 1 1956

Networks To Air Sunrise Rites Across U. S.

By PHIL BARNEY
Tribune Staff Writer

Easter sunrise services from many famous sources across the country will be heard on the network broadcasts, at different hours, from East to West, this morning, as listed in the radio program tables.

Besides these special broadcasts, several of the regular broadcasts will offer timely Easter features.

Vivian diela Chiesa, operatic and concert soprano; Thomas L. Thomas, noted baritone; Kay Armen, recording star, and Bill Hayes, popular young singer, will join in an Easter program on What's New in Music today (WDAE—1 o'clock.) Percy Faith is conductor.

The Brahms Alto Rhapsody, excerpts from Wagner's opera Parsifal and two religious choral works will make up the program of the New York Philharmonic-Symphony today (WDAE-FM — 2:30 o'clock.) Martha Lipton, mezzo-soprano of the Metropolitan, will be soloist in the Brahms Rhapsody, with the Westminster Choir directed by Dr. John Finley Williamson and the orchestra conducted by Guido Cantelli.

* * *

SONGSTRESS Carmen McRae, as guest, joins baritone Stuart Foster and the orchestra and chorus conducted by Alfredo Antonini, on Music on a Sunday Afternoon today (WDAE—4:05 o'clock.)

Liberace, popular entertainer and pianist, visits the Edgar Bergen Hour tonight (WDAE—7:05 o'clock.)

Charles Munch will conduct the Boston Symphony Orchestra and the combined Harvard Glee Club and Radcliffe Choral Society in portions of Bach's Passion According to St. John, tomorrow night (WFLA — 8:15 o'clock.) Soloists are David Lloyd, tenor; Mac Morgan and James Joyce, basses; Adele Addison, soprano, and Betty Allen, mezzo-soprano.

* * *

ZINO FRANCESCATTI, internationally famed violinist from France, returns as guest soloist on the Telephone Hour tomorrow night (WFLA — 9 o'clock.) With the orchestra conducted by Donald Voorhees, Francescatti is scheduled to play the finale to the majestic Concert in D by Brahms, Spanish Dance by Granados-Kreisler, and what the advance announcement incorrectly calls "Cobbler's Dance" by Sarasate. Probably the violinist will actually play Sarasate's famous Zapateado.

The Marriage of Figaro, sparkling musical comedy-romance by Mozart, is the Metropolitan Opera broadcast for next Saturday afternoon (WSUN — 2 o'clock.) It will have a brilliant cast, with Victoria de los Angeles as the Countess, Nadine Conner as Susanna, Cesare Siepi as Figaro, Frank Guarrera as the Count, and Mildred Miller as Cherubino.

Eugene Ormandy conducts the Philadelphia Orchestra next Saturday night at its new hour (WDAE — 10:05 o'clock) in an all-Sibelius program, postponed from last week.

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

APR 1 1956

Toscanini In 2 Books

By TUCKER KEISER

When Arturo Toscanini retired in the spring of 1954, it was inevitable that articles and books would be published, evaluating this maestro's 70-year career and that critics would be as partisan as they were while he was directing various orchestras and opera companies.

Two books with two distinct points of view have just become available. The first is Samuel Chotzinoff's "Toscanini — An Intimate Portrait," an eminently readable series of recollections by a close personal friend. These were previously serialized in Holiday Magazine.

The second is Robert Charles Marsh's "Toscanini and the Art of Orchestral Performance," a much more serious critical study of style and technique based primarily on the conductor's 262 recordings which covered a span of 36 years.

The bulk of Mr. Marsh's book is devoted to perceptive criticism of these recordings. The author makes allowances for improvements in recording in comparing works recorded for second and third times.

Change of Style

One of the major theses of Mr. Marsh is the transformation of the conductor's style in the Germanic symphonic repertory, averring that in Italian music his style has always been correctly based on bel canto.

He cites record and groove with score and measure to justify his distinguishing of three periods, the "ancestral" based upon German traditions, the "transitional" ("bel canto" substituted for romantic excesses), and the "singing" in which German traditions have entirely given away to lyrical clarity. This comparative study is relatively easy since Toscanini as a symphonic conductor roughly coincides with the age of orchestral recording.

Mr. Chotzinoff's recollections, fascinating as they are, exalt Toscanini to a minor deity; on the other hand, Mr. Marsh, with considerably more objectivity, paints a far better rounded portrait of the man and the artist. His Toscanini is a more human —and fallible—individual.

The maestro remained on friendly terms with other conductors who did not seriously threaten his position as No. 1. His publicized remark that he was "only an honest musician" shifted subtly in later life to "the only honest musician." He tended to agree with the idolatrous praise of his friends.

Of local interest is the discussion of Toscanini's relationships with the Boston Symphony and Koussevitzky. (He was once offered the Symphony Hall post but declined.) The tension between him and Koussevitzky kept him from including Boston on his tours, though he did appear here once with the Philharmonic and the NBC Symphony.

With Munch

On the surface his relationship with Charles Munch has been cordial, though he had a private recording made of a Munch specialty, Berlioz' "Fantastic Symphony," and subjected it to withering critical analysis before friends.

Toscanini's greatness as a conductor remains unquestioned, and fortunately recordings—he is still editing tapes—will preserve his crystalline readings.

His repertory was superficially large but practically restricted, confined to 19th century music with its conventional harmonic relationships, and his concerts consisted mainly of thrice-familiar items. He often programmed 3rd and 4th rate scores on some personal whim; his attachment to Ferde Grofe's "Grand Canyon Suite" was somewhat embarrassing to both friend and fan.

Item (e)
CLINTON, Mass.
Independent
Circ. 3,294

APR 3 1956

Three Recordings Over 50 Years Became Unit

BOSTON (UP) — A recording commemorating the 75th anniversary season of the Boston Symphony Orchestra features the group playing the same piece under the batons of three conductors.

Three recordings of Berlioz' "Hungarian March" made over a period of nearly half a century were dubbed together electronically to sound as one continuous performance.

Karl Muck(who became conductor in 1906, starts the march. The late Serge Koussevitzky "takes over" in the middle section and Charles Munch, the present director, concludes the piece.

BRIDGEPORT, CONN.
POST
Circ. D. 74,147 - S. 58,070

APR 1 1956

Orchestra and Singers

Charles Munch will conduct the Boston Symphony orchestra and the combined Harvard Glee Club and Radcliff Choral Society in portions of Bach's "Passion According to St. John" on NBC radio tomorrow night at 8:15 o'clock.

Soloists will be Adele Addison, soprano; Betty Allen, mezzo-soprano; David Lloyd, tenor, and Mac Morgan and James Joyce, basses. G. Wallace Woodworth is the choral director.

DALLAS, TEX.
NEWS
Circ. D. 190,894 - S. 197,563

APR 2 1956

Harvard, Radcliffe Singers Featured

The combined Harvard Glee Club and Radcliffe Choral Society will present portions of Bach's "Passion According to St. John" Monday on the Boston Symphony Orchestra broadcast at 7:15 a.m. on WFAA-820.

Charles Munch will conduct the orchestra. Soloists will include Adele Addison, soprano; Betty Allen, mezzo-soprano; David Lloyd, tenor; and Mac Morgan and James Joyce, bassos. The choral group will be under the direction of G. Wallace Woodworth.

LAKE CHARLES, LA.
AMERICAN PRESS
Circ. D. 23,234 - S. 22,699

APR 2 1956

L. C. Community Concert Sold Out

Auditorium seating space for the Community Concert 1956-57 season is sold out, the association announced today.

Also, the season's program has been completed with the booking of Theodore Uppman, baritone soloist of the Metropolitan Opera, for next spring. The other two concerts, previously announced, are the NBC Opera's Madam Butterfly in English, for the early fall, and the Boston Pops orchestra, for midwinter. Dates will be announced later in the year.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 95,115

APR 1 1956

MUSIC

Full Glory Of Easter Expressed Best In Song

By GORDON E. ARMSTRONG

As we celebrate today's great religious holiday in our churches, let's give a thought to the inspirational role that music holds in Christian worship. A service without music is almost unthinkable in these days and yet most of us give little consideration and appreciation to our church choirs, the great majority of which are volunteer groups. Give your faithful choristers an appreciative smile as they file out singing the recessional this glorious morning—they are well worthy of it!

Two Events Scheduled For Tuesday Night

By an unfortunate coincidence, two worthwhile musical events are scheduled for Tuesday evening. Three New Haven choral groups will participate in a "New Haven Sings" program at the Jewish Community Center at the same time that the Holy Cross College Glee Club will be holding forth at Hamden High School. The former concert will commence at 8:15 while the college program will get under way at 8 on Tuesday night.

"Brotherhood Through Music" is the theme for the New Haven Jewish Community Center program which is sponsored by the Women's Assembly of the Center. Following a brief meeting of this organization, the New Haven Chorale will be heard in a group of Israeli songs under the direction of the Chorale's director, David Kraehenbuehl, the talented young composer who is currently a member of the Yale Music School faculty. Among the Chorale offerings will be: "This Way," by Zaira-Binder; "Ayn Charod," by Ezrachi-Binder; "Rest Has Come," by Samurski-Binder; and "Night of Glory," by Fastalsy-Binder. Klare Heavens, a pupil of Mrs. Richard Donovan, is to be the soloist in this portion of the program.

The Curtiss M. Saulsbury Choir will further the brotherhood idea of the program by presenting a group of spirituals following the offerings of the Chorale. There is no more devoted choral group than this choir which has enriched the musical life of the community for some years with its annual concerts and other appearances.

To complete a full representation of the community's vocal resources, it is altogether fitting that the concert should conclude with operatic selections by members of the Connecticut Experimental Theater. Maestro Francesco Riggio, the founder of this idealistic group, will conduct the presentations by his singers. They will be assisted by an orchestra furnished through the courtesy of the New Haven Federation of Musicians through monies received from the Emergency Fund of the Recording and Transcription Industries. The offerings of the Experimental group will include some of the greatest inspirations in Italian operatic literature.

The Holy Cross concert, followed by dancing to music by the college's dance band, will provide listeners with the type of singing which has won the Worcester collegians a place among the country's leading glee clubs. For the past 30 years, the Holy Cross singers have annually averaged an attendance of 35,000 people at the 20 or more concerts given each season throughout the New England and Middle Atlantic States area.

Prof. Fredrick S. Mirliani, of the class of 1932, is celebrating his 20th year this season as the conductor of the club. Both his vocal and instrumental groups have won many prizes in competitions over the years. An outstanding arranger also, he arranges many of the selections in the club's repertoire.

Holy Cross each year sets aside a substantial budget for the purpose of equipping, training, and sending its glee club on concert tours. This it does, not merely because of the important cultural, social and general educational values which its students derive from concerts in various parts of the country, but also from a keen realization of its responsibility, as a crucible of leadership, to influence communities to high standards of culture and entertainment. The music clubs are open to all qualified students without payment of any fee. Concerts are not booked with an eye toward making a profit but rather for the purpose of meeting the expenses of these tours and the elaborate preparation they require.

The Holy Cross singers will give one of their typical programs on Tuesday evening, with selections chosen principally for their entertainment values.

Woman's Choral Society Concert Wednesday

It is always a pleasure to publicize the annual concert by the Woman's Choral Society of New Haven. This season's event, the 29th in the series by this accomplished group, will be given in Sprague Hall on Wednesday evening at 8:30. Frank Widdis, completing his sixth year as the director of the society, will conduct the program which, like its predecessors, will offer listeners a variety of works sung in a manner that is invariably a delight to the discerning.

The guest artist in Wednesday's concert will be William Gephart, celebrated New York baritone, whose voice is known to millions through the mediums of radio and TV. Most of us remember him for his outstanding solo assignments with the CBS Symphony during the past several years. He will present a group of songs by Brahms and also have a solo role in "Skyscraper Romance," by Philip James. Mary Mazzacane will also be a soloist in this first New Haven presentation of the work.

The group singing will include other works by Lassus, Wilbye, Morley, Weekles, and Schubert. Jean Schapp, whose pianistic accomplishments have been a highlight of recent concerts by the Women's Choral Society, will accompany both the solos of the guest artist and the offerings of the group.

Derby Church To Present Piano Duo

Pianists Raymond Hanson and Leonard Seeber, both faculty members of the Hartt College of Music in Hartford, will present their "Coffee Pops" in the hall of the Derby Methodist Church next Saturday at 8 p. m.

The accomplished piano duo, who were featured artists in the 1952 Pops series in the Bowl, have presented this new form of musical entertainment in a number of towns throughout Connecticut. Listeners sit at tables and refreshments are served somewhat in the fashion of that adopted in the Pop concerts given by the Boston Orchestra in Symphony Hall, Boston. The informal atmosphere of these affairs which enables the two artists to make a more intimate presentation of their offerings has found favor with an increasing number of listeners.

A featured work in their "Coffee Pops" programs is Saint-Saens' "Carnival of the Animals," with verses by Ogden Nash. This was the work which Hanson and Seeber performed in the Yale Bowl a few years ago with Mayor Richard C. Lee acting as the narrator. When the work was performed in New Milford, Fredric March and Florence Eldridge read the verses and a Hartford performance had the music critic, T. H. Parker, as the narrator. In next Saturday's program, Nan Gurney, whose monologues have delighted audiences in the Naugatuck Valley for many years, is to be the reader.

The program will be given for the benefit of the Methodist Church's Camp Scholarship Fund. Tickets may be obtained from George McLachlan, 100 Hawthorne St., Derby.

Further Details On Record Club

Further details were recently made public with regard to future plans for the Metropolitan Opera Record Club, formation of which was announced last June. At that time, the Metropolitan and the Book-of-the-Month Club, Inc., revealed that they would co-operate in a project to record and distribute long-playing, abridged recordings of operas in the current repertory, with Metropolitan artists.

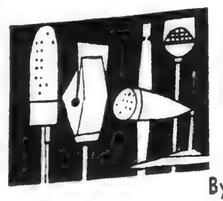
The first recording, of Bizet's Carmen, has already been made in the Opera House, with eight more scheduled within the next year. The plan of subscription is that Metropolitan Opera Record Club subscribers may choose as few as four out of nine operas during each season.

The cast of Carmen, which will serve as an introduction to the series, includes Rosalind Elias, Lucine Amara, Heidi Krall, Margaret Roggero, Kurt Baum, Walter Cassel, Clifford Harvuot, George Cehanovsky and Paul Franke, with Max Rudolf conducting, and Kurt Adler as chorus master. The Metropolitan orchestra and chorus also participate.

The Book-of-the-Month Club will be responsible for the business details of the Metropolitan Opera Record Club, while the Metropolitan Opera will devote itself exclusively to the artistic details of the recordings.

Sunday Post
BRIDGEPORT, Conn.
Independent
Circ. 61,159

APR 1 1956



TURNING the DIALS

By FRED H. RUSSELL

Being on the right side of the law has paid off well for George Petrie, dark and debonair actor heard as Special Agent Reynolds on CBS radio's "FBI in Peace and War" Wednesday nights from 8:30 to 9 o'clock. He has played suavely the aggressor, but his authoritative characterizations of lawyers and enforcement officers have been heard in title roles of five previous long-running mystery-crime dramas on radio.

A waggish radio producer provided Petrie with a real life brush with the law at the outset of his broadcasting career. While on location in Switzerland, making the film "Four Days Leave" he received a cablegram: "You are wanted by the police. Internment starts June 5. Sentence 17 weeks." Alert Swiss authorities had to be convinced that the message was an offer from CBS radio's "Call the Police" series.

Petrie became a serious student of drama during his school days in his native New Haven. To prove his ability to be self-supporting at an early age, he trekked 3,000 miles to enroll and earn his way through the University of Southern California, where the National Collegiate Players, honorary drama society, tapped him in his junior year.

While playing in "Brighten the Corner" on Broadway he was propelled by romance to concentrate on radio. In the company was a young California actress, Patty Pope. When they married he decided to forsake the financial hazard of stage runs for steady, year-round work in radio. His only absence from the air was during a three and a half year stint in the army during World War II.

Now living in Westport, since the arrival of his young daughter, he spends his spare time in unearthing antiques for his superb collection of early American furniture.

Orchestra and Singers

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Soloists will be Adele Addison, soprano; Betty Allen, mezzo-soprano; David Lloyd, tenor, and Mac Morgan and James Joyce, basses. G. Wallace Woodworth is the choral director.

Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,447

APR 4 1956

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,889

APR 4 1956

Society

Pops Concerts Will Begin on May Day

By ROSE WALSH

May day will be doubly welcome this year for it is bringing the opening of Boston's world famous Pops season at Symphony Hall. Carrying on opening night tradition, the New England Grenfell Association has taken the major portion of the floor and first balcony seats for the benefit of the Grenfell Mission in Labrador.

The project this summer is a new cottage hospital at Nain, Labrador, to care for the Eskimos of that north Labrador region. The operation is a big one because of the short summer season, and Nain is so far north that to get materials and men there in time to beat the freeze-up presents a problem.

Assisting Mrs. Robert M. P. Kennard, Grenfell Night chairman, are Mrs. W. Lloyd Allen, Mrs. Theodore L. Badger, Mrs. William R. Bullard, Mrs. George S. Fuller, Mrs. Graham Granger, Mrs. Theodore A. Greene, Mrs. Lea S. Luquer, Mrs. Eldon Macleod, Mrs. Thorvald S. Ross, Mrs, Wyman B. Shaw and Mrs. Robert G. Stone.

Boston Smith College Club and alumnae of the Smith School for Social Work have scheduled their Pops night for Tuesday, May 8. Mrs. Sherman R. Thayer of Chestnut Hill, chairman, has on her committee Mrs. Richard Chute, president of the club, and Mrs. Theodore A. Greene, chairman of patronesses.

* * *

Prenuptial Party

Mr. and Mrs. Guido L. Rugo were hosts at an Easter cocktail party in honor of their son, Lawrence, and his bride-elect, Miss Jeredith Stiver, at their Marblehead Neck home, Carcasonne. Pink azaleas, white tulips, calla lilies and Easter lilies gave a lovely spring setting to the marble reception hall where the young couple, whose wedding is planned for Sunday afternoon at St. Camillus' Church, Arlington, greeted their friends.

The bridegroom-elect's brothers, Joseph, Robert and Paul, with their wives, and Richard Rugo helped with reception duties. Among the guests were Judge and Mrs. Henry Duggan, Dr. and Mrs. Charles E. Donovan, Mr. and Mrs. Joseph Perini, Mr. and Mrs. Louis Perini, Jr., Mr. and Mrs. Elwood Kalbach, Mr. and Mrs. Francis Magee, Mrs. William J. Foley and her daughter, Patricia; Mrs. James D. Fisher and her son, James D., Jr., Mr. and Mrs. Charles Mogavero, Mr. and Mrs. John Macdonald, Mr. and Mrs. Fred Garcelon, Mr. and Mrs. Felix Carr, Mr. and Mrs. George Crowley, Mrs. Allan White and her son, Allan, Jr., Mr. and Mrs. Byron Wiswell, Mr. and Mrs. William Kearney and Mr. and Mrs. Richard Lucas.

* * *

Hospital Aid Party

An article for the rummage sale will be the admission to this morning's bundle party at the Massachusetts Eye and Ear Infirmary, 243 Charles st., beginning at 10 o'clock.

The next rummage sale will be held on Thursday, April 26, at Horticultural Hall.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 42,039
APR 4 1956

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538
APR 4 1956

Boston Symphony Paid Honor

[SPECIAL TO THE HERALD NEWS]

BOSTON—Leaders of the legislature paused to pay tribute to the 75-year-old Boston Symphony Orchestra on its "diamond jubilee celebration" held in the Senate Chamber.

Senate President Richard I. Furbush (R-Waltham) and Speaker of the House Michael F. Skerry (D-Medford) read resolutions passed by their respective branches congratulating the orchestra on its world-wide reputation and for its contribution to the culture of the city and State.

Charles Munch, conductor of the orchestra, and Arthur Fiedler, who conducts the famed Boston Pops and the Esplanade concerts, replied for the orchestra.

Lawrence W. Kanaga, vice-president of the RCA-Victor Records, which has recorded the orchestra for 40 years, presented a $2500 diamond-encrusted gold baton to the Symphony. Kanaga said a movie is being made of the orchestra which will be shown around the world.

Berkshire Concerts Listed For Boston Symphony

Charles Munch has announced the programs for the Music Shed concerts of the Boston Symphony Orchestra's Berkshire Festival at Lenox, Mass.

* * *

SHED CONCERTS will be held on Friday and Saturday evenings and Sunday afternoons from July 20 through Aug. 12. "Bach-Mozart" concerts by a chamber orchestra of Boston Symphony players will be presented on the weekends of July 6 through 15 in the intimate Theatre-Concert Hall. Chamber groups will present concerts on the six Wednesday evenings of the festival weeks.

Subscriptions are now being filled at Symphony Hall, Boston, for all concerts.

Mr. Munch will conduct the concerts of July 20, 21, 27 and 28; Aug. 5, 10 and 12. Pierre Monteux will conduct July 22 and Aug. 11. Other conductors will be Richard Burgin, July 29; Eleazar de Carvalho, Aug. 3; and Leonard Bernstein,, Aug. 4.

* * *

THE PROGRAMS will include July 20, Berlioz, "Roman Carnival Overture"; Debussy, "The Afternoon of a Faun"; Ravel, "Rapsodie Espagnole"; and Brahms, "Symphony number 2."

July 21, Wagner, "A Faust Overture"; "Waldweben" from Siegfried; "Prelude and Love-Death" from Tristan and Isolde; and "Die Walkure," Act I. Soloists will be Margaret Harshaw, soprano; Albert DaCosta, tenor; and James Pease, bass.

July 22, Rossini, "Overture to L'Italiana in Algeri"; Bartok, "Concerto for Orchestra"; and Schubert, "Symphony number 7 in C major."

July 27, Beethoven, "Overture to Leonore number 2"; Petrassi, "Concerto for Orchestra, number 5"; and Tchaikovsky, "Symphony number 4."

* * *

JULY 28, HANSON, "Elegy in Memory of Serge Koussevitzky"; Schumann, "Piano Concerto in A Minor" (soloist, Rudolf Serkin); Honegger, "Symphony number 5"; and Debussy, "La Mer."

July 29, Handel, "Concerto Grosso in D minor, opus 6, number 10"; Hindemith, "Violin Concerto," (soloist, Ruth Posselt); and Mahler, [illegible] number 1."

AUG. 5, COPLAND, "Symphonic Ode"; Brahms, "Concerto for Violin and Cello," (soloists, Zino Francescatti and Samuel Mayes); and Schumann, "Symphony number 2."

Aug. 10, Haydn, "Symphony number 102 in B flat"; Piston, "Symphony number 6"; Strauss, "Don Juan"; Dukas, "L'Apprenti Sorcier."

Aug. 11, Freed, "Festival Overture"; Brahms, "Symphony number 3"; Enesco, "Suite for Orchestra"; Strauss, "Suite from Der Rosenkavalier."

Aug. 12, Wagner, "Overture and Bacchanale from Tannhausser"; "A Siegfried Idyll," "Die Meistersinger von Nuernberg," Act III, (opening and final scene, chorus and soloists Marguerite Willauer, Albert Da Costa and James Pease.)

* * *

BENNY GOODMAN will appear as soloist for the first time with the Boston Symphony during the chamber orchestra series featuring music of Bach and Mozart. He will play Mozart's "Clarinet Concerto." Soloists will include William Kroll, violin; and Lukas Foss, piano, Mr. Foss also conducting a concert as guest. The Yale Glee Club will appear under the direction of Hugh Ross. Boris Goldovsky, Luboshutz and Nemenoff will give a program of Mozart Concertos. The series will end with Bach's "Passion According to Saint John" with Festival Chorus and soloists under the direction of Charles Munch.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,692
APR 2 1956

APR 4 1956

Boston Pops, Fiedler Honored At State House

BOSTON (UP)—Orchestra leader Arthur Fiedler has a new baton but chances are that patrons of the Boston Pops concerts this spring won't see him wave it.

He might drop it.

Maestro Fiedler was presented the $2,500, diamond-encrusted gold baton Tuesday during State House ceremonies commemorating the Boston Symphony Orchestra's 75th season.

Fiedler received the baton from Lawrence W. Kanaga; vice president and general manager of the Victor Record Division of the Radio Corporation of America, the firm for which the orchestra records.

The legislature commended the orchestra, Fiedler and Charles Munch, the musical director, for giving Boston a world-wide reputation as a musical center. A resolution adopted by the lawmakers described the musicians as "ambassadors of good will to all the peoples of the world."

Goodman, Chamber Orchestra To Give Tanglewood Concert

Benny Goodman, famed orchestra leader and clarinetist, will make his debut at Tanglewood this summer with a chamber orchestra of Boston Symphony musicians.

He will play in Mozart's Clarinet Concerto at one of the concerts of the Bach-Mozart series to be presented in the theater from July 6 through July 15.

Mr. Goodman made his debut in the chamber music field in the East in 1950 when he appeared as a soloist at Music Mountain in Falls Village, Conn.

His Tanglewood performance also will mark his first appearance with the Boston Symphony.

Other soloists in the chamber orchestra series at Tanglewood in July will be William Kroll, violinist, and Lukas Foss, pianist. Mr. Foss also will appear as guest conductor.

American (e)
BOSTON, Mass.
Independent
Circ. 185,401
APR 3 1956

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593
APR 3 1956

Legislature to Honor Symphony Orchestra

The Legislature will honor the Boston Symphony Orchestra's 75th anniversary in an extraordinary recess of the Senate at the State House today.

Special citations will be given by House Speaker Michael J. Skerry and Senate President Richard Furbush.

They will be accepted by conductor Charles Munch and Arthur Fiedler, Henry B. Cabot, president of the trustees; and Thomas D. Perry Jr., orchestra manager.

Fete 2 Orchestras At 75th Plateau

Diamond-studded batons were due to be presented today to conductors Charles Munch and Arthur Fiedler in commemoration of the 75th anniversary of the Boston Symphony Orchestra and the Boston Pops Orchestra.

Before the batons are presented, the Legislature was to complete action on resolutions congratulating the orchestras on reaching this milestone in their progress.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081
APR 4 1956

Sun (e)
HUDSON, Mass.
Independent Republican
Circ. 1,965
APR 4 1956

Leonard Bernstein Conducts Tonight

President Charles F. T. Seaverns of the Bushnell Memorial announced today that Leonard Bernstein, brilliant young conductor and composer, will conduct the Boston Symphony Orchestra in the final concert of this season's Bushnell Symphony Series tonight. He will come to Hartford instead of Charles Munch, music director of the orchestra.

Tonight's concert had originally been scheduled for Mar. 19, but a blizzard that day caused the postponement.

In addition to Mr. Bernstein, the Bushnell has also secured the appearance of Jesus Maria Sanroma, renowned pianist, as assisting soloist. He will perform Stravinsky's "Capriccio for Piano and Orchestra" with the Boston ensemble.

Other works on the program will include Mozart's Symphony No. 29 and Prokofieff's Symphony No. 5.

Although still well under 40 years of age, Mr. Bernstein is a foremost figure in American music. Principal conductor of the Symphony of the Air, he has guest-conducted most of the major orchestras in U. S. and Europe, has been presented frequently as guest piano soloist with orchestras [illegible]

High C's

The Boston Symphony Orchestra, in its 75th season, will tour Europe for five weeks this Fall, at the conclusino of the 1956 Berkshire Festival in Lenox [illegible] completed.

[illegible] the Ingram [illegible] national [illegible] the orchestra will perform under [illegible] Munch, [illegible] and [illegible] once [illegible] Boston [illegible] one of [illegible] ing its [illegible] wood [illegible] will [illegible] Edinburgh. The itinerary is still to be worked out but it is expected the orchestra will also visit Cork and Dublin en route to Edinburgh, and then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England, and possibly Italy.

Words And Deeds

Sunday Post
BRIDGEPORT, Conn.
Independent
Circ. 61,159

APR 1 1956

TURNING the DIALS

By FRED H. RUSSELL

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A waggish radio producer provided Petrie with a real life brush with the law at the outset of his broadcasting career. While on location in Switzerland, making the film "Four Days Leave" he received a cablegram: "You are wanted by the police. Internment starts June 5. Sentence 17 weeks." Alert Swiss authorities had to be convinced that the message was an offer from CBS radio's "Call the Police" series.

Petrie became a serious student of drama during his school days in his native New Haven. To prove his ability to be self-supporting at an early age, he trekked 3,000 miles to enroll and earn his way through the University of Southern California, where the National Collegiate Players, honorary drama society, tapped him in his junior year.

While playing in "Brighten the Corner" on Broadway he was propelled by romance to concentrate on radio. In the company was a young California actress, Patty Pope. When they married he decided to forsake the financial hazard of stage runs for steady, year-round work in radio. His only absence from the air was during a three and a half year stint in the army during World War II.

Now living in Westport, since the arrival of his young daughter, he spends his spare time in unearthing antiques for his superb collection of early American furniture.

Orchestra and Singers

Charles Munch will conduct the Boston Symphony orchestra and the combined Harvard Glee Club and Radcliff Choral Society in portions of Bach's "Passion According to St. John" on NBC radio tomorrow night at 8:15 o'clock.

Soloists will be Adele Addison, soprano; Betty Allen, mezzo-soprano; David Lloyd, tenor, and Mac Morgan and James Joyce, basses. G. Wallace Woodworth is the choral director.

Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,447

APR 4 1956

ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,692
APR 2 1956

Goodman, Chamber Orchestra To Give Tanglewood Concert

Benny Goodman, famed orchestra leader and clarinetist, will make his debut at Tanglewood this summer with a chamber orchestra of Boston Symphony musicians.

He will play in Mozart's Clarinet Concerto at one of the concerts of the Bach-Mozart series to be presented in the theater from July 6 through July 15.

Mr. Goodman made his debut in the chamber music field in the East in 1950 when he appeared as a soloist at Music Mountain in Falls Village, Conn.

His Tanglewood performance also will mark his first appearance with the Boston Symphony.

Other soloists in the chamber orchestra series at Tanglewood in July will be William Kroll, violinist, and Lukas Foss, pianist. Mr. Foss also will appear as guest conductor.

American (e)
BOSTON, Mass.
Independent
Circ. 185,401
APR 3 1956

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593
APR 3 1956

Boston Symphony Paid Honor

[SPECIAL TO THE HERALD NEWS]

BOSTON—Leaders of the legislature paused to pay tribute to the 75-year-old Boston Symphony Orchestra on its "diamond jubilee celebration" held in the Senate Chamber.

Senate President Richard I. Furbush (R-Waltham) and Speaker of the House Michael F. Skerry (D-Medford) read resolutions passed by their respective branches congratulating the orchestra on its world-wide reputation and for its contribution to the culture of the city and State.

Charles Munch, conductor of the orchestra, and Arthur Fiedler, who conducts the famed Boston Pops and the Esplanade concerts, replied for the orchestra.

Lawrence W. Kanaga, vice-president of the RCA- Victor Records, which has recorded the orchestra for 40 years, presented a $2500 diamond-encrusted gold baton to the Symphony. Kanaga said a movie is being made of the orchestra which will be shown around the world.

Fete 2 Orchestras At 75th Plateau

Diamond-studded batons were due to be presented today to conductors Charles Munch and Arthur Fiedler in commemoration of the 75th anniversary of the Boston Symphony Orchestra and the Boston Pops Orchestra.

Before the batons are presented, the Legislature was to complete action on resolutions congratulating the orchestras on reaching this milestone in their progress.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
APR 4 1956

Society

Pops Concerts Will Begin on May Day

By ROSE WALSH

May day will be doubly welcome this year for it is bringing the opening of Boston's world famous Pops season at Symphony Hall. Carrying on opening night tradition, the New England Grenfell Association has taken the major portion of the floor and first balcony seats for the benefit of the Grenfell Mission in Labrador.

The project this summer is a new cottage hospital at Nain, Labrador, to care for the Eskimos of that north Labrador region. The operation is a big one because of the short summer season, and Nain is so far north that to get materials and men there in time to beat the freeze-up presents a problem.

Assisting Mrs. Robert M. P. Kennard, Grenfell Night chairman, are Mrs. W. Lloyd Allen, Mrs. Theodore L. Badger, Mrs. William R. Bullard, Mrs. George S. Fuller, Mrs. Graham Granger, Mrs. Theodore A. Greene, Mrs. Lea S. Luquer, Mrs. Eldon Macleod, Mrs. Thorvald S. Ross, Mrs, Wyman B. Shaw and Mrs. Robert G. Stone.

Boston Smith College Club and alumnae of the Smith School for Social Work have scheduled their Pops night for Tuesday, May 8. Mrs. Sherman R. Thayer of Chestnut Hill, chairman, has on her committee Mrs. Richard Ciute, president of the club, and Mrs. Theodore A. Greene, chairman of patronesses.

* * *

Prenuptial Party

Mr. and Mrs. Guido L. Rugo were hosts at an Easter cocktail party in honor of their son, Lawrence, and his bride-elect, Miss Jeredith Stiver, at their Marblehead Neck home, Carcasonne. Pink azaleas, white tulips, calla lilies and Easter lilies gave a lovely spring setting to the marble reception hall where the young couple, whose wedding is planned for Sunday afternoon at St. Camillus' Church, Arlington, greeted their friends.

The bridegroom-elect's brothers, Joseph, Robert and Paul, with their wives, and Richard Rugo helped with reception duties. Among the guests were Judge and Mrs. Henry Duggan, Dr. and Mrs. Charles E. Donovan, Mr. and Mrs. Joseph Perini, Mr. and Mrs. Louis Perini, Jr., Mr. and Mrs. Elwood Kalbach, Mr. and Mrs. Francis Magee, Mrs. William J. Foley and her daughter, Patricia; Mrs. James D. Fisher and her son, James D., Jr., Mr. and Mrs. Charles Mogavero, Mr. and Mrs. John Macdonald, Mr. and Mrs. Fred Garcelon, Mr. and Mrs. Felix Carr, Mr. and Mrs. George Crowley, Mrs. Allan White and her son, Allan, Jr., Mr. and Mrs. Byron Wiswell, Mr. and Mrs. William Kearney and Mr. and Mrs. Richard Lucas.

* * *

Hospital Aid Party

An article for the rummage sale will be the admission to this morning's bundle party at the Massachusetts Eye and Ear Infirmary, 243 Charles st., beginning at 10 o'clock.

The next rummage sale will be held on Thursday, April 26, at Horticultural Hall.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 42,039
APR 4 1956

Berkshire Concerts Listed For Boston Symphony

Charles Munch has announced the programs for the Music Shed concerts of the Boston Symphony Orchestra's Berkshire Festival at Lenox, Mass.

* * *

SHED CONCERTS will be held on Friday and Saturday evenings and Sunday afternoons from July 20 through Aug. 12. "Bach-Mozart" concerts by a chamber orchestra of Boston Symphony players will be presented on the weekends of July 6 through 15 in the intimate Theatre-Concert Hall. Chamber groups will present concerts on the six Wednesday evenings of the festival weeks.

Subscriptions are now being filled at Symphony Hall, Boston, for all concerts.

Mr. Munch will conduct the concerts of July 20, 21, 27 and 28; Aug. 5, 10 and 12. Pierre Monteux will conduct July 22 and Aug. 11. Other conductors will be Richard Burgin, July 29; Eleazar de Garvalho, Aug. 3; and Leonard Bernstein,, Aug. 4.

* * *

THE PROGRAMS will include July 20, Berlioz, "Roman Carnival Overture"; Debussy, "The Afternoon of a Faun"; Ravel, "Rapsodie Espagnole"; and Brahms, "Symphony number 2."

July 21, Wagner, "A Faust Overture"; "Waldweben" from Siegfried; "Prelude and Love-Death" from Tristan and Isolde; and "Die Walkure," Act I. Soloists will be Margaret Harshaw, soprano; Albert DaCosta, tenor; and James Pease, bass.

July 22, Rossini, "Overture to L'Italiana in Algeri"; Bartok, "Concerto for Orchestra"; and Schubert, "Symphony number 7 in C major."

July 27, Beethoven, "Overture to Leonore number 2"; Petrassi, "Concerto for Orchestra, number 5"; and Tchaikovsky, "Symphony number 4."

* * *

JULY 28, HANSON, "Elegy in Memory of Serge Koussevitsky"; Schumann, "Piano Concerto in A Minor" (soloist, Rudolf Serkin); Honegger, "Symphony number 5"; and Debussy, "La Mer."

July 29, Handel, "Concerto Grosso in D minor, opus 6, number 10"; Hindemith, "Violin Concerto," (soloist, Ruth Posselt); and Mahler, "Symphony number 1."

Aug. 3, Hindemith, "Mathis der Maler"; Ravel, "Piano Concerto," (soloist, Jocy de Oliveira); and Stravinsky, "Petrouchka."

Aug. 4, Moeve, "Variations for Orchestra"; Mozart, "Kyrie and Gloria from the Mass in C Minor," (with chorus and soloists, Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor); Prokofieff, "Symphony number 5."

AUG. 5, COPLAND, "Symphonic Ode"; Brahms, "Concerto for Violin and Cello," (soloists, Zino Francescatti and Samuel Mayes); and Schumann, "Symphony number 2."

Aug. 10, Haydn, "Symphony number 102 in B flat"; Piston, "Symphony number 6"; Strauss, "Don Juan"; Dukas, "L'Apprenti Sorcier."

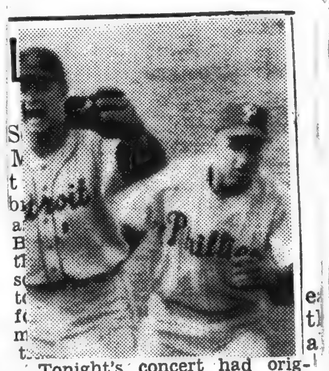
Aug. 11, Freed, "Festival Overture"; Brahms, "Symphony number 3"; Enesco, "Suite for Orchestra"; Strauss, "Suite from Der Rosenkavalier."

Aug. 12, Wagner, "Overture and Bacchanale from Tannhausser"; "A Siegfried Idyll," "Die Meistersinger von Nuernberg," Act III, (opening and final scene, chorus and soloists Marguerite Willauer, Albert Da Costa and James Pease.)

* * *

BENNY GOODMAN will appear as soloist for the first time with the Boston Symphony during the chamber orchestra series featuring music of Bach and Mozart. He will play Mozart's "Clarinet Concerto." Soloists will include William Kroll, violin; and Lukas Foss, piano, Mr. Foss also conducting a concert as guest. The Yale Glee Club will appear under the direction of Hugh Ross. Boris Goldovsky, Luboshutz and Nemenoff will give a program of Mozart Concertos. The series will end with Bach's "Passion According to Saint John" with Festival Chorus and soloists under the direction of Charles Munch.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081
APR 4 1956



Tonight's concert had originally been scheduled for Mar. 19, but a blizzard that day caused the postponement.

In addition to Mr. Bernstein, the Bushnell has also secured the appearance of Jesus Maria Sanroma, renowned pianist, as assisting soloist. He will perform Stravinsky's "Capriccio for Piano and Orchestra" with the Boston ensemble.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538
APR 4 1956

Boston Pops, Fiedler Honored At State House

BOSTON (UP)—Orchestra leader Arthur Fiedler has a new baton but chances are that patrons of the Boston Pops concerts this spring won't see him wave it.

He might drop it.

Maestro Fiedler was presented the $2,500, diamond-encrusted gold baton Tuesday during State House ceremonies commemorating the Boston Symphony Orchestra's 75th season.

Fiedler received the baton from Lawrence W. Kanaga; vice president and general manager of the Victor Record Division of the Radio Corporation of America, the firm for which the orchestra records.

The legislature commended the orchestra, Fiedler and Charles Munch, the musical director, for giving Boston a world-wide reputation as a musical center. A resolution adopted by the lawmakers described the musicians as "ambassadors of good will to all the peoples of the world."

Sun (e)
HUDSON, Mass.
Independent Republican
Circ. 1,965
APR 4 1956

High C's

The Boston Symphony Orchestra, in its 75th season, will tour Europe for five weeks this Fall, at the conclusino of the 1956 Berkshire Festival in Lenox, in cooperation with the International Exchange Program of the American National Theatre and Academy. The orchestra's 104 men will perform in 25 cities on the tour, under the direction of Charles Munch, who has invited his friend and colleague, Pierre Monteux, once regular conductor of the Boston Symphony, to conduct some of the concerts abroad. Ending its U. S. activities at Tanglewood August 12, the orchestra will open its European tour in Edinburgh, Scotland, August 26. The itinerary is still to be worked out but it is expected the orchestra will also visit Cork and Dublin en route to Edinburgh, and then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England, and possibly Italy.

Words And Deeds

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

APR 4 1956

Political Diary

WEDNESDAY, APRIL 4

Calendar

HEARINGS

Legislative committee hearings at the State House tomorrow include:

Report on establishing minimum standards of health, safety, and care of children at summer camps; Public Health; Room 480; 10:30 a.m.

Salary increases for commissioners in Department of Public Utilities; Public Service; Room 443; 10:30 a.m.

Adjustment of salaries of various state employes; Public Service; Room 443; 10:30 a.m.

Establishment of police force in Port of Boston Commission; Public Service; Room 443; 10:30 a.m.

Creation of Massachusetts Resort & Vacation Commission; House Ways and Means; Room 245; 2 p.m.

Chronicle

Major political developments in past 24 hours:

REDS

Witnesses before State Commission Investigating Subversive Activities should be forced to testify in view of U. S. Supreme Court's decision Monday, Rep. Edmond J. Donlan (D-West Roxbury) said. If state can't prosecute Reds, he said, they should not be able to plead self-incrimination.

FLUORINE

Harvard Dental School lecturer said tooth decay reduced 60 per cent. in children drinking fluorinated water.

LIE DETECTOR

Restrictions on use of lie detectors in private industry asked by Rep. Norman Weinberg (D-Brighton).

ROADS

Bill for $1 million underpass or overpass at Brookline Ave. and Riverway, Boston, approved by Committee on Metropolitan Affairs.

SYMPHONY

State Legislature honored Boston Symphony Orchestra in Senate chamber. Musical Director Charles Munch and Arthur Fiedler presented with $2,000 diamond-studded baton by recording company.

DEATH

Rep. Thomas F. Linehan (D., Roxbury) died at Beth Israel Hospital after a brief illness.

MTA

The House killed a bill requiring "fringe" communities to pay part of MTA deficit.

STRIKE

Spokesman for Boston's striking carpenters said 1,800 more in suburbs will join walk-out unless settlement is effected today. Carpenters striking for five cents an hour more than what they were offered.

VACCINE

Most school children under 15 may get second polio shot before polio season starts, according to Boston Health Commr. Dr. John H. Cauley. Increase in vaccine shipments may be sufficient to complete first shot series for children up to 15 this month.

HEART LAW

House approved bill to extend "heart law" to employees in Registry of Motor Vehicles. Law permits retirement at two-thirds pay for total or partial disability resulting from hypertension or heart disease. Disability is "presumed" to have been suffered in line of duty. Law presently applies only to police and firemen.

HOUSING

Senate passed bill authorizing up to $30 million in local bond issue for construction of low-rent housing for elderly people.

CONVENTION

U. S. Rep. John W. McCormack (D., South Boston) hopes majority of Massachusetts delegates attending Democratic National Convention will be uncommitted. He said it would be best to maintain position of "flexibility" for tactical purposes.

PLEA

Gov. Herter will hear last-minute plea for reprieve for Kenneth R. Chapin, 20, convicted slayer of baby-sitter and charge in Springfield in 1954. Chapin faces electric chair.

INSURANCE

Spokesmen for employers and insurance groups opposed proposals for state-administered cash sickness fund at State House hearing. Fund would be in competition with private plans covering workers in industry. Opposition groups said proposals would require workers to contribute part of the premium.

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

APR 4 1956

Society: Grenfell Pops Benefit on May 1, Smith Scholarship Night May 8

(Globe Photo by Charles McCormick)

SMITH ALUMNAE Mrs. Sherman Thayer and Mrs. William R. Robertson make plans for Smith Pops at alumnae coffee meeting. The May 8 Smith Night at Symphony Hall will help provide scholarships.

By MARJORIE W. SHERMAN

A favorite Boston enterprise for 71 years, the world-famous Pops concerts in Symphony Hall, also have come to stand for one of the most pleasant ways to entertain friends and at the same time benefit one of numberless good causes.

When the Pops season opens on May 1, it will mark the 14th year that the opening program has benefitted the New England Grenfell Association. There will be additional interest this year in raising funds to help with this important cause, for the New England Grenfell Association is helping build an urgently needed new cottage hospital at Main, Labrador.

Mrs. Robert M. P. Kennard, who has headed the Grenfell Pops committee so successfully before, is again chairman, with attractive "veteran" Grenfell workers Mrs. W. Lloyd Allen, Mrs. Theodore L. Badger, Mrs. Thorvald Ross, Mrs. Wyman Shaw, Mrs. Lea Luquer, Mrs. George S. Fuller, and others helping her.

They're meeting today to address the blue and white Pops invitations with their Labrador dogteam insignia that symbolizes the help that Dr. Wilfred Grenfell initiated in 1892. Today there are four Grenfell Mission hospitals, seven nursing stations, a snowmobile for the transport of ill patients, plane service, and a hospital boat.

ANOTHER GOOD POPS CAUSE will be the Smith scholarships, which Smith Night at Pops on May 8 will help provide. The Boston Smith College Club and alumnae of the Smith College School for Social Work are sponsoring the evening, and Mrs. Sherman R. Thayer of Chestnut Hill is chairman, assisted by Mrs. Richard Chute of Brookline, president of the Boston Smith Club, and Mrs. Theodore A. Greene of Chestnut Hill, who is generously giving time to serve on both the Grenfell and the Smith Pops committees. Mrs. Albert Sylvester of Cohasset is ticket chairman for Smith Pops, and the committee also include Mrs. Vcevold Strekalovsky of Dedham, Mrs. William R. Robertson of Wellesley Hills, Mrs. Robert S. Kretschmar of West Newton and Mrs. Gershen Rosenblum of Newton, who will represent the New England alumnae of the School for Social Work.

VASSAR ALUMNAE, who will have their Pops night on May 16, are meeting next Monday at Mrs. John P. Marquand's for evening coffee, and Robert Segal will be the speaker. Mrs. K. E. Compton, Mrs. Alden Foss, Mrs. Stanley Dunn, Mrs. David E. Gates, Mrs. Owen Thomas and Mrs. Thomas S. Kuhn are committee members for the meeting, one of a series of area meetings that include towns outside Boston.

THE JUNIOR LEAGUE is making an outstanding community gift this year, beginning with $8000 for the Rehabilitation Institute of the Boston Dispensary used for the purchase of a Hubbard tank and other equipment to help combat polio's crippling effects. The remainder of the record $10,000 earned by the League's Bargain Box on Newbury st. and by the Boris Goldovsky pre-Symphony lectures will go to a number of civic projects.

Five hundred dollars is being given to the Boston Symphony Orchestra to provide a free Summer concert for children; Ellis Memorial and the Eldridge Settlement House will share funds that will provide adequate lighting systems; the Epilepsy Information Center will be given funds for evening clinics for parents of epileptics, and the Mass. Eye and Ear Infirmary money for a plastic cornea instrument cabinet.

A FIRST CHILD, Kathryn Ann, was born to Mr. and Mrs. Charles A. Ferguson 3d (Naomi Harrington) of Boston on March 31 at Wyman House, Mount Auburn Hospital. She is the granddaughter of Mrs. G. W. Ferguson and of Mr. and Mrs. Cornelius J. Harrington of Cambridge. Mrs. C. A. Welsh is the child's great-grandmother.

A SON, Robert Jr., was born to Dr. and Mrs. Robert W. Clubb of Cambridge on March 24 at Richardson House. The grandparents are Mr. and Mrs. Robert O. Clubb of Raymond, Wash. and Mr. and Mrs. Percy J. Gardner of New Haven.

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,022

APR 4 1956

PEOPLE in the NEWS

Diamond-Studded Baton for Maestro

BOSTON, April 4 (UP)—Orchestra leader Arthur Fiedler has a new baton but chances are that patrons of the Boston Pops Concerts this spring won't see him wave it.

He might drop it.

Fiedler

Maestro Fiedler was presented the $2,500, diamond-encrusted gold baton during State House ceremonies commemorating the Boston Symphony Orchestra's 75th season.

Fiedler received the baton from Lawrence W. Kanaga, vice president and general manager of the Victor Record Division of the Radio Corporation of America, the firm for which the orchestra records.

The Legislature commended the orchestra, Fiedler and Charles Munch, the musical director, for giving Boston a world-wide reputation as a musical center. A resolution adopted by the lawmakers described the musicians as "ambassadors of good will to all the peoples of the world."

Famed Statesman Shows How It's Done

MONTE CARLO, April 4 (AP) — Sir Winston Churchill didn't break the bank at Monte Carlo but he left the famous gambling Casino a few hours before dawn today as a winner.

Churchill

The former British prime minister, vacationing on the French Riviera, played routlette for several hours, his usual cigar jutting from the corner of his mouth.

After cashing in a handful of chips, Sir Winston sat and talked for nearly half an hour with Aristotle Onassis, the Greek shipping millionaire who owns a controlling interest in the company that operates the Casino.

Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 8,769

APR 4 1956

Solons Praise Boston Symphony, 75 Years Old

STATE HOUSE, Boston—Leaders of the Legislature paused to pay tribute to the 75-year-old Boston Symphony Orchestra on its "diamond jubilee celebration" held in the Senate Chamber.

Senate President Richard I. Furbush, Republican, of Waltham and Wingaersheek Beach, and Speaker of the House Michael F. Skerry, Democrat, of Medford, read resolutions passed by their respective branches congratulating the orchestra on its world-wide reputation and for its contribution to the culture of the city and state.

Charles Munch, conductor of the orchestra, and Arthur Fiedler, who conducts the famed Boston Pops and the Esplanade concerts, replied for the orchestra.

Lawrence W. Kanaga, vice president of RCA-Victor Records, which has recorded the orchestra for 40 years, presented a $2500 diamond-encrusted gold baton to the Symphony.

Kanaga said a movie is being made of the orchestra which will be shown around the world.

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241
APR 4 1956

Society: Grenfell Pops Benefit on May 1, Smith Scholarship Night May 8

A LEADING CHARACTER in the Vincent Club's 65th annual show, "Going, Going, Gone," which opens tonight at New England Mutual Hall, is "Finnegan" (center) who moves to the hall for dress rehearsal, with a helping hand by Mrs. Charles F. Hovey of the Vincent show committee and Louis Josephs, who is loaning Finnegan. The big, gala show, which continues through Saturday night, will benefit the Vincent Memorial Hospital.

By MARJORIE W. SHERMAN

A favorite Boston enterprise for 71 years, the world-famous Pops concerts in Symphony Hall also have come to stand for one of the most pleasant ways to entertain friends and at the same time benefit one of numberless good causes.

When the Pops season opens on May 1, it will mark the 14th year that the opening program has benefitted the New England Grenfell Association. There will be additional interest this year in raising funds to help with this important cause, for the New England Grenfell Association is helping build an urgently needed new cottage hospital at Main, Labrador.

Mrs. Robert M. P. Kennard, who has headed the Grenfell Pops committee so successfully before, is again chairman, with attractive "veteran" Grenfell workers Mrs. W. Lloyd Allen, Mrs. Theodore L. Badger, Mrs. Thorvald Ross, Mrs. Wyman Shaw, Mrs. Lea Luquer, Mrs. George S. Fuller, and others helping her.

They're meeting today to address the blue and white Pops invitations with their Labrador dogteam insignia that symbolizes the help that Dr. Wilfred Grenfell initiated in 1892. Today there are four Grenfell Mission hospitals, seven nursing stations, a snowmobile for the transport of ill patients, plane service, and a hospital boat.

FRITZ KREISLER and his wife are among the patrons and patronesses for the Jordan Hall recital debut of the young Boston soprano, Gloria Tromara, on Friday evening.

Their interest is twofold. At the piano will be Mr. Kreisler's favorite accompanist, Carl Lamson. Furthermore it was Mr. Lamson and his wife who foresaw the potentialities of Gloria when she was a child of 12, and trained her in voice and the concert repertory from that time.

She justified their faith during a three years' residence in Mexico, where she made a name for herself not only in song recitals, but also in radio, television programs, films, and on the stage—one big success having been as an actress in the role of Desdemona in Shakespeare's "Othello," in which she spoke her lines in Spanish.

Others among patrons and patronesses are Mrs. Lewis Armistead, Miss Helen Bond, Mr. and Mrs. Lawrence Bond, Mr. and Mrs. Kenneth Bond, Mrs. John L. Bottomley, Mr. and Mrs. Percy B. Eckhart, Mrs. Henry Endicott, Charles J. Foley, Mrs. Alvan T. Fuller, Mrs. Samuel Gold, Mrs. Marion Lawrence Higgins, Mrs. Robert Hoffman, Mrs. L. Taylor Johnson, Maxim Karolik, Dr. Isabelle D. Kerr, Gerard B. Ladd, Mrs. Frederick Lesh, Stewart Mitchell, Dr. and Mrs. John T. Nasse, Mr. and Mrs. Thomas Nasse, Bishop F. S. Noli, Mrs. Mary Sampson, Mrs. Charles P. Sylvester, Mr. and Mrs. Julius Theodorowicz, Mrs. Max D. Wit.

IN BERMUDA for a week's vacation are Miss Denise Holland, Miss Harriet Reilly, Miss Joyce Russo, and Miss Elizabeth Gomperts.

AT LA COQUILLE, Palm Beach, is Mrs. C. H. Deering of North Grafton.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 30,746
APR 4 - 1956

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559
APR 4 1956

Social Chatter

By Alison Arnold

A SURE HARBINGER OF SPRING is the opening night of the Pops concerts in Symphony Hall. The date is Tuesday, May 1, and for the fourteenth year, this first concert will benefit the New England Grenfell Association. Arthur Fiedler will conduct and the concert begins at 8:30. The New England Grenfell Association, part of the Grenfell Mission in Labrador, is helping to build a new cottage hospital this summer at Nain, Labrador, to care for the Eskimos of that North Labrador region. This is quite a project because the summer season is so short and Nain is so far north that it's a problem to get materials and men there to beat the freeze-up in the fall. Chairman of Grenfell Night at the Pops is Mrs. Robert M. P. Kennard. Helping her on the committee are Mrs. W. Lloyd Allen, Mrs. Theodore L. Badger, Mrs. William R. Bullard, Mrs. George S. Fuller, Mrs. Graham Granger, Mrs. Theodore A. Greene, Mrs. Lea S. Luquer, Mrs. Eldon Macleod, Mrs. Thorvald S. Ross, Mrs. Wyman B. Shaw and Mrs. Robert G. Stone. They'll meet today at the home of Mrs. Kennard in Newton Centre to address the attractive blue and white invitations.

* * *

TULIPS AND POPS are synonymous with the lovely month of May in Boston. After the recent snowstorms it's hard to predict when the tulips will be at the height of their beauty, but it's certain that Tuesday evening, May 8, will be a gay and lively evening at Symphony Hall. It will be Smith Night, sponsored by the Boston Smith College Club and alumnae of the Smith College School for Social Work to benefit scholarships. Mrs. Sherman R. Thayer of Chestnut Hill is chairman of Smith Night, assisted by Mrs. Richard Chute, president of the Boston Smith Club, and Mrs. Theodore A. Greene of Chestnut Hill, chairman of patronesses. Mrs. Albert Sylvester of Cohasset is ticket chairman and also on the committee are Mrs. Vcevold Strekalovsky of Dedham, Mrs. William R. Robertson of Wellesley Hills, Mrs. Robert S. Kretschmar of West Newton, and Mrs. Gershen Rosenblum of Newton, representing New England alumnae of the Smith College School for Social Work.

MRS. THAYER

* * *

IT'S A COMMON COMPLAINT among members of alumnae groups that when they go to a meeting they never see anyone from their own class. So they gradually stop making the effort to go "all the way to Boston," and the graduate organization begins to lose its active membership. The Vassar Club of Boston is making an effort this spring to remedy this situation by following the example of Smith alumnae and holding meetings in its branches. These meetings are taking a variety of form and content. Vassar alumnae of the South Shore area started the ball rolling. Friday morning, March 23, by meeting for coffee at the home of Mrs. Lawrence Dana in Hingham, Mrs. Joseph W. Allen arranged the meeting and Mrs. George B. Wislocki of Milton, president of the Vassar Alumnae Association, spoke informally about recent developments at the college. On Thursday, March 29, alumnae from Needham, Dover, Natick, Framingham and scattered outlying districts gathered for tea at the home of Mrs. Finley H. Perry in Dover. The Cambridge Branch of the Boston Vassar Club will hold an evening meeting, Monday, April 9, at the home of Mrs. John P. Marquand at 8 o'clock. After a coffee hour, Robert Segal, executive director of the Jewish Community Council of Metropolitan Boston, will speak on "The Racial Situation in New England." The committee for this evening includes Mrs. Katherine E. Compton, chairman, Mrs. Alden S. Foss, Mrs. Stanley Dunn, Mrs. David E. Gates, Mrs. Owen C. Thomas and Mrs. Thomas S. Kuhn.

* * *

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MRS. ADAMS

Sun (e)
LOWELL, Mass.
Independent
Circ. 40,726
APR 4 1956

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Fiedler received the baton from Lawrence W. Kanaga, vice president of the firm for which the orchestra records.

The legislature commended the orchestra, Fiedler and Charles Munch, the musical director, for giving Boston a world-wide reputation as a musical center. A resolution adopted by the lawmakers described the musicians as "ambassadors of good will to all the peoples of the world."

Courant (m)
HARTFORD, Conn.
Republican
Circ. 94,124
APR 4 1956

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Sanroma Is Soloist

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Mozart's symphony No. 29 in A Major; Stravinsky's Capriccio for Piano and Orchestra, and Symphony No. 5, by Prokofieff.

Principal conductor of the Symphony of the Air, Mr. Bernstein has been guest conductor of the major symphony orchestras here and abroad. He has also conducted at La Scala Opera in Milan, and has made frequent appearances as piano soloist with leading orchestras. He has been very active in television, notably on the program, "Omnibus."

Born in Puerto Rico, Mr. Sanroma now makes his home in that island, and, in fact, flew from there to Boston Tuesday in order to rehearse with the orchestra for the Bushnell appearance. He gave the first performance of tonight's Stravinsky work, with the Boston Symphony in 1930.

Mr. Sanroma, who tours each season in this country and abroad as a piano virtuoso, has appeared as assisting artist with all the major symphony orchestras, notably the Boston Symphony, for which he was piano soloist under the late Serge Koussevitzky for a number of years.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081
APR 4 1956

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Record (m)
BOSTON, Mass.
Independent
Circ. 397,884
APR 4 1956

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House Speaker Michael Skerry and Senate President Richard I. Furbush made the presentations.

A $2000 diamond studded baton was presented the conductors by L. W. Kanaga, vice-president of RCA Victor records, to mark the 40 years the orchestra has recorded for RCA-Victor. Kanaga also announced that a $50,000 color movie featuring the orchestra would soon be available for national release to schools and

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241
APR 4 1956

Society: Grenfell Pops & Smith Scholarsh

A LEADING CHARACTER in the Vincent Club's 65th annual show, "Going, Going, Gone," which opens tonight at New England Mutual Hall, is "Finnegan" (center) who moves to the hall for dress rehearsal, with a helping hand by Mrs. Charles F. Hovey of the Vincent show committee and Louis Josephs, who is loaning Finnegan. The big, gala show, which continues through Saturday night, will benefit the Vincent Memorial Hospital.

By MARJORIE W. SHERMAN

A favorite Boston enterprise for 71 years, the world-famous Pops concerts in Symphony Hall also have come to stand for one of the most pleasant ways to entertain friends and at the same time benefit one of numberless good causes.

When the Pops season opens on May 1, it will mark the 14th year that the opening program has benefitted the New England Grenfell Association. There will be additional interest this year in raising funds to help with this important cause, for the New England Grenfell Association is helping build an urgently needed new cottage hospital at Main, Labrador.

Mrs. Robert M. P. Kennard, who has headed the Grenfell Pops committee so successfully before, is again chairman, with attractive "veteran" Grenfell workers Mrs. W. Lloyd Allen, Mrs. Theodore L. Badger, Mrs. Thorvald Ross, Mrs. Wyman Shaw, Mrs. Lea Luquer, Mrs. George S. Fuller, and others helping her.

They're meeting today to address the blue and white Pops invitations with their Labrador dogteam insignia that symbolizes the help that Dr. Wilfred Grenfell initiated in 1892. Today there are four Grenfell Mission hospitals, seven nursing stations, a snowmobile for the transport of ill patients, plane service, and a hospital boat.

FRITZ KREISLER and his wife

Ike Doub

Mr. Kreisler's favorite accompanist, Carl Lamson. Furthermore it was Mr. Lamson and his wife who foresaw the potentialities of Gloria when she was a child of 12, and trained her in voice and the concert repertory from that time.

She justified their faith during a three years' residence in Mexico, where she made a name for herself not only in song recitals, but also in radio, television programs, films, and on the stage —one big success having been as an actress in the role of Desdemona in Shakespeare's "Othello," in which she spoke her lines in Spanish.

Others among patrons and patronesses are Mrs. Lewis Armistead, Miss Helen Bond, Mr. and Mrs. Lawrence Bond, Mr. and Mrs. Kenneth Bond, Mrs. John L. Bottomley, Mr. and Mrs. Percy B. Eckhart, Mrs. Henry Endicott, Charles J. Foley, Mrs. Alvan T. Fuller, Mrs. Samuel Gold, Mrs. Marion Lawrence Higgins, Mrs. Robert Hoffman, Mrs. L. Taylor Johnson, Maxim Karolik, Dr. Isabelle D. Kerr, Gerard B. Ladd, Mrs. Frederick Lesh, Stewart Mitchell, Dr. and Mrs. John T. Nasse, Mr. and Mrs. Thomas Nasse, Bishop F. S. Noli.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,746
APR 4 - 1956

Senate and House Give Citations to Boston Symphony

Boston, April 3—The Senate and House of Representatives today cited the Boston Symphony Orchestra as "ambassadors of goodwill to all the peoples of the world."

The citations, commemorating the musical organization's 75th anniversary, were presented at a unique ceremony in the Senate assembly room.

At the same time, L. W. Kanaga, vice - president of RCA Victor Records, presented the symphony with a $2000 diamond-studded baton marking the 40-year association between the orchestra and the recording company.

Charles Munch, music director and conductor of the Boston Symphony Orchestra, and Arthur Fiedler, conductor of the Boston Pops Orchestra, accepted the citations and baton for the other members of the musical organization.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 180,559
APR 4 1956

Social Chatter

By Alison Arnold

A SURE HARBINGER OF SPRING is the opening night of the Pops concerts in Symphony Hall. The date is Tuesday, May 1, and for the fourteenth year, this first concert will benefit the New England Grenfell Association. Arthur Fiedler will conduct and the concert begins at 8:30. The New England Grenfell Association, part of the Grenfell Mission in Labrador, is helping to build a new cottage hospital this summer at Nain, Labrador, to care for the Eskimos of that North Labrador region. This is quite a project because the summer season is so short and Nain is so far north that it's a problem to get materials and men there to beat the freeze-up in the fall. Chairman of Grenfell Night at the Pops is Mrs. Robert M. P. Kennard. Helping her on the committee are Mrs. W. Lloyd Allen, Mrs. Theodore L. Badger, Mrs. William R. Bullard, Mrs. George S. Fuller, Mrs. Graham Granger, Mrs. Theodore A. Greene, Mrs. Lea S. Luquer, Mrs. Eldon Macleod, Mrs. Thorvald S. Ross, Mrs. Wyman B. Shaw and Mrs. Robert G. Stone. They'll meet today at the home of Mrs. Kennard in Newton Centre to address the attractive blue and white invitations.

* * *

TULIPS AND POPS are synonymous with the lovely month of May in Boston. After the recent snowstorms it's hard to predict when the tulips will be at the height of their beauty, but it's certain that Tuesday evening, May 8, will be a gay and lively evening at Symphony Hall. It will be Smith Night, sponsored by the Boston Smith College Club and alumnae of the Smith College School for Social Work to benefit scholarships. Mrs. Sherman R. Thayer of Chestnut Hill is chairman of Smith Night, assisted by Mrs. Richard Chute, president of the Boston Smith Club, and Mrs. Theodore A. Greene of Chestnut Hill, chairman of patronesses. Mrs. Albert Sylvester of Cohasset is ticket chairman and also on the committee are Mrs. Vcevold Strekalovsky of Dedham, Mrs. William R. Robertson of Wellesley Hills, Mrs. Robert S. Kretschmar of West Newton, and Mrs. Gershen Rosenblum of Newton, representing New England alumnae of the Smith College School for Social Work.

MRS. THAYER

* * *

IT'S A COMMON COMPLAINT among members of alumnae groups that when they go to a meeting they never see anyone from their own class. So they gradually stop making the effort to go "all the way to Boston," and the graduate organization begins to lose its active membership. The Vassar Club of Boston is making an effort this spring to remedy this situation by following the example of Smith alumnae and holding meetings in its branches. These meetings are taking a variety of form and content. Vassar alumnae of the South Shore area started the ball rolling. Friday morning, March 23, by meeting for coffee at the home of Mrs. Lawrence Dana in Hingham, Mrs. Joseph W. Allen arranged the meeting and Mrs. George B. Wislocki of Milton, president of the Vassar Alumnae Association, spoke informally about recent developments at the college. On Thursday, March 29, alumnae from Needham, Dover, Natick, Framingham and scattered outlying districts gathered for tea at the home of Mrs. Finley H. Perry in Dover. The Cambridge Branch of the Boston Vassar Club will hold an evening meeting, Monday, April 9, at the home of Mrs. John P. Marquand at 8 o'clock. After a coffee hour, Robert Segal, executive director of the Jewish Community Council of Metropolitan Boston, will speak on "The Racial Situation in New England." The committee for this evening includes Mrs. Katherine E. Compton, chairman, Mrs. Alden S. Foss, Mrs. Stanley Dunn, Mrs. David E. Gates, Mrs. Owen C. Thomas and Mrs. Thomas S. Kuhn.

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Republican
Circ. 94,124
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Sun (e)
LOWELL, Mass.
Independent
Circ. 40,726
APR 4 1956

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081
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Record (m)
BOSTON, Mass.
Independent
Circ. 397,884
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Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

38

APR 4 1956

(Globe Photo by Charles Dixon)

LEGISLATORS HONOR SYMPHONY—Conductor Charles Munch, right, is presented citation by State Senate President Richard I. Furbush during State House ceremony. Also participating are Michael J. Skerry, extreme left, House Speaker; Arthur Fiedler, Boston Pops conductor, second left, and Lawrence W. Kanaga, second right, vice president of RCA-Victor records.

Senate, House Honor Symphony

By CYRUS DURGIN

The Commonwealth of Massachusetts yesterday honored the Boston Symphony Orchestra upon its 75th Anniversary, by presenting to conductors Charles Munch and Arthur Fiedler congratulatory resolutions adopted by the State Senate and House of Representatives.

These citations were read in the Senate chamber, during a recess of the Senate, by Richard I. Furbush, president of the Senate, and Michael J. Skerry, Speaker of the House. During the ceremony Mr. Munch, music director of the Boston Symphony, and Mr. Fiedler, conductor of the Boston Pops, sat upon the rostrum. As each citation was completed, the Senators rose and applauded the recipient.

This was a rare honor, and perhaps unprecedented in this country. Records of 48 capitolds would have to be searched to ascertain whether any such formal legislative tribute ever before had been paid to a musical organization.

Excerpts From Resolutions

"Both the Boston Symphony and the Boston Pops Orchestra," read the Senate resolution, "have been outstanding representatives of the Commonwealth of Massachusetts. Their musical achievements have enriched the lives of the people throughout the world and have brought greater respect and appreciation for the cultural reputation of the people of Massachusetts."

"Wherever good music is known and appreciated," read in part the resolution adopted by the House, "the Boston Symphony Orchestra enjoys an unparalleled reputation for its outstanding interpretation of the world's great compositions"; the resolution also referred to the great contributions made to "the cultural prestige of the Commonwealth of Massachusetts. Through concert hall appearances and RCA-Victor recordings the Boston Symphony Orchestra and conductors Charles Munch and Arthur Fiedler have acquired an enviable reputation as ambassadors of good will to all the peoples of the world."

Pres. Furbush further introduced L. W. Kanaga, vice-president of RCA-Victor Records, who presented the Orchestra—and Messrs. Munch and Fiedler as its representatives—a $2000 baton designed by the French jeweler Van Cleef and Arpels. The baton, about the size of the ones used by the two conductors, is a handsome momento with a shaft of ivory and a handle of gold studded with small diamonds.

Color Movie, Too

Mr. Kanaga informed the Senate and Speaker Skerry that RCA-Victor is making a $50,000 motion picture in color, featuring the Boston Symphony, and showing how records are made. The film is intended for school students and other groups. Gift of the baton and making of the picture commemorates the 40 years association between the Boston Symphony and RCA-Victor.

Mr. Munch and Mr. Fiedler smilingly expressed their thanks in short and nicely-turned speeches.

Pres. Furbush also called for bows from executives present of the two organizations, each of whom was greeted by applause as the members of the Senate stood at their desks. They were Alan Steinert, president of The Eastern Company; Henry B. Cabot, president of the Boston Symphony's board of trustees; Thomas D. Perry Jr., manager of the Orchestra; Raymond W. Saxton, northeastern regional manager of RCA-Victor, and Alan Kayes, RCA-Victor director of artists and repertory.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

APR

Richard Furbush, president of the State Senate, presented citations in honor of the Boston Symphony Orchestra's 75th anniversary to Charles Munch, conductor of the Boston Symphony, and Arthur Fiedler, conductor of the Boston Pops, at the State House yesterday.

Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 3,056

APR 4 - 1956

Herter To Run Office From Sick Bed Today

Governor Has Been Absent from State House for a Week with Attack of Grippe—Not "Seriously Ill"

BOSTON, April 3 (AP) — Gov. Herter is going to run his office from his sick bed at least another day, his office disclosed tonight.

The Governor has been absent from the State House for a week with an attack of grippe. He is staying in his Beacon street apartment, only a couple of blocks from the State House.

The Governor's illness— and two remarks about it by Lt. Gov. Sumner G. Whittier (R) who wants to be Herter's successor next year, forced the Governor's office to issue a bulletin on the Governor's condition today.

Whittier started out with a side remark in a speech last night in which he said the Governor's absence from his desk "helps him to avoid some of the things that have been going on."

By way of fuller explanation, Whittier today told newsmen the reference was made "lightly" in connection with something he said about the feud he has had with GOP State Chairman Elmer Nelson.

Whittier said he did not mean to imply that the governor's illness wasn't real. The Governor is "very truly sick" and "quite ill," Whittier explained.

That brought the announcement from the Governor's press office saying the Governor "is not seriously ill" but is working at home because of the grippe.

Housing For Elderly

The Senate today passed a bill authorizing up to 30 million dollars in local bond issues for construc-

(Continued on Page Twenty-Two)

Files Testimony

The Massachusetts Commission on Communism today filed a transcript of testimony it received Jan. 19 on Communist party activities from Herbert Philbrick, one-time FBI undercover agent within the party.

The commission heard Philbrick in executive session and then in public hearing. The testimony the commission filed with the House clerk today was that of the public session.

The commission reported it is holding the transcript of the executive session testimony because it includes mention of names of persons who have not yet been called before the commission.

The transcript was filed as the eighth interim report of the commission.

Seek Pay Boosts

A thousand state employes—some from as far as Pittsfield—packed a Gardner auditorium legislative hearing tonight to back pay boosts for 34,000 Massachusetts civil servants.

Spokesman for the group urged the legislative committee on public service to consider favorably two types of pay raises—a $480 annual flat increase and a ten percent cost of living boost.

The $480 hike, proposed by the state, county and municipal employes union, would cast the state an additional $16,800,000 annually, committee members said.

The cost of living increase, supported by union would cost more than eight million, they said.

The committee, headed by Sen. John Adams (R-Andover) heard witnesses on a total of 26 salary bills throughout the day and eve-

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

APR 6 1956

Brahms Gem Revived

Brahm's Double Concerto in A Minor for Violin, Cello and Orchestra, unperformed at Boston Symphony Orchestra concerts since the Brahms Festival terminating the 1932-23 season, will be revived at the orchestra's next Friday afternoon-Saturday evening concerts, April 13 and 14.

The soloists will be Zino Francescatti, violin, Samuel Mayes, cello. Charles Munch will conduct the concerts.

They will begin with Tchaikovskys' Orchestra Fantasia, "Francesca da Rimini," and will include the Violin Concerto No. 2 in G Minor by Prokofieff with Mr. Francescatti as soloist.

Leonard Bernstein concludes his 10-day engagement as guest conductor with the Sunday afternoon and Tuesday night concerts in Symphony Hall. The program for both concerts will be the same: Mozart's Symphony in A Major, K. 201; the Fourteen Variations for Orchestra by Robert Moevs; Stravinsky's "Capriccio" for Piano and Orchestra with Jesus Maria Sanroma as soloist, and the Fifth Symphony by Prokofieff.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

APR 4 1956

ORCHESTRA CITED — As the State Senate and House of Representatives cited the Boston Symphony Orchestra as "Ambassadors of Goodwill to all the peoples of the world," Charles Munch, right, conductor, was presented a $2000 diamond-studded baton by L. W. Kanaga, second right, vice president of RCA Victor Records. Others, left to right Speaker of the House Michael J. Skerry, Boston Pops Orchestra Conductor Arthur Fiedler, who also accepted citations and Senator Richard Furbush, Senate President.

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

APR 4 1956

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

APR

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Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

APR 4 1956

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...r Office ...ick Bed Today

(Continued from Page One)

tion of low cost housing for elderly persons.

The bill was reduced from an original call for 60 million after Sen. Ralph C. Maher (R-Orange), chairman of the Senate Ways and Means committee, reported the State Housing Board said it could not handle the larger sum.

Honor Boston Symphony

The Senate suspended its session today for long enough to pay tribute to the 75th anniversary of the Boston Symphony Orchestra.

Conductor Charles Munch of the symphony, and Conductor Arthur Fiedler of the Boston Pops Orchestra were present to receive House and Senate resolutions on the anniversary.

They also were presented a diamond studded baton from L. W. Kanaga, vice president of RCA Victor Records, a gift to the two orchestras.

The legislative resolutions cited the orchestras for their contribution to the culture prestige of the state.

Files Testimony

The Massachusetts Commission on Communism today filed a transcript of testimony it received Jan. 19 on Communist party activities from Herbert Philbrick, one-time FBI undercover agent within the party.

The commission heard Philbrick in executive session and then in public hearing. The testimony the commission filed with the House clerk today was that of the public session.

The commission reported it is holding the transcript of the executive session testimony because it includes mention of names of persons who have not yet been called before the commission.

The transcript was filed as the eighth interim report of the commission.

Seek Pay Boosts

A thousand state employes—some from as far as Pittsfield—packed a Gardner auditorium legislative hearing tonight to back pay boosts for 34,000 Massachusetts civil servants.

Spokesman for the group urged the legislative committee on public service to consider favorably two types of pay raises—a $480 annual flat increase and a ten percent cost of living boost.

The $480 hike, proposed by the state, county and municipal employes union, would cast the state an additional $16,800,000 annually, committee members said.

The cost of living increase, supported by union would cost more than eight million, they said.

The committee, headed by Sen. John Adams (R-Andover) heard witnesses on a total of 26 salary bills throughout the day and evening. No one opposed the bills.

Last year Gov. Herter vetoed a $360 across the board raise. He said that flat increases only distort the state's wage classifications.

The last increases received by state employes was in Oct. 1951.

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

APR 6 1956

Brahms Gem Revived

Brahm's Double Concerto in A Minor for Violin, Cello and Orchestra, unperformed at Boston Symphony Orchestra concerts since the Brahms Festival terminating the 1932-23 season, will be revived at the orchestra's next Friday afternoon-Saturday evening concerts, April 13 and 14.

The soloists will be Zino Francescatti, violin, Samuel Mayes, cello. Charles Munch will conduct the concerts.

They will begin with Tchaikovskys' Orchestra Fantasia, "Francesca da Rimini," and will include the Violin Concerto No. 2 in G Minor by Prokofieff with Mr. Francescatti as soloist.

Leonard Bernstein concludes his 10-day engagement as guest conductor with the Sunday afternoon and Tuesday night concerts in Symphony Hall. The program for both concerts will be the same: Mozart's Symphony in A Major, K. 201; the Fourteen Variations for Orchestra by Robert Moevs; Stravinsky's "Capriccio" for Piano and Orchestra with Jesus Maria Sanroma as soloist, and the Fifth Symphony by Prokofieff.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

APR 4 1956

DIAMOND-STUDDED BATON worth $2,000 was presented to Charles Munch (right), director of the Boston Symphony Orchestra, as the Legislature honored the orchestra's 75th anniversary at the State House yesterday, Others, left to right, are House Speaker Michael J. Skerry, Arthur Fiedler, conductor of the Pops; Senate President Richard I. Furbush and Lawrence W. Kanaga, vice-president of R. C. A. Victor, who presented the baton.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

APR 5 1956

Phelan

A DIAMOND BATON on the 75th anniversary of the Boston Symphony Orchestra was presented to BSO Conductor Charles Munch, left, and Boston Pops Conductor Arthur Fiedler, second right, at the State House this week where the Legislature passed resolutions citing the BSO as an "ambassador of good will to all peoples of the world." The baton, an ivory piece studded with diamonds, was designed by Van Cleef & Arpels and was presented by the RCA Corp., which does all the BSO recording. Attending the presentation were Sen. Silvio O. Conte of Pittsfield, second from left, and Senate President Richard I. Furbush of Waltham, right.

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 145,400

APR 4 1956

He'll Prize It, but Won't Wave It

Boston — (UP) — Orchestra leader Arthur Fiedler has a new baton but chances are that patrons of the Boston Pops concerts this spring won't see him wave it.

He might drop it.

Maestro Fiedler was presented a $2,500, diamond-encrusted, gold baton yesterday during State House ceremonies commemorating the Boston Symphony Orchestra's 75th season.

Journal-Courier (m)
NEW HAVEN, Conn.
Independent
Circ. 22,107

APR 4 1956

TRIBUTE TO ORCHESTRA

BOSTON, April 3 (AP)—The Massachusetts Senate suspended its session today for long enough to pay tribute to the 75th anniversary of the Boston Symphony Orchestra.

Conductor Charles Munch of the symphony, and conductor Arthur Fiedler of the Boston Pops Orchestra were present to receive House and Senate resolutions on the anniversary.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

APR 5 1956

Bernstein Returning as Guest

Music for Weekend Concerts And Future Plans Discussed

By Harold Rogers

This week Leonard Bernstein returns to Boston—after a four-year absence—to conduct the Boston Symphony Orchestra. He was a frequent guest on the Symphony Hall podium during Serge Koussevitzky's last years as conductor. He considers his program for the forthcoming concerts something of "a sentimental tribute" to Dr. Koussevitzky, his mentor and friend.

"Koussevitzy is closely associated with each of the pieces I have chosen," he said in an interview earlier this week. "We open with Mozart's little Symphony in A major, No. 29, one of Koussevitzy's favorites which I heard him conduct many times.

"Then we will play the first Boston performances of a new work by Robert Moevs—Variations for Orchestra. This young composer, now living and teaching in Boston, first played me portions of this work when he was composing it while studying in Rome. It was commissioned by the Koussevitzy Foundation."

"The Stravinsky Capriccio for Piano and Orchestra," he continued, "is a work that Koussevitzky introduced to the United States and played here many, many times. In fact, Jesús María Sanromá appeared as the soloist 27 times. He'll be playing it another five times in Symphony Hall during the next few days.

"And the Prokofiev Fifth Symphony—well, Koussevitzky also gave the American premiere and often played it afterward. It is unquestionably Prokofiev's masterpiece, one of the great symphonies of our time."

* * *

Mr. Bernstein has been having a busy week. He discovered, to his dismay, that the program he chose required more rehearsing than he anticipated. Then he was asked by Charles Munch to conduct the orchestra's concert last night in Hartford—the one postponed when a snowstorm prevented the men from getting to Connecticut. Tonight he will conduct the open rehearsal in Symphony Hall, beginning at 7:30. Tickets for this rehearsal are on sale at the box office. And then he will conduct the regular concerts on Friday afternoon, Saturday night, Sunday afternoon, and Tuesday night.

What are his plans for the future?

His schedule is too carefully planned for comfort, he said. From May 1 until Christmas he will devote his entire time to the musical version of Voltaire's "Candide" that he is preparing with Lillian Hellman. Miss Hellman is making the adaptation. Tyrone Guthrie will be the director. A young poet, Richard Wilbur, will fashion the lyrics. Mr. Bernstein, Miss Hellman, and Mr. Guthrie expect to retire to Martha's Vineyard until the job is done.

* * *

Then Mr. Bernstein will have a month of conducting appearances with the New York Philharmonic-Symphony, beginning with Christmas week. He will conduct a complete performance of Handel's "Messiah" and will record it. A male alto will be employed in keeping with the style of performance that prevailed in Handel's day.

When this stint is over Mr. Bernstein will complete the production plans for another musical, as yet untitled, that he is working on now.

"This is something of a telling of the Romeo and Juliet legend against a background of teen-age gangs in New York City," he said. "Arthur Laurents is preparing the book, Jerome Robbins will direct, and Steve Sondheim will collaborate with me on the lyrics.

"As a matter of fact, there is no precedent for either of the musicals I'm working on. 'Candide' will be something of an opéra comique. The Romeo story will be something of a tragic musical comedy, whatever that may mean. 'Candide' is slated for production in the fall. The other one will be ready in the spring.

"Meanwhile," he sighed in resignation, "I have accepted a commission for a large symphonic work for the 75th anniversary of the Boston Symphony. I've been granted an extension on the time until next season, since I couldn't possibly get to it this year. But now I'm beginning to worry about finding enough time to complete it by next season!"

ATLANTA, GA.
WORLD
Circ. D. 28,600

APR 5 1956

Betty Allen, Famous Singer, To Appear At Clark April 8

Atlanta music lovers who heard the Boston Symphony Orchestra's 75th Anniversary program Monday night over Radio Station WSB have some indication of what they might expect when Betty Allen, sensational young American mezzo-soprano appears at Clark College Sunday evening, April 8 at 7:45.

Miss Allen was Boston Symphony director Charles Munch's choice for contralto soloist in Bach's Passion According to Saint John" which was the orchestra's featured work for the Anniversary program.

This is the third time Miss Allen has appeared with Mr. Munch's symphony since he brought her to the forefront several years ago in Boston's Symphony Hall.

During the past two seasons a career of international scope has been carved out by this talented young artist. Her crowded 1956 concert schedule includes many repetitions for major successes scored on three continuents last season; and the 40 concerts she performed in France alone this season included appearances at St. Malo, Cognac, Brest, Rouen, Toulouse and Bordeaux. Since returning to the United States she has appeared with the Hartford Symphony under Fritz Maler, making her second engagement under his baton.

As American artist in the fourth annual interchange of artists program with the Jeunesses Musicales abroad, Miss Allen performed throughout North Africa, appearing in Algiers, Tunis, Bizerte, Bone, Constantine, and a host of other cities .In Tunis she "triumphed easily" in a recital which proved one of the best events of the season, and in Algeris she was acclaimed "an exceptional singer ..... the ideal interpreter of the great classic lieder."

Swift on the heels of her North African successes, Betty Allen scored in an orchestral performance of Honegger's "La Danse des Morts" at the Salle Gaveau in Paris and then went on to Italy to inaugurate an artist exchange program with the Gioventu Musicale there by performing a tour of North Italian cities including Livorno, Lucca, Bolong, Brescia, Florence and culminating in a performace at the Teatro Lirico in Milan.

Miss Allen's concert will be one of the highlights of the All Star Concert year, according to Dr. J. deKoven Killingsworth, and the Series' concluding event.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 94,124
40
APR 5 1956

Bernstein Is Conductor At Bushnell

The Boston Symphony Orches tra, with Leonard Bernstein a conductor and Jesus Maria San roma as soloist, concluded th Bushnell Memorial Series Wed nesday night. The program:

Symphony No. 29 ..... Mozar
Capriccio for Piano and Orchestra ..... Stravinsky
Mr. Sanroma, piano
Fifth Symphony ..... Prokofie

Go, Man, Go! And they went Leonard Bernstein and the Bos ton Symphony Orchestra, righ through Mozart, Stravinsky an Prokofiev without stopping fo the lights.

We had not heard Mr. Bern stein here in some time, bu during the interval he has no changed much. He still is maker of flamboyant musi sometimes to the composer' advantage, sometimes not. H has an all-out orchestral ea until it often seems that soun big sound and lots of it, rathe than meaning and feeling, is hi inspiration and his goal. H still has a tendency to forc the rhythmic side of a wor more than the melodic, possibl because he has given so muc attention to modern compos tion where the beat is prom nent. And he still can work hin self into a frenzy of excit ment on the podium, often mo than communicates to the o chestra.

Mr. Sanroma's Triumph

All this worked out to be Stravinsky Capriccio, whic advantage last night in th might well be subtitled "A Of Anxiety For Piano And O chestra." Or at least for orche tra. It is seldom one sees th Boston players audibly coun ing to keep up with the intr cate rhythmic patterns and th endless time-changes that Stra vinsky can pose. They counte like mad in the Capriccio.

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—T. H. P.

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
APR 6 1956

BALTIMORE, MD.
NEWS POST
APR 6 1956

Symphonies To Appear In Capital

One of the most interesting and stimulating announcements to fall into our hands in many a long day issues from Washington and tells of an orchestral collaboration to be carried on in the capital.

Carson Frailey, president of the National Symphony Association, has made known that the Philadelphia Orchestra and Boston Symphony will appear next season in Constitution Hall as a part of the National Symphony's series.

Under Howard Mitchell, the National will present 15 pairs of concerts, with identical programs.

INCLUDED in this series, the Philadelphia will give two pairs of concerts, under Eugene Ormandy. They will also be heard in two separate additional concerts, for which special rates will be available to season subscribers.

Charles Munan will lead the famous Boston Symphony in two Thursday evening concerts, one to be credited to the National's own Tuesday evening series, and the other to the Wednesday concerts as the men from Boston are not available on Tuesdays or Wednesdays.

A little bird has hinted that we MAY see them once more at the Lyric next season, and here's hoping that they still cling to their old-time habit of being seated on platforms, in tiers, to the advantage of the observers and the listeners.

This news gives the impression of a large step in the right direction.

The National, which ended its season out of debt, will play at Carnegie Hall on Sunday.

H. A. F. P.

Union Leader (m) & (e)
MANCHESTER, N. H.
Independent
Circ. 45,622
APR 7 1956

Boston Pops Orchestra Tickets Are Available

Mail order blanks for tickets to the annual concert of the Boston Pops orchestra at Manchester State Armory Friday, April 13, at 8:15 p. m. are available in a number of places throughout the state.

They may be had in Concord, Portsmouth, Rochester, Nashua Milford, Laconia, Exeter and Sunapee.

The orchestra, under the direction of Arthur Fiedler, has appeared in a conert in Manchester for the past four years. They are being presented by the Junior Associates of the Elliot Hospital.

For 26 years, the Boston Pops orchestra, which was founded by Mr. Fiedler, has brought delight to music lovers. Under his expert guidance they have played the classics and latest popular hits with equal facility.

Tickets for this concert are available also from Mrs. Donald Clough, 20 Webster street, Manchester, and will be available as well at the Armory on Canal street the day and evening of the performance.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 118,081
APR 5 1956

Leonard Bernstein Conducts Boston

By GEORGE W. STOWE

The vagaries of a severe winter played hob with the schedule of the visiting orchestras this season but everyone could rejoice in the glorious finale to the series played by the Boston Symphony last night at the Bushnell.

* * *

AS A CONSEQUENCE of flood and blizzard the New York Philharmonic and the Boston Symphony were both forced to cancel concerts here. Yet deferred pleasures are better than none, particularly when these two distinguished orchestras offered the most interesting program of the season, and, from all reports, outdid themselves in virtuosity and interpretative dedication.

Last night Charles Munch was unable to be here for the concert and there was not only a substitute conductor, Leonard Bernstein, but an entirely different program from what had been advertised, a program which was strongly oriented toward the moderns.

Knowing Mr. Bernstein's predilection and persuasion is with the moderns, we were pleasurably surprised by his articulate and graceful manner with Mozart's Symphony No. 29 (K. 201) last night. In the catalogue of the composer's works in this form, this is an early effort, written when he was 18, yet it is not without charm and elegance. And these were precisely the qualities that Bernstein stressed in his interpretation.

In the nature of a nostalgic reunion was the appearance of Jesus Maria Sanroma as soloist in Stravinsky's ironic and witty "Capriccio for Piano and Orchestra." Mr. Sanroma introduced this work to America and he is understandably at home in its idiom. His percussive style and brilliant staccati are ideal attributes for music of this type and his superb rhythmic sense made the jazzy finale come alive in this performance.

There is no denying the popularity of Prokofief's "Classical" Symphony, yet each performance of his Fifth Symphony brings us closer to the realization that this is his most distinctive contribution in the tesque, and the merely acidulous of the mock-heroic, the grotesque, and the merely acidulous and it has a solid core of lyricism that touches the heart.

* * *

WRITTEN during World War II when the composer's homeland was under siege, it speaks about "the spirit of man" (to quote Prokofief himself) and it depicts a struggle and an ultimate fulfillment of destiny. It is music that Mr. Bernstein understands and can communicate to an audience.

We have not heard a more eloquent and moving performance of this symphony than the one given by the Boston Symphony last night. It was supercharged with a degree of intensity that left us emotionally spent when it was all over. And that is the highest tribute.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
APR 6 1956

Symphony Plans Extra Concerts

By TUCKER KEISER

In a characteristically Yankee spirit of do-it-yourself, the Boston Symphony Orchestra is planning extra concerts to help finance its five-week tour of Europe at the end of the Tanglewood season in August.

The first of these concerts is slated for Sunday evening, April 29, when Charles Munch will lead the orchestra in a program consisting of Beethoven's Seventh Symphony and Tchaikovsky's "Pathetique."

Not only will this raise money for the tour but it will give some Boston music lovers an opportunity to hear the Boston Symphony "live."

Ike Contributes

Despite the fact that the orchestra gives four series of concerts locally, there are many non-subscribers who cannot hear it because the seats are sold out even before the season begins in the fall.

Though the cost of the tour will be about $300,000, just $25,000 is still necessary. Over $275,000 is already in sight.

One of the most generous contributors has been President Eisenhower through the President's Fund for International Affairs to assist Americans performing abroad. Other large contributions are R. C. A.-Victor and the Baldwin Piano Company.

The Boston Symphony is scheduled for five programs in the Edinburgh Festival. The tour is planned to include about 25 cities and to cover more than 4000 miles.

Will Appear in Cork

The orchestra will appear in Cork and Dublin on the way to Edinburgh, and after the Festival will visit Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England and possibly Italy.

"We do not feel it is right to ask the Friends of the Orchestra, who support the orchestra generously each year, to finance this trip. We are going to do it ourselves," said T. D. Perry, Jr., manager.

News (e)
SOUTHBRIDGE, Mass.
Independent
Circ. 4,688
APR 9 1956

Three Recordings Over 50 Years Become Unit

BOSTON— (UP) —A recording commemorating the 75th anniversary season of the Boston Symphony Orchestra features the group playing the same piece under the batons of three conductors.

Three recordings of Berlioz' "Hungarian March" made over a period of nearly half a century were dubbed together electronically to sound as one continuous performance.

Karl Muck who became conductor in 1906, starts the march. The late Serge Koussevitzky "takes over" in the middle section and Charles Munch, the present director, concludes the piece.

KANSAS CITY MO.
TIMES
APR 7 1956

FINE 1956-'57 SEUFERT SERIES.

Among 14 Attractions Are Rubinstein and the Iturbis.

The first announcement by Mrs. Ruth Seufert of her Celebrity series attractions for the 1956-57 season was contained in the programs for the Mozarteum orchestra concert last night.

There are 14 musical events on the present list, including George London, baritone; Michael Rabin, violinist; Artur Rubinstein, pianist; Blanche Thebom, mezzo-soprano, as soloists, and the duo-pianists, Jose and Amparo Iturbi.

Two fine orchestras will be heard—the Philadelphia orchestra with Eugene Ormandy conducting, and the Boston "Pops," with Arthur Fiedler on the podium.

Two ballet troupes are listed, the Ballet Russe de Monte Carlo and the Chicago Opera Ballet.

There are two opera evenings, with Mozart's "Don Giovanni" sung in English by a notable cast (Phyllis Curtin, Barbara Gibson, Helen George, David Lloyd, Mac Morgan and others), and the new N. B. C. Opera on tour, with Puccini's "Madame Butterfly" sung in English.

Other features include the Festival instrumental quartet—Victor Babin, pianist; Szyman Goldberg, violinist; William Primrose, violist, and Nikolai Graudan, cellist. The National Swedish chorus, a company of 75, will sing. There will be "An Evening with Johann Strauss," with a company of 25 including Marlys Watters, Kansas City and New York soprano; Beverly Sills, soprano; John Drury, tenor, and Ted Scott, baritone, as soloists.

A nonmusical event will be "The Best of Steinbeck," a dramatic production starring Constance Bennett, Todd Andrews, Frank McHugh and Robert Strauss.

MUSICAL AMERICA
NEW YORK, N. Y.
APR 1956

Munch Introduces Villa-Lobos Symphony

Boston Symphony, Charles Munch, conductor. Carnegie Hall, March 21:

"Romeo and Juliet", Overture-Fantasy ..... Tchaikovsky
Symphony No. 11 ..... Villa-Lobos
(First New York performance)
Symphony No. 7 ..... Beethoven

Heitor Villa-Lobos' Symphony No. 11 received its first New York performance at the Boston Symphony's last Wednesday concert of the current season. Under Mr. Munch's masterly direction, the virtuosity and precision of the orchestra were exploited to the fullest in the new symphony. Indeed, the work was expressly written for the orchestra's 75th anniversary, and jointly commissioned by the Boston Symphony and the Koussevitzky Music Foundation.

This symphony is in traditional form, although the Scherzo sounded as if it were in duple rather than in the customary triple meter. Villa-Lobos knows how to score brilliantly and is a most luxuriant colorist. Nonetheless, one noted the scarcity of striking thematic material in the work. Rather there is an excessive use of rhythmic patterns, especially in the opening movement, which abounds in restless triplet figurations for the strings, and also shows the composer's fondness for the jarring sound of minor seconds. A nervous and intense work, with hardly a serene moment, this symphony sounded unconvincing for the most part, despite its brilliant surface display.

The performance of Tchaikovsky's "Romeo and Juliet" can only be described as utter perfection. Mr. Munch seemed to have a direct-wire connection with each player in the orchestra (especially the woodwinds), so precise was the split-second response. Beethoven's Seventh had a cool, although well-paced, performance, with the exception of the rather slow tempo of the trio of the Scherzo.

—G. F.

Extra Concert to Aid European Symphony Tour

The Boston Symphony Orchestra will give an extra concert at Symphony Hall, Sunday evening, April 29, at 8:30, to help raise money for its tour to Europe next Summer. Charles Munch will conduct the Seventh Symphony of Beethoven and the Sixth, or "Pathetique," Symphony by Tchaikovsky.

Season subscribers are offered the seats of their choice before the public sale of tickets, which will begin at Symphony Hall box office April 16. This extra concert will close the 75th Anniversary season of the Orchestra.

The European tour of about 5½ weeks will cost about $310,000. The orchestra's approximate earnings from the concerts it will give will be approximately $105,000. Thus far, of the additional funds needed, $170,000 has been raised, which includes a grant from the International Exchange Program of the President's Fund for International Affairs, and contributions from private business firms.

Iraq has nationalized the British-Belgian-owned Baghdad Light and Power Company.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 94,124

APR 5 1956

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Morning Globe
BOSTON, Mass.
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APR 6 1956

BALTIMORE, MD.
NEWS POST

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The vagaries of a severe winter played hob with the schedule of the visiting orchestras this season but everyone could rejoice in the glorious finale to the series played by the Boston Symphony last night at the Bushnell.

* * *

AS A CONSEQUENCE of flood and blizzard the New York Philharmonic and the Boston Symphony were both forced to cancel concerts here. Yet deferred pleasures are better than none, particularly when these two distinguished orchestras offered the most interesting program of the season, and, from all reports, outdid themselves in virtuosity and interpretative dedication.

Last night Charles Munch was unable to be here for the concert and there was not only a substitute conductor, Leonard Bernstein, but an entirely different program from what had been advertised, a program which was strongly oriented toward the moderns.

Knowing Mr. Bernstein's predilection and persuasion is with the moderns, we were pleasurably surprised by his articulate and graceful manner with Mozart's Symphony No. 29 (K. 201) last night. In the catalogue of the composer's works in this form, this is an early effort, written when he was 18, yet it is not without charm and elegance. And these were precisely the qualities that Bernstein stressed in his interpretation.

In the nature of a nostalgic reunion was the appearance of Jesus Maria Sanroma as soloist in Stravinsky's ironic and witty "Capriccio for Piano and Orchestra." Mr. Sanroma introduced this work to America and he is understandably at home in its idiom. His percussive style and brilliant staccati are ideal attributes for music of this type and his superb rhythmic sense made the jazzy finale come alive in this performance.

There is no denying the popularity of Prokofief's "Classical" Symphony, yet each performance of his Fifth Symphony brings us closer to the realization that this is his most distinctive contribution in the tesque, and the merely acidulous of the mock-heroic, the grotesque, and the merely acidulous and it has a solid core of lyricism that touches the heart.

* * *

WRITTEN during World War II when the composer's homeland was under siege, it speaks about "the spirit of man" (to quote Prokofief himself) and it depicts a struggle and an ultimate fulfillment of destiny. It is music that Mr. Bernstein understands and can communicate to an audience.

We have not heard a more eloquent and moving performance of this symphony than the one given by the Boston Symphony last night. It was supercharged with a degree of intensity that left us emotionally spent when it was all over. And that is the highest tribute.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

APR 6 1956

Symphony Plans Extra Concerts

By TUCKER KEISER

In a characteristically Yankee spirit of do-it-yourself, the Boston Symphony Orchestra is planning extra concerts to help finance its five-week tour of Europe at the end of the Tanglewood season in August.

The first of these concerts is slated for Sunday evening, April 29, when Charles Munch will lead the orchestra in a program consisting of Beethoven's Seventh Symphony and Tchaikovsky's "Pathetique."

Not only will this raise money for the tour but it will give some Boston music lovers an oppertunity to hear the Boston Symphony "live."

Its Contributors

Despite the fact that the orchestra gives four series of concerts locally, there are many non-subscribers who cannot hear it because the seats are sold out even before the season begins in the fall.

Though the cost of the tour will be about $300,000, just $25,000 is still necessary. Over $275,000 is already in sight.

One of the most generous contributors has been President Eisenhower through the President's Fund for International Affairs to assist Americans performing abroad. Other large contributions are R. C. A. Victor and the Baldwin Piano Company.

The Boston Symphony is scheduled for five programs in the Edinburgh Festival. The tour is planned to include about 25 cities and to cover more than 4000 miles.

Will Appear in Cork

The orchestra will appear in Cork and Dublin on the way to Edinburgh, and after the Festival will visit Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England and possibly Italy.

"We do not feel it is right to ask the Friends of the Orchestra, who support the orchestra generously each year, to finance this trip. We are going to do it ourselves," said T. D. Perry, Jr., manager.

News (e)
SOUTHBRIDGE, Mass.
Independent
Circ. 4,688

APR 9 1956

Three Recordings Over 50 Years Become Unit

BOSTON— (UP) —A recording commemorating the 75th anniversary season of the Boston Symphony Orchestra features the group playing the same piece under the batons of three conductors.

Three recordings of Berlioz' "Hungarian March" made over a period of nearly half a century were dubbed together electronically to sound as one continuous performance.

Karl Muck who became conductor in 1906, starts the march. The late Serge Koussevitsky "takes over" in the middle section and Charles Munch, the present director, concludes the piece.

KANSAS CITY MO.
TIMES

APR 7 1956

FINE 1956-'57 SEUFERT SERIES.

Among 14 Attractions Are Rubinstein and the Iturbis.

The first announcement by Mrs. Ruth Seufert of her Celebrity series attractions for the 1956-57 season was contained in the programs for the Mozarteum orchestra concert last night.

There are 14 musical events on the present list, including George London, baritone; Michael Rabin, violinist; Artur Rubinstein, pianist; Blanche Thebom, mezzo-soprano, as soloists, and the duo-pianists, Jose and Amparo Iturbi.

Two fine orchestras will be heard—the Philadelphia orchestra with Eugene Ormandy conducting, and the Boston "Pops," with Arthur Fiedler on the podium.

Two ballet troupes are listed, the Ballet Russe de Monte Carlo and the Chicago Opera Ballet.

There are two opera evenings, with Mozart's "Don Giovanni" sung in English by a notable cast (Phyllis Curtin, Barbara Gibson, Helen George, David Lloyd, Mac Morgan and others), and the new N. B. C. Opera on tour, with Puccini's "Madame Butterfly" sung in English.

Other features include the Festival instrumental quartet—Victor Babin, pianist; Szyman Goldberg, violinist; William Primrose, violist, and Nikolai Graudan, cellist. The National Swedish chorus, a company of 75, will sing. There will be "An Evening with Johann Strauss," with a company of 25 including Marlys Watters, Kansas City and New York soprano; Beverly Sills, soprano; John Drury, tenor, and Ted Scott, baritone, as soloists.

A nonmusical event will be "The Best of Steinbeck," a dramatic production starring Constance Bennett, Todd Andrews, Frank McHugh and Robert Strauss.

[redacted]

Munch Introduces Villa-Lobos Symphony

Boston Symphony, Charles Munch, conductor. Carnegie Hall, March 21:

"Romeo and Juliet", Overture-Fantasy ..... Tchaikovsky
Symphony No. 11 ..... Villa-Lobos
(First New York performance)
Symphony No. 7 ..... Beethoven

Heitor Villa-Lobos' Symphony No. 11 received its first New York performance at the Boston Symphony's last Wednesday concert of the current season. Under Mr. Munch's masterly direction, the virtuosity and precision of the orchestra were exploited to the fullest in the new symphony. Indeed, the work was expressly written for the orchestra's 75th anniversary, and jointly commissioned by the Boston Symphony and the Koussevitzky Music Foundation.

This symphony is in traditional form, although the Scherzo sounded as if it were in duple rather than in the customary triple meter. Villa-Lobos knows how to score brilliantly and is a most luxuriant colorist. Nonetheless, one noted the scarcity of striking thematic material in the work. Rather there is an excessive use of rhythmic patterns, especially in the opening movement, which abounds in restless triplet figurations for the strings, and also shows the composer's fondness for the jarring sound of minor seconds. A nervous and intense work, with hardly a serene moment, this symphony sounded unconvincing for the most part, despite its brilliant surface display.

The performance of Tchaikovsky's "Romeo and Juliet" can only be described as utter perfection. Mr. Munch seemed to have a direct-wire connection with each player in the orchestra (especially the woodwinds), so precise was the split-second response. Beethoven's Seventh had a cool, although well-paced, performance, with the exception of the rather slow tempo of the trio of the Scherzo.

—G. F.

Extra Concert to Aid European Symphony Tour

The Boston Symphony Orchestra will give an extra concert at Symphony Hall, Sunday evening, April 29, at 8:30, to help raise money for its tour to Europe next Summer. Charles Munch will conduct the Seventh Symphony of Beethoven and the Sixth, or "Pathetique," Symphony by Tchaikovsky.

Season subscribers are offered the seats of their choice before the public sale of tickets, which will begin at Symphony Hall box office April 16. This extra concert will close the 75th Anniversary season of the Orchestra.

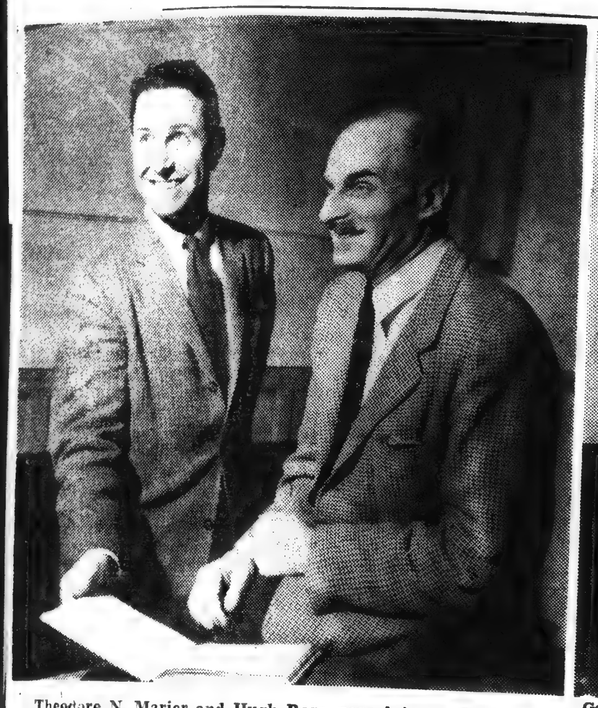
The European tour of about 5½ weeks will cost about $310,000. The orchestra's approximate earnings from the concerts it will give will be approximately $105,000. Thus far, of the additional funds needed, $170,000 has been raised, which includes a grant from the International Exchange Program of the President's Fund for International Affairs, and contributions from private business firms.

Iraq has nationalized the British-Belgian-owned Baghdad Light and Power Company.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,
APR 8

41

Dance News — Symphony Plans Extra Concert



Theodore N. Marier and Hugh Ross, associate conductor and regular conductor, respectively, of the Cecilia Society, prepare for the concert performance of Gluck's "Alceste" in Symphony Hall Monday night.

George Humphrey

Robert Moevs, whose Variations for Orchestra will be heard for the first time in Boston when Leonard Bernstein conducts the Boston Symphony concerts this afternoon, Saturday night, Sunday afternoon, and Tuesday night.

Management Seeking Ways To Complete Fund for Tour

By Harold Rogers

The Boston Symphony Orchestra must raise $25,000 to complete the fund for its European tour this summer. In order to secure a portion of this amount, the management has scheduled an extra concert, the details of which are given below.

The total cost of the tour—as explained to the press yesterday by the manager, Thomas D. Perry—will be $300,000. This will cover the orchestra's expenses for five-and-a-half weeks. Only $100,000 can be earned from the concerts of the tour, which leaves $200,000 to be raised from other sources.

Most of this amount—$175,000 of it—has already been contributed by anonymous donors.

The management hopes to raise part of the remaining $25,000—perhaps $5,000—by selling its main commodity — music. Charles Munch will contribute his services as conductor for the extra concert, to be held in Symphony Hall Sunday evening, April 29, the day after the regular season has closed. The program will consist of two favorites, the Beethoven Symphony No. 7 and the Tchaikovsky "Pathétique" Symphony No. 6.

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It is to be hoped that many Boston business concerns, as well as private individuals—all those interested in promoting the good name and good will of Boston abroad—will assist in completing the tour fund.

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Mr. Spies received his Master's degree in 1954 from Harvard, where he studied composition with Walter Piston. He has won two other prizes for choral works from the Universidad de Chile, but this is his first successful attempt at a major orchestral work.

The Fund, which has its headquarters at 122 Bay State Road, Boston, was founded in 1939 in memory of Lili Boulanger (1893-1918), Nadia Boulanger's sister. Awards are made without regard to nationality and have been won by American, Brazilian, Czech, French, Polish, Scottish, and Turkish musicians.

The Board of Judges consists of Nadia Boulanger, Aaron Copland, Alexei Haieff, Walter Piston, and Igor Stravinsky.

Arnita Organ Recital

Salvator Arnita, organist, will give a recital Sunday afternoon at 3 o'clock in the MIT Chapel. His program, to which the public is invited, will include works by Corelli, Buxtehude, Bach, Handel, and Edouard Silas.

Mr. Arnita is chairman of the music department at the American University in Beirut, Lebanon. This year he is studying at Harvard University under a fellowship from the Rockefeller Foundation.

Lee Simonson to Lecture

Lee Simonson, scenic designer and theater architect, will speak on "The University Theater" at the Fogg Museum, Cambridge, Thursday afternoon at 4 o'clock. The lecture will be sponsored by the Fogg Art Museum and the Harvard Theater Collection.

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
APR 7 1956

BOSTON SYMPHONY ORCHESTRA

Bernstein Leads Moevs Music

Leonard Bernstein is guest conductor of the first program of the Friday afternoon, Saturday evening series of the Boston Symphony Orchestra, at Symphony Hall. The program: Mozart: Symphony in A major (K. 201); Robert Moevs: Fourteen Variations for Orchestra (first performance in Boston); Stravinsky: Capriccio (Jesus Maria Sanroma, piano soloist); Prokofieff: Fifth Symphony.

By CYRUS DURGIN

The multifariously gifted Leonard Bernstein has returned as guest conductor of the Boston Symphony, his first such appearances since 1952, bringing with him a score by Robert Moevs, who is a member of the music faculty at Harvard. This is the Fourteen Variations for Orchestra, new to Boston and commissioned by the Koussevitzky Music Foundation.

The 35-year-old Mr. Moevs (whose name rhymes with raves), as we have known from certain small pieces already performed here, a man of talent and of learning. His Variations make sense and logic, and they can be counted off as each begins, though the musical fabric shows scarcely a break between any of them. His theme is individual, with its dominant features a sustained trill followed by a downward octave leap.

Perhaps, however, this theme is not inherently suitable for variation, for while the numbers have definite points of interest, there is nowhere near enough variety in elaboration, not enough in harmonic foundation, and very little in orchestral color. It is one thing to write variations, each separate and each with a close; it is another and a much more difficult thing to create a continuous fabric, and this is what Moevs has attempted.

A Growing Talent

That the Variations are, candidly, monotonous; that his scoring fails to jump from a thin chamber-music manner to heavy orchestra, and that there is little forward motion, need not disturb the composer. He was here yesterday, and was positively received. Another time he will have written better and will garner more praise. Of his yet unmatured talent, there is no doubt.

Much like old times it was Jesus Maria Sanroma, crisp, clear, rhythmically excellent performance of the piano part in Stravinsky's Capriccio. Mr. Sanroma, in Boston, has a special identification with the piece, for he played it several times in the days of Koussevitzky. Yesterday's performance, orchestrally and in solo, could hardly be bettered. I had never enjoyed the Capriccio very much until now; it used to seem dry and not at all the peculiar blend of classic directness and a light romantic style that it is. Perhaps Bernstein heightened the flavor of it all. Or, more likely, I at last have grown into the music. At any rate, it was sheer delight.

Mr. Bernstein has grown as a conductor. He still looks boyish, and he still dances on the stand, and his gestures still remind you of Koussevitzky. But what the ear receives is the proof of approaching maturity. He has not yet achieved the height of real simplicity: Mozart he conducted, phrased and accented too elaborately, the first movement was a hair too slow and the second a hair too fast.

A Tour de Force

But what Bernstein can do with such a demanding and complex work as the Prokofieff Fifth Symphony! Here was a mastery of technic and expression in the highest degree. The orchestra played superbly for him, with a tone of loveliness. This work of Prokofieff is music of genuine stature, overlong to be sure, but superb in its melodic invention, deeply moving emotionally, and in the dimensions of its form of a size you could call huge.

To conduct it as Bernstein did, with obvious knowledge of the score from start to finish, with such accurate style, such drive, force, architectural sense, and such beautiful command of details, including those difficult matters of rhythm; to do this takes enormous ability. His performance was a tour de force, thoroughly meriting the applause and the cries of "Bravo!" it received. But I do wish he would stop dancing, for it detracts from the excellence of his work. A conductor ought to be expressive down to the waist and from there to his feet are rigidly motionless as possible!

Next week Charles Munch will conduct Tchaikovsky's "Francesca da Rimini"; the Prokofieff Violin Concerto in G Minor (No. 2), with Zino Francescatti as soloist, and the Brahms Double Concerto, with Mr. Francescatti and Samuel Mayes, first cello, as soloists.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559
APR 7 1956

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Leonard Bernstein conducting, gave the 21st program of the 75th season in Symphony Hall yesterday afternoon. The soloist was Jesus Maria Sanroma, pianist. The program:

Symphony in A (K. 201).....Mozart
Fourteen Variations.....Moevs
Capriccio.....Stravinsky
Symphony No. 5.....Prokofieff

By RUDOLPH ELIE

It isn't a very nice thing to welcome Leonard Bernstein back for a brief appearance as guest conductor with a little reproach, but it seemed to me he came up with a program yesterday afternoon devised largely to weary the spirit of the most dauntless.

Aside from the Mozart, which is a perfect gem, he offered three contemporary works, each interesting in its own right but mutually destructive when lumped together. And it all went on much too long. It may well have been a temporal accident, in that Jesus Maria Sanroma could not appear on a later program and Mr. Bernstein didn't want to sacrifice the Boston debut of Moevs' Variations, but the results were not any too happy from an esthetic point of view.

Moevs' Fourteen Variations for Orchestra disclosed from the outset a powerful musical mind at work. There was about it, it is true, a faint sense of the orchestral exercise as if the composer were still feeling his way, and there was also a good deal of what seemed to me unnecessary shrillness in the instrumental clashes.

Using a brief, angular motto that appears again and again as a sort of point of reference, the composer has displayed great ingenuity in the handling of his materials. The build-up to the climactic tenth variation is exciting to a degree, while the two ensuing variations are both charming and arresting. The work as a whole was arresting, in fact, often suggesting the Moussorgsky of "Pictures at an Exhibition" though of course in a wholly different musical language. Mr. Bernstein, who may have been just a little soft with Mozart, gave it a vivid reading. The composer was in the audience and was very well received.

Heart Warming

The return of Jesus Maria Sanroma in Stravinsky's Capriccio, a work he introduced to American audiences in Boston in 1930, was a heart-warming occasion. He has been too long away, and he played for his numberless friends in Boston with great elan and force. The work, when insulated with older works, is delightful, but under the circumstances of following such a high-pressure work as Moevs' Variations, its rhythmic piquancy and its melodic dexterity do not emerge. Mr. Sanroma, who appears not to have changed at all in his years in his native Porto Rico (eight, to be exact), demonstrated a mature and a persuasive art, his formidable technic having matured with it.

I have never been won over to Prokofieff's Fifth Symphony. On its first performance late in 1945 I find my reactions were mixed but mostly unfavorable. I liked the scherzo then and I do now: it is Prokofieff at the very top of his form. But the opening movement, after a lovely start, is over-written and its themes are often banal. The slow movement, a Beethovenate adagio, loses its way, and the finale turns to sheer bombast. The program tells us the composer wrote it in a month. I can well believe it, for he seems to throw everything into it. It is a perfectly legitimate procedure of course, and many masterpieces have been completed in an even shorter time. But it would seem the Prokofieff failed to cull out the dead wood, the redundancies, the toppling dimensions of the symphony, which for a man celebrated for the economy of his means in other works, is not easily comprehended.

In any case Mr. Bernstein, who conducted the work from memory, is obviously convinced of the validity of the utterance, and pantomined its emotional stresses with great physical abandon, not failing, however, to cue the orchestra with astonishing clarity. For its part, the orchestra responded with a dazzling virtuosity.

Mr. Munch returns next week with Tchaikovsky's "Francesa Da Rimini," Prokofieff's G minor Violin Concerto and Brahms' Double Concerto for Violin and Cello. Zino Francescatti and Samuel Mayes are the soloists.

CINCINNATI, OHIO
POST
Circ. D. 167,260
APR 9 1956

3 Recordings Play as One

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Three recordings of Berlioz' Hungarian March" made over a period of nearly half a century were dubbed together electronically to sound as one continuous performance.

Karl Muck, who became conductor in 1906, starts the march. The late Serge Koussevitzky "takes over" in the middle section and Charles Munch, the present director, concludes the piece.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
APR 7 1956

in Review

By TUCKER KEISER

Leonard Bernstein returned to the podium in Symphony Hall, after an absence of four years, to lead the Boston Symphony in an unofficial tribute to the memory of Serge Koussevitsky. With the exception of Moevs' Fourteen Variations for Orchestra, all the pieces played were associated with the Koussevitzky regime—and, of course, Mr. Bernstein, himself, is the late conductor's star protege.

The performance hit with an explosive impact, coming as it did in a season that has been lamentably routine. Not that this 75th anniversary hasn't witnessed some genuinely stirring moments, because it has, but we have had no particular program that has been aurally exciting until this one.

Bernstein understands contemporary music, and he has the ability to draw every nuance, every dissonance, and every decibel of sound from these scores. His podium manner is graphic, to put it mildly, but he is not a mere cheer leader and his every movement is graceful.

The concert began with a warm and graceful reading of Mozart's Symphony in A major (K.201), which hardly put the audience in the proper frame of mind to listen to Moevs' Fourteen Variations.

This is a curious work utilizing a much too complicated theme for its own good. The dissonance is brutal, the orchestration intense, and the craftsmanship complex. It is not "pretty" music, yet its massive strength and energetic speech compel attention with almost horrifying fascination. The composer must be a very angry man.

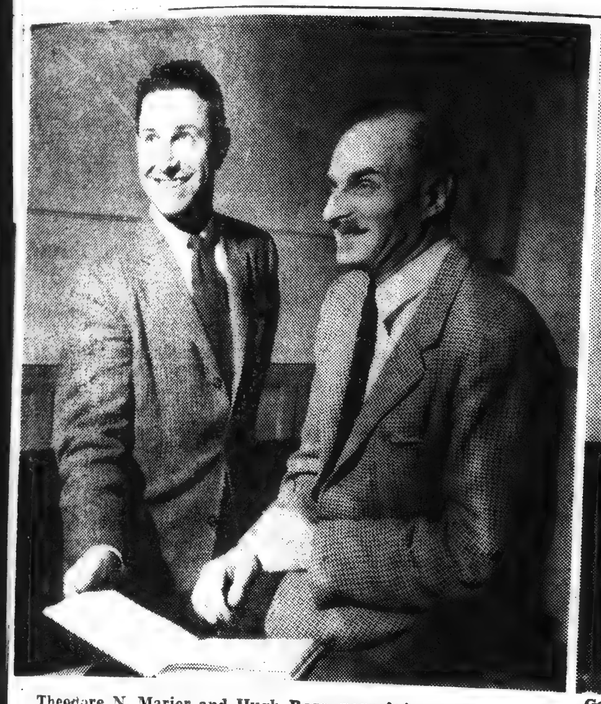
Another Boston favorite, Jesus Maria Sanroma, joined forces with Mr. Bernstein and orchestra to give a jocularly whimsical reading of Stravinsky's "Capriccio."

The concert closed with an exhilarating performance of Prokofieff's witty and urbane Symphony No. 5.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,
APR 6

41

Dance News — Symphony Plans Extra Concert



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Morning Globe
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APR 7 1956

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559
APR 7 1956

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Symphony No. 5.....Prokofieff

By RUDOLPH ELIE

It isn't a very nice thing to welcome Leonard Bernstein back for a brief appearance as guest conductor with a little reproach, but it seemed to me he came up with a program yesterday afternoon devised largely to weary the spirit of the most dauntless.

Aside from the Mozart, which is a perfect gem, he offered three contemporary works, each interesting in its own right but mutually destructive when lumped together. And it all went on much too long. It may well have been a temporal accident, in that Jesus Maria Sanroma could not appear on a later program and Mr. Bernstein didn't want to sacrifice the Boston debut of Moevs' Variations, but the results were not any too happy from an esthetic point of view.

Moevs' Fourteen Variations for Orchestra disclosed from the outset a powerful musical mind at work. There was about it, it is true, a faint sense of the orchestral exercise as if the composer were still feeling his way, and there was also a good deal of what seemed to me unnecessary shrillness in the instrumental clashes.

Using a brief, angular motto that appears again and again as a sort of point of reference, the composer has displayed great ingenuity in the handling of his materials. The build-up to the climactic tenth variation is exciting to a degree, while the two ensuing variations are both charming and arresting. The work as a whole was arresting, in fact, often suggesting the Moussorgsky of "Pictures at an Exhibition" though of course in a wholly different musical language. Mr. Bernstein, who may have been just a little soft with Mozart, gave it a vivid reading. The composer was in the audience and was very well received.

Heart Warming

The return of Jesus Maria Sanroma in Stravinsky's Capriccio, a work he introduced to American audiences in Boston in 1930, was a heart-warming occasion. He has been too long away, and he played for his numberless friends in Boston with great elan and force. The work, when insulated with older works, is delightful, but under the circumstances of following such a high-

to today's [illegible] King; D. Fulton. Sykes v. [illegible] G. Michaels; S. Scheff. Purcell v. Conrad. Settled. F. I. Rose. E. Martin.

Fifth jury session (VOKE, J.)—Travis v. Badger Trucking et al. Unfinished. D. Smerdon; S. Burr. Hubbard v. MTA et al., to follow. H. J. Williams. D. Short; A. J. Learson. E. Murphy. Guarciariello v. Cooper. Settled. T. Meagher; W. Hennebery.

Sixth jury session (BEAUDREAU, J.)—McCabe et al v. New Haven R. R. Unfinished. J. Kimball, Jr.; N. V. Deering. Kaplan v. General Electric Dist. et al. Settled. Schultz; P. E. Troy. To follow: Lomay et al v. Whitney. W. F. Hennberry; J. Parrish.

Pre-trial session (LURIE, J.)—Pre-trial matters.

Equity session without jury, equity matters. Motions.

[illegible] 20 then and it [illegible] it is Prokofieff at the very top of his form. But the opening movement, after a lovely start, is over-written and its themes are often banal. The slow movement, a Beethovenate adagio, loses its way, and the finale turns to sheer bombast. The program tells us the composer wrote it in a month. I can well believe it, for he seems to throw everything into it. It is a perfectly legitimate procedure of course, and many masterpieces have been completed in an even shorter time. But it would seem the Prokofieff failed to cull out the dead wood, the redundancies, the toppling dimensions of the symphony, which for a man celebrated for the economy of his means in other works, is not easily comprehended.

In any case Mr. Bernstein, who conducted the work from memory, is obviously convinced of the validity of the utterance, and

CINCINNATI, OHIO
POST
Circ. D. 167,260
APR 9 1956

3 Recordings Play as One

BOSTON, April 7 (UP). — A recording commemorating the 75th anniversary season of the Boston Symphony Orchestra features the group playing the same piece under the batons of three conductors.

Three recordings of Berlioz' Hungarian March" made over a period of nearly half a century were dubbed together electronically to sound as one continuous performance.

Karl Muck, who became conductor in 1906, starts the march. The late Serge Koussevitzky "takes over" in the middle section and Charles Munch, the present director, concludes the piece.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
APR 7 1956

Music in Review

By TUCKER KEISER

Leonard Bernstein returned to the podium in Symphony Hall, after an absence of four years, to lead the Boston Symphony in an unofficial tribute to the memory of Serge Koussevitsky. With the exception of Moevs' Fourteen Variations for Orchestra, all the pieces played were associated with the Koussevitzky regime—and, of course, Mr. Bernstein, himself, is the late conductor's star protege.

The performance hit with an explosive impact, coming as it did in a season that has been lamentably routine. Not that this 75th anniversary hasn't witnessed some genuinely stirring moments, because it has, but we have had no particular program that has been aurally exciting until this one.

Bernstein understands contemporary music, and he has the ability to draw every nuance, every dissonance, and every decibel of sound from these scores. His podium manner is graphic, to put it mildly, but he is not a mere cheer leader and his every movement is graceful.

The concert began with a warm and graceful reading of Mozart's Symphony in A major (K.201), which hardly put the audience in the proper frame of mind to listen to Moevs' Fourteen Variations.

This is a curious work utilizing a much too complicated theme for its own good. The dissonance is brutal, the orchestration intense, and the craftsmanship complex. It is not "pretty" music, yet its massive strength and energetic speech compel attention with almost horrifying fascination. The composer must be a very angry man.

Another Boston favorite, Jesus Maria Sanroma, joined forces with Mr. Bernstein and orchestra to give a jocularly whimsical reading of Stravinsky's "Capriccio."

The concert closed with an exhilarating performance of Prokofieff's witty and urbane Symphony No. 5.

Christian Science Monitor (e)
42 BOSTON, Mass.
Non-partisan
Circ. 165,872

APR 7 1956

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Variations by Robert Moevs Heard in Boston Première

By Harold Rogers

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Most of Mr. Bernstein's listeners were doubtless carried back to an earlier day when the proceedings at Symphony Hall, however great or small, were infused with a powerful sense of the dramatic. This aura prevailed yesterday afternoon, and there is every reason to believe it will continue during Mr. Bernstein's guest appearances tonight, Sunday afternoon, and Tuesday night.

He opened with one of Koussevitzky's favorite Mozart symphonies—the A major, K. 201—and gave this adroitly fashioned little gem a tender traversal. From this point, however, we stepped irretrievably into the 20th century, and the going was great.

This contemporary parade was led off by a work new to Boston—the Fourteen Variations for Orchestra by Robert Moevs (pronounced to rhyme with raves)—a young composer on the music faculty at Harvard. It is heartening to see a name from the younger generation of Boston composers on the program, something that should occur more often in this eminently musical community.

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Mr. Moevs has spent five years under Nadia Boulanger's guidance, plus some time in Italy on a Prix de Rome. His music, to judge by this one composition, is not in the least precious, as happens to be the case with many of "the Boulangerie," Aaron Copland and Walter Piston being notable exceptions.

Mr. Moevs is an imaginative composer, one who is going places with a will and an uncompromising way. His audience yesterday was friendly in its response, if not overjoyed; but his Variations show clearly that he is the kind of composer who will win supporters to his cause.

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His writing is forceful and granitic; his harmonies are pungent; his rhythms frenetic; his climaxes built with unrelenting tension. He makes deft use of measured silence (and Mr. Bernstein made dramatic use of every rest). He revels in ostinato effects that are almost mechanistic in their increasing momentum. Through an additive construction he builds one climax to an almost unbearable emotional impact.

On the other hand, he can achieve flights of lyricism. He can be pensive, even apprehensive. There are plateaus of troubled waiting. In one variation he deftly tosses a short rhythmic fragment like a ball from choir to choir. This work was commissioned by the Koussevitzky Music Foundation. He is a composer worth his salt.

Jesús María Sanromá made his 29th appearance with the Boston Symphony as a soloist in Stravinsky's Capriccio for Piano and Orchestra. His conception seems to have mellowed somewhat from his recorded performance, made a good 15 years ago, but in the climaxes his finger work produced dazzling effects. His playing was altogether ingratiating from first to last, and the work itself holds enduring charm.

As for Mr. Bernstein, it was evident that a deeper maturity has come into the work of this most gifted musician. In the past he has been criticized for his virtuosic style, especially when it draws attention away from the music.

There were times when this happened yesterday, but not until he became involved with the inspiring score of Prokofiev's Fifth Symphony. By and large his gestures are now musically justified, if sometimes overly graphic. He knows what he wants, and he knows how to get it. In the Prokofiev he let nothing fall to the floor. He extracted the last ounce of emotion from every effect, and he won a justified salvo of bravos.

Sat. Review of Literature
NEW YORK, N. Y.

APR 7 1956

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Klingsor's castle, for example, is a fine specimen of medieval architecture as projected on the Metropolitan's cyclorama. But I studied the background for the opening scene for well over an hour (Wagner must have known his scenic descendants were going to ply the audience with riddles, to judge from the time he allowed for solving them) without reaching a conclusion as to whether it looked more like a) the supports of desert water-tank with enlarged cacti around it or b) an abandoned oil-derrick. The succeeding temple interior is more plain to its purpose, but inferior (in its spikey style) to the now discarded Urban arrangement (in its style). Act III has a rather bleak aspect at the beginning, but the suggested transformation to spring has a warm parallel in the tints that creep into the projected mountain background during the "Good Friday" music. Considering the resources of the new magic-lantern technique, something more closely suggestive of Wagner's transformation effect might have been contrived in Acts I and III. Instead, a forecurtain was drawn and various suggestive blotches disposed upon it.

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Musically this "Parsifal" was akin to most of the recent past, with Fritz Stiedry waving a sympathetic but leisurely baton over a variable cast. Paul Schoeffler was a superb Amfortas, Otto Edelmann a fine-sounding Gurnemanz, Set Svanholm an experienced Parsifal (he had more voice at his command than has recently been the case), and Margaret Harshaw a Kundry who always promised more than she delivered. Edelmann's vocal character is another sort than the weighty one associated with the bygone Alexander Kipnis and Ludwig Weber or the present Jerome Hines, but it is a pleasure to have this sound in the ear when the garrulities of Gurnemanz roll on and on. Miss Harshaw has obviously given exhaustive thought to the problems posed by Kundry, but the womanly magic to make Act II convincing isn't present in her clear but hard sound.

In addition to the excellent top effects of Schoeffler and Edelmann there are staunch supporting ones by Nicola Moscona (Titurel), Sandra Warfield (a voice), Paul Franke, Clifford Harvuot, Rosalind Elias, etc. Unfortunately, the heat to bind them all together is not provided by conductor Stiedry. And with the scenic inequalities as they are the result is more prosaic than "Parsifal."

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MUSICAL AMERICA
NEW YORK, N. Y.
APR 1956

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"Fantaisies symphoniques"
(Symphony No. 6) .....Martinu
Cello Concerto .....Dvorak
Three Dances from
"The Three-Cornered Hat".....Falla

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The Dvorak Cello Concerto, with Leonard Rose as soloist, was given a performance that improved steadily. Mr. Rose's opening phrases were perhaps too rough, but soon his playing had gained in smoothness and balance. His tone was warm and full, and he made the second movement a poetic creation. The Finale was memorable for its dance spirit. Praise also belongs to the orchestra's expert accompaniment. —F. M., Jr.

AKRON, OHIO
BEACON JOURNAL
Circ. D. 152,381 - S. 159,201
APR 8 1956

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Miss Hagen and the orchestra will do Mozart's Violin Concerto in G Major, K-216. The program will close with Brahms First Symphony.

A Toronto resident, Miss Hagen was the winner of last year's Leventritt Foundation Award. Szell, one of the judges of the Foundation, first heard her play at the auditions. He wanted his audiences to hear her, with the Cleveland Orchestra.

Helm, a native of Minneapolis, studied at Carleton College and Harvard University, and later in Italy and England. His compositions have been widely performed in the United States and South American countries.

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ON, OHIO
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A Toronto resident, Miss Hagen was the winner of last year's Leventritt Foundation Award. Szell, one of the judges of the Foundation, first heard her play at the auditions. He wanted his audiences to hear her, with the Cleveland Orchestra.

Helm, a native of Minneapolis, studied at Carleton College and Harvard University, and later in Italy and England. His compositions have been widely performed in the United States and South American countries.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

APR 7 1956

Bernstein Gue

Variations by Robert M

By Harold Rogers

Leonard Bernstein has returned to Symphony Hall after a four-year absence, trailing clouds of Koussevitzkian glory. He has set up a program—substantial, emotional, and musically exciting—which he calls "a sentimental tribute" to the former conductor of the Boston Symphony Orchestra.

Most of Mr. Bernstein's listeners were doubtless carried back to an earlier day when the proceedings at Symphony Hall, however great or small, were infused with a powerful sense of the dramatic. This aura prevailed yesterday afternoon, and there is every reason to believe it will continue during Mr. Bernstein's guest appearances tonight, Sunday afternoon, and Tuesday night.

He opened with one of Koussevitzky's favorite Mozart symphonies—the A major, K. 201—and gave this adroitly fashioned little gem a tender traversal. From this point, however, we stepped irretrievably into the 20th century, and the going was great.

This contemporary parade was led off by a work new to Boston—the Fourteen Variations for Orchestra by Robert Moevs (pronounced to rhyme with raves)—a young composer on the music faculty at Harvard. It is heartening to see a name from the younger generation of Boston composers on the program, something that should occur more often in this eminently musical community.

✓ ✓ ✓

Mr. Moevs has spent five years under Nadia Boulanger's guidance, plus some time in Italy on a Prix de Rome. His music, to judge by this one composition, is not in the least precious, as happens to be the case with many of "
langerie," Aaron Cop
Walter Piston being
exceptions.

Mr. Moevs is an i
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MUSICAL AMERICA
NEW YORK, N. Y.
APR 1956

Leonard Rose Appears With Boston Symphony

Boston Symphony, Charles Munch conducting. Leonard Rose, cellist. Carnegie Hall, March 24, 2:30:

"Coriolan" Overture .....Beethoven
"Fantaisies symphoniques" (Symphony No. 6) .....Martinu
Cello Concerto .....Dvorak
Three Dances from "The Three-Cornered Hat".....Falla

This was a program tailor-made for the Boston Symphony. It took the group a short time to warm up, however, for the Beethoven "Coriolan" Overture was given a routine performance. But Martinu's "Fantaisies symphoniques" showed the orchestra and Mr. Munch at their peak, and it was easy to see that Martinu had Mr. Munch's style of conducting in mind when he wrote the work.

The New York Music Critics' Circle recently named the Martinu composition as "the orchestral work of the most outstanding excellence performed in this city for the first time during the year 1955". After the performance Mr. Martinu was presented the award by Miles Kastendieck, president of the circle. During his brief speech Mr. Kastendieck said that he hoped the audience had experienced the same excitement as he, when he had first heard the work. Judging from the hearty applause, it had. For the symphony is an exciting work, filled with strong melodic material and exotic effects.

The Dvorak Cello Concerto, with Leonard Rose as soloist, was given a performance that improved steadily. Mr. Rose's opening phrases were perhaps too rough, but soon his playing had gained in smoothness and balance. His tone was warm and full, and he made the second movement a poetic creation. The Finale was memorable for its dance spirit. Praise also belongs to the orchestra's expert accompaniment. —F. M., Jr.

SOLUTION OF LAST WEEK'S
KINGSLEY DOUBLE-CROSSTIC (No. 1149)
ELIZABETH (CUSTER) NEARING:
"Your
THE LANCASTERS

ON, OHIO
ON JOURNAL
152,381 - S. 159,201
APR 8 1956

Music

ew, Delightful estern Album

By OSCAR SMITH

Many city dwellers, even
se who never get nearer the
ld West than a cowboy
ovie, will admit they like the
usic that has come down
rom frontier days.

That is why the recording of some of these folk songs by the talented Roger Wagner Chorale was such a happy idea. Only the male members of the chorus are heard singing the 12 frontier folk songs in the recording. (Capitol P-8332).

Here are excellent voices, superbly blended, and several outstanding soloists doing such cowboy classics as "Bury Me Not On The Lone Prairie," "Home On The Range," "I'm A Poor Lonesome Cowboy," "Goodbye, Old Paint" and "Little Joe, The Wrangler."

The set also has "Snagtooth Sal," "Curtains of Night," "Old Chisholm Trail" and "Green Grow The Lilacs." It is a fine companion album for Capitol's "Folk Songs of The New World" by the Wagner group.

★

ANDRE KOSTELANETZ and his orchestra have recorded another in their series of "Opera For Orchestra." This time it is Puccini's "Tosca." (Columbia CL-767).

These performances are entertaining, but the chief trouble is they may become monotonous at times.

In a few places a robust tenor is needed or a dramatic soprano to emote through "Vissi d'Arte."

★

DAVID OISTRAKH, sensational Soviet violinist, and Isaac Stern, one of America's greatest fiddlers, are teamed up for a worthwhile Columbia recording.

First they play Vivaldi's Concerto in A Minor for Two Violins with the Philadelphia Orchestra conducted by Eugene Ormandy. It is violin playing pure and undiluted, and I would hate to try to distinguish one artist from the other.

The orchestra itself is like one great singing instrument. Stern also plays the Bach Concerto No. 1 in A Minor and Oistrakh the Bach Concerto No. 2 in E Major. (Columbia ML-5087).

Incidentally, Stern will play in the Akron Armory at 8:30 p. m. Thursday in a concert that will end the Tuesday Musical Club's 68th season.

His program will include sonatas by Handel, Franck and Copland and the "Adagio" and Fugue from Bach's Sonata in G Minor, for violin alone.

★

EVEN IF YOU think Tchaikovsky's Fourth Symphony should be given a rest, listen to the recording of it by Charles Munch and the Boston Symphony Orchestra.

Listen to it from the standpoint of intonation and sonority. The Bostonians under Munch are a mighty virtuoso orchestra. (RCA Victor LM-1953).

But I wonder why Mario Lanza makes such work of his singing in the recording called "The Magic Mario."

He is anything but that even though he gets some good, ringing top tones. Much of his singing is so exaggerated that to me it is laborious and annoying. (RCA Victor LM-1943).

Orchestra

George Szell and the Cleveland Orchestra will play a work by a new composer, Everett Helm, and introduce a young Canadian violinist, Betty-Jean Hagen, at the Severance Hall concerts Thursday and Saturday evenings.

The program will open with Helm's "Three Gospel Hymns," settings for orchestra of old sacred tunes.

Miss Hagen and the orchestra will do Mozart's Violin Concerto in G Major, K-216. The program will close with Brahms First Symphony.

A Toronto resident, Miss Hagen was the winner of last year's Leventritt Foundation Award. Szell, one of the judges of the Foundation, first heard her play at the auditions. He wanted his audiences to hear her, with the Cleveland Orchestra.

Helm, a native of Minneapolis, studied at Carleton College and Harvard University, and later in Italy and England. His compositions have been widely performed in the United States and South American countries.

ROMANCE A LA MODE: Naomi Lane Babson's fifth novel, **"Another Sky,"** (Harcourt, Brace, $3.50), is what her Ladies' Home Journal readers have come to expect: a pleasant story, well-constructed out of favorite ingredients, like the Cinderella formula. Miss Babson writes persuasively. Her pages are dotted with proverbs and saynings used as flavoring: "The old step hard where the young would sooner choose to tread softly," "Most things don't matter much, but a drink of water stays a drink of water right to the end." If, when analyzed, the flavor of these sayings dwindles into vanilla, there are other times when the story takes on added dimension and the reader is almost reminded of Mary Webb's distinguished work, particularly "Precious Bane." Miss Webb's Prue Sarn was afflicted with a harelip and a beautiful witchlike contemporary who attracted her lover by showing herself naked to him. Miss Babson's Quincy is afflicted with a beautiful stone-cold cousin, Annis, who also shows herself naked to the man Quincy loves. But the difference between "Precious Bane" and "Another Sky" is that the former is rooted in the probabilities and the verities and the good sound earth of the English countryside while "Another Sky" is indeed just that—the atmosphere above a never-never land. Miss Babson gives us too many of the assorted fancy ingredients: high-hearted heroines, rich in their own right, sailing the higher seas, accompanied by no chaperones, at the mercy of lusty sea-captains with ten-

SOLUTION OF LAST WEEK'S KINGSLEY DOUBLE-CROSSTIC (No. 1149)
ELIZABETH (CUSTER) NEARING:
"Your
THE LANCASTERS

AIR FIGHTERS: Elleston Trevor, whose fine novel of Dunkirk, "The Big Pick-Up," appeared in this country only a few months ago, has given us another restrained and superbly realistic picture of British heroism. This time he tells, in **"Squadron Airborne"** (Macmillan, $3.50), of two brutal weeks in an RAF fighter squadron during Goering's attempt to soften England up for the post-Dunkirk invasion. These were the days of the Battle of Britain, a time when the RAF figured that it was just breaking even if it brought down four German planes for every one it lost itself. Fighter squadrons in the thick of this battle were then receiving pilot officer replacements who were as young as Mr. Trevor's nineteen-year-old Peter Stuyckes, who changes in two weeks from nervous tyro to tough veteran of seven kills and two crashes. Stuyckes is not a
ough

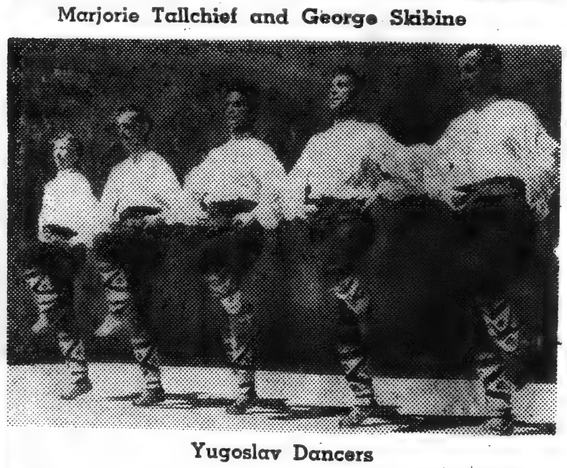
The most charitable thing one can say of the book is that it is a rather frankly and thoroughly commercial undertaking, a cynical combination of sex and excitement and everything else left in the literary hydrator. But of that slickness that can blend such leftovers into an acceptable stew and none of the assurance of the first-rate potboiler who knows what he is doing and does it well. Rather, there is the impression of embarrassing opportunism in which the excitement is unexciting, the sex is asexual, and the love is utterly and depressingly loveless. —JOHN FREDERICK MUEHL.

ceeded. For "Shadow of the Monsoon," the novel. And in this he has succ
which is to say, it is too long and it is one of those "big, sprawling novels," is badly organized, taking innumerable characters through almost four hundred pages to arrive at a disappointingly prosaic destination. If there is a hero it is Spike Willey, "an American biologist plagued by nightmare memories of the war," says the jacket. If there is a villain it is Peter Becker, "an employe of an oil company hoping to establish selling depots in Chalnagar." And if there is a heroine it is Kate Becker, his tumescent young wife, who offers immoral support to both her husband and Willey, and whose other virtues are that she drinks too much, wears no brassiere, and gets raped repeatedly.

CLEVELAND, OHIO
PLAIN DEALER
Circ. D. 299,297 - S. 513,207

APR 8 1956

Marjorie Tallchief and George Skibine



Yugoslav Dancers

THE YUGOSLAV BALLET is one of the dance events scheduled for Oct. 20 and 21, in the Cleveland Opera Association's offerings for next season. Marjorie Tallchief and George Skibine appear with the Ruth Page Chicago Ballet in the same series, Dec. 2. Montovani and his new music will be heard in Masonic Hall, Oct. 7. Charles Munch conducts the Boston Symphony Orchestra, Oct. 19, as one of the events in G. Bernardi's course.

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

APR 8 - 1956

Bernardi Announces 15 Events for Autumn

In planning attractions for next season, G. Bernardi, manager of the Cleveland Opera Association, is as optimistic as ever. He already has booked 15 events, most of which will be at Public Music Hall, and he says there are more to be announced later.

Of the attractions listed so far, five are ballets and two are famed symphony orchestras, the Boston and the Vienna Philharmonic. There will be one opera company, the NBC, and one solo recital, that of the celebrated soprano Elizabeth Schwarzkopf.

The season will open Oct. 7 with two concerts by Mantovani and his New Music Ensemble in Masonic Auditorium. The Boston Symphony Orchestra, after concluding its 75th anniversary tour of the British Isles and Europe, will be here Oct. 19 with its regular conductor, Charles Munch.

The Yugoslav State Co., hailed as the official cultural ambassadors of Yugoslavia, will give two performances of "Slavonic Rhapsody" with a company of 55 singers, dancers and musicians in Public Music Hall Oct. 20 and 21.

Makes Debut

The November attractions will open with three performances by Ballet Russe de Monte Carlo in Public Music Hall Nov. 2, 3 and 4. The Vienna Philharmonic Orchestra will make its debut appearance here Nov. 10. Another first will be a concert by the Carabinieri Band of Rome, the official band of the Italian army, with 102 men, in a pro-

(Continued on Page 64-D)

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

APR 8 - 1956

Francescatti and Mayes Soloist at Symphony

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Gluck's "Alcestis" Tomorrow Night in Symphony Hall

A concert version of Gluck's "Alcestis" will be presented tomorrow night in Symphony Hall by the Cecilia Society, Hugh Ross conducting. Three Metropolitan Opera singers, Margaret Harshaw, James McCracken, and Arthur Budney, will sing the major roles, and members of the Boston Symphony will provide the orchestral accompaniment.

Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 547,691

APR 8 - 1956

Hub Symphony Honored

OCCASION OF THE 75TH ANNIVERSARY of the Boston Symphony Orchestra was marked at a unique ceremony in the State House by citations from the State Senate and House of Representatives hailing the orchestra as "ambassadors of goodwill to all peoples of the world." Left to right, Speaker Michael Skerry, Arthur Fiedler, Senate President Richard Furbush, L. W. Kanaga of RCA Victor and Charles Munch.

VARIETY
NEW YORK, N. Y.

APR 11 1956

Mass. Solons Mark 75th Anni of Boston Symph; RCA to Make 50G Film

Boston, April 10.

The Boston Symphony Orchestra was honored on its 75th anniversary by the Commonwealth of Massachusetts at the state house last week when resolutions, adopted by the State Senate and House of Representatives were presented to conductors Charles Munch and Arthur Fiedler. The citations were read by Richard I. Furbush, president of the Senate, and Michael J. Skerry, Speaker of the House. During the ceremony, Munch, music director of the Boston Symphony, and Fiedler, conductor of the Boston Pops, sat upon the rostrum.

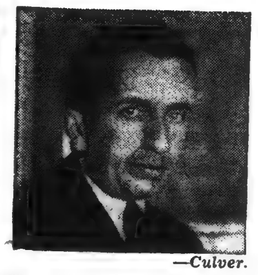
It was the first time that any formal legislative tribute had been paid to a musical organization.

Lawrence (Larry) Kanaga, vice president of RCA Victor Records, presented Munch and Fiedler a $2,000 diamond-studded baton designed by French jeweler Van Cleef & Arpels. Kanaga said that Victor is making a $50,000 film in color featuring the Boston Symphony and showing how records are made. The film is intended for school students and other groups. Gift of the baton and making of the film commemorated the 40-year association between the Boston Symphony and Victor.

The Senate resolution said: "Both the Boston Symphony and the Boston Pops Orchestra have been the outstanding representatives of the Commonwealth of Massachusetts. Their musical achievements have enriched the lives of the people throughout the world and have brought greater respect and appreciation for the cultural reputation of the people of Massachusetts."

Sat. Review of Literature
NEW YORK, N. Y.

APR 7 1956



—Culver.

"Music in My Time: The Memoirs of Alfredo Casella." Translated and edited by Spencer Norton, University of Oklahoma Press, $4.

ALFREDO CASELLA, an Italian composer, conductor, concert pianist, lecturer, and piano teacher (1883-1947), was fifty-five when he wrote his memoirs, which he said did not offer anything extraordinary—"a life of a man who has given all of himself to art and to his country." This, no doubt, is true of Casella the musician. Casella the author of "Music in My Time" had the rich material that came within the scope of his own experience and observation. Born in Italy, at the age of thirteen Casella came to Paris where first as a student and later as an artist he joined one of the most interesting phases in the development of modern music. He knew Ravel, Mahler, Ysaye, Stravinsky, Cortot, Enesco, Casals, Diaghilev and the members of his ballet, D'Annunzio, Cocteau, Picasso, and . . . practically everybody who called himself a musician or had something to do with the arts. He traveled to Russia, the United States, and South America. For three seasons (1926-1929) Casella conducted the Boston Pops orchestra, he was Mrs. Elizabeth Sprague Coolidge's protegé with his trio, shared with Bela Bartok a prize of ten thousand dollars for a composition at the Musical Fund Society of Philadelphia contest, played for President Franklin D. Roosevelt at the White House, visited Russia before the revolution, was taken by Koussevitzky to play for Tolstoy at Yasnaya Polyana, twice returned to the USSR after the revolution, besides all his activities in Europe and in his native Italy—and yet with all this wealth of experience from which to draw Casella's reminiscences are too sketchy to have any value as additional records for the well-informed on the subject and too nebulous or insufficient for those who seek information for the first time. It is a pity, for if Casella had concentrated more on the development of modern music in his own country he perhaps would have filled the gap in the history. He complains too often about his enemies, particularly in Italy, but fails to make clear the cause of their animosity—whether personal or because of general prejudice against the new trends he brought with him and tried to introduce—and who should have known this better than Casella.

INFORMATION OBSCURED

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

APR 8 - 1956

On the Record

Tchaikovsky-Symphony No. 4. Charles Munch conducting the Boston Symphony Orchestra. During his friendship with with Madame Nadejda Filaretovna von Meck, wealthy widow of a railroad contractor, Tchaikovsky reached his richest period of productivity. She made it possible for him to spend his time in composition without concern for monetary matters by granting him an annuity. However, an unhappy marriage to a woman he hardly knew depressed him to such a degree that he attempted suicide. It was at this time that Symphony No. 4 was written and it's music indicates clearly his triumphal escape from fear and depression. The tone quality and Boston Symphony Orchestra interpretation are of an extremely high order. **R. C. A. Victor.**

Five Rossini Overtures. Pierino Gambra conducting the London Symphony Orchestra. Gioacchino Antonio Rossini was undoubtedly the greatest lyrical composer of the Bel Canto School of Italian opera. Here are presented some of his better known overtures. Tancredi, produced in 1813 in Venice, brought him to the attention of the public and his fame soon spread throughout Italy. Here also is presented the overture from his last, and in some respects, his most famous work, William Tell. Among others are the overture from the amusingly comic Cenerentola and The Siege of Corinth. Pierino Gambra conducts brilliantly. **London**

Schuberts Sonata for Piano in B-flat major Landler-op. 171, Leon Fleisher, pianist: The Sonata in B-flat major was one of a set of three piano sonatas, published posthumously, which Schubert composed in his closing year of 1828, to crown his achievements in the piano-sonata form. Here we find his extraordinary ability to translate musical values into human ones, to give a warm melodic line with poignancy and to a rhythm. The Landler, taking its name from the Austrian region of Landel, is a form of popular dance music the forerunner of the waltz. Schubert injected into this piece a jollity, a come-ye-all sentiment in sharp contrast to the waltzes of Strauss's Vienna. The brilliant performance of Leon Fleisher shows the incomparable artistry of his technique. He plays Schubert's works with insight and emotional perfection. **Columbia**

Juno and the Paycook, a tragi-comedy of Dublin by Sean O'Casey played by the outstanding actors and actresses of the Abbey Theatre such as Seanus Kavanagh, Siobhan McKenna, Leo Leyden, Maureen Cusask, Cyril Cusack, Marie Kean, Harry Brogan and several others. The recorded presentation of this poignant drama is deeply moving and a bitter penetration into the heart of the Irish drive for freedom from the yoke that has galled them for many centuries. It is a shocking tragedy and speaks clearly to the world the emotions that underlie the very heart of Erin. **Angel.**

Tchaikovsky's Suite No. 3 in G major-opus 55, Sir Adrian Boult-conductor: Tchaikovsky's four orchestral suites once considered an important part of the composer's works, is known today only by the "Themes and Variations," which forms the finales of the Suite. Equally delightful are the first three suites, although lighter and less imaginative, still are highly characteristic works. Tchaikovsky's music is an emotional experience for many music lovers because he speaks simply and honestly. This music is for all who draw near to it with their hearts rather than their intellects. Sir Adrian Boult admirably conducts this fine masterpiece. **London.**

I'm Still Swinging—Joe Newman Octet: The Swing Era came in with the '30s under the leadership of Benny Goodman. It was Count Basie's band, however, that brought the jazz age to its polished period. For many years Joe Newman was a member if his band and this recording of some well known swing pieces demonstrates the Basie tradition. At the same time he imposes his own. Most of these numbers are well done, with the possible exception of a couple which in the reviewer's opinion add little or nothing to a jazz collection. **R.C.A. Victor**

Maruxa composed by Amadeo Vives with script by Pascual Frutos is a gay, light-hearted joyous musical comedy of young love with its action set among the meadows of Galicia, near the sea into which the Galician rivers flow to die. The enchanting, melodious voice of Tony Rosado is heard in the role of Maruxa, a pretty shepherdess who loses her heart to the strong, romantic young shepherd, Pablo. That part is sung by Manuel Ausensi who has a rich, powerful voice. Pilar Lorengar sings the songs of Rosa; Luis Corbella, the role of Rufo and Enrique De La Vara that of Antonio. The Madrid Singers (The Vocal Chamber Music Group of the Centre of Commercial Instruction) feature in the shepherd, shepherdesses and servants choruses while the score is played by the Augmented Madrid Chamber Orchestra conducted by Ataulfo Argenta. Haunting bagpipe music predominates during the early part of this two-act musical ecologue complete on two 12-inch records. This is one of the most popular of Vives' many works and was first produced in the Teatro de la Zarzuela, Madrid in 1914. **London.**

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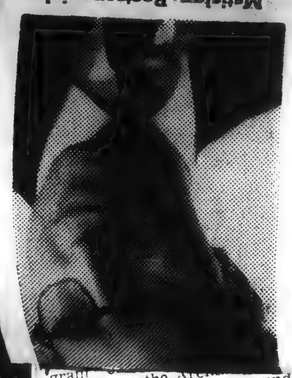
Emmy Loose

Mstislav Rostropovich



THIS WEEK'S ARTISTS. Emmy Loose, soprano, will appear in Music Hall, Friday night. Mstislav Rostropovich, Russian cellist, will speak on "The Symphony," "A Masked Ball," and "Fiedler's Four Operas." Tuesday afternoon the Metropolitan will discuss "La Traviata," "Der Rosenkavalier," "Aida." As usual illustrate his talk at the piano. There is no charge. The Institute of Contemporary Art and Institute of Contemporary Art evening, Wil-

marches at the Metropolitan. The NBC Opera Co., under the direction of Peter Herman Adler with special mountings by Samuel Chotzinoff, will give two full scale productions of opera in English. "The Marriage of Figaro" and "Madame Butterfly," in Public Music Hall Nov. 23 and 24.

The appearance of one of the modern world's great sopranos, Elizabeth Schwarzkopf, will be a highlight for Dec. 1, and Ruth Page's Chicago Opera Ballet with Marjorie Tallchief and George Skibine as stars in two ballets, "The Merry Widow" and "Revenge," will follow on Dec. 2. "The Little Gaelic Singers" will conclude the week with their first concert here on Dec. 7.

French Group to Sing

The original Don Cossack Chorus and Dancers, directed by Serge Jaroff, well-known here, have a date for Feb. 24. Ballet Theater, known abroad as America's National Ballet Co., will give several performances here March 8 and 9.

"The Little Singers of Paris," a choral group of 32 French boys, will give a varied concert March 10. The De Paur Opera Gala, augmented with women's voices and an orchestra, will present highlights from "Four Saints in Three Acts," "Carmen Jones" and "Porgy and Bess" March 23. One of the last scheduled events of the season is the Ballet Basque de Biarritz on March 30.

The Cleveland Opera Association will continue its Popular Price Concert Series, which will group together six events at a special price.

These selected events include the Boston Symphony Orchestra, the Vienna Philharmonic Orchestra, NBC Opera's first performance, Elizabeth Scharzkopf and Ballets Basque de Biarritz.

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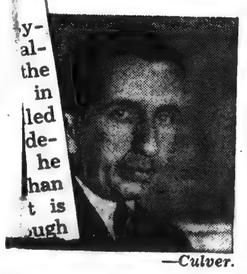
Sat. Review of Literature
NEW YORK, N. Y.

APR 7 1956



—Culver.

"Music in My Time: The Memoirs of Alfredo Casella." Translated and edited by Spencer Norton, University of Oklahoma Press, $4.

ALFREDO CASELLA, an Italian composer, conductor, concert pianist, lecturer, and piano teacher (1883-1947), was fifty-five when he wrote his memoirs, which he said did not offer anything extraordinary—"a life of a man who has given all of himself to art and to his country." This, no doubt, is true of Casella the musician. Casella the author of "Music in My Time" had the rich material that came within the scope of his own experience and observation. Born in Italy, at the age of thirteen Casella came to Paris where first as a student and later as an artist he joined one of the most interesting phases in the development of modern music. He knew Ravel, Mahler, Ysaye, Stravinsky, Cortot, Enesco, Casals, Diaghilev and the members of his ballet, D'Annunzio, Cocteau, Picasso, and . . . practically everybody who called himself a musician or had something to do with the arts. He traveled to Russia, the United States, and South America. For three seasons (1926-1929) Casella conducted the Boston Pops orchestra, he was Mrs. Elizabeth Sprague Coolidge's protegé with his trio, shared with Bela Bartok a prize of ten thousand dollars for a composition at the Musical Fund Society of Philadelphia contest, played for President Franklin D. Roosevelt at the White House, visited Russia before the revolution, was taken by Koussevitzky to play for Tolstoy at Yasnaya Polyana, twice returned to the USSR after the revolution, besides all his activities in Europe and in his native Italy—and yet with all this wealth of experience from which to draw Casella's reminiscences are too sketchy to have any value as additional records for the well-informed on the subject and too nebulous or insufficient for those who seek information for the first time. It is a pity, for if Casella had concentrated more on the development of modern music in his own country he perhaps would have filled the gap in the history. He complains too often about his enemies, particularly in Italy, but fails to make clear the cause of their animosity—whether personal or because of general prejudice against the new trends he brought with him and tried to introduce—and who should have known this better than Casella.

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

APR 6 1956

Society: Friends of Boston Symphony to Hear Special Program

By MARJORIE W. SHERMAN

Particular interest centers around this season's annual meeting of the Friends of the Boston Symphony Orchestra in its 75th year. Charles Munch is planning to conduct a special half-hour program after Henry B. Cabot, president of the Friends, and Dr. Palfrey Perkins, chairman of the meeting, speak at 4 on Wednesday, April 18, summarizing the history of the orchestra founded in 1881 by Henry L. Higginson.

Trustees' wives serving tea in the foyer upstairs will include Mrs. Phillip R. Allen, Mrs. Michael T. Kelleher, Mrs. Lewis Perry and Mrs. Cabot.

Among the Boston Symphony trustees planning to receive friends of the orchestra arriving for the 22d annual meeting at the Massachusetts av. entrance are Francis W. Hatch, Charles H. Stockton, C. D. Jackson, N. Penrose Hallowell, Jacob Kaplan, Talcott M. Banks Jr., John N. Brown, Rev. Theodore P. Ferris, Dr. Perry, Mr. Allen, and Mark A. DeWolfe Howe.

Others making plans for the orchestra's future, as well as paying tribute to its significant history, will include Richard C. Paine, treasurer of the Friends; Alvan T. Fuller, Harold D. Hodgkinson, Mr. Kelleher, Oliver Wolcott, Raymond S. Wilkins and Edward A. Taft.

A WEDDING IN GERMANY in May is being planned by Miss Marie E. Gerrion, daughter of Mr. and Mrs. Joseph B. Gerrion of Somerville, who are announcing her engagement to Lt Peter J. Foss of Litchfield, Minn. He graduated from West Point and is now stationed at Augsburg.

A GOOD CHANCE to hear and meet Canada's famous singer Lois Marshall, who has been hailed by critics in the United States and in Europe as a great musical find, will also bring the opportunity to help one of Boston's most appealing causes—the South End Music Centre. Miss Marshall is coming to Boston April 12 and the Thursday evening concert will be in the handsome new Morse Auditorium of the Museum of Science, where the accoustics are superlative. All those who buy tickets for the concert, which may be ordered at the Centre, 32 Rutland st., CO 6-1542, are invited to the party for Miss Marshall following the program. Mrs. Albert C. Titcomb is chairman of the reception committee, and Mrs. John E. Boit, president of the Centre, Mrs. Byam Whitney, and Mrs. Earnest B. Dunstan are among the committee members who will welcome the evening's guest at the candle-lighted, flower-decked reception table. The many subscribers include Mrs. Leslie MacDill, Mrs. George B. Cutts, Mr. and Mrs. Carl Weyerhauser, Mr. and Mrs. Nicholas Van Slyck, Mrs. George Putnam, Mr. and Mrs. George McCandlish, Mrs. Alexander Steinert, Mrs. L. C. Pray and others.

BACKSTAGE and front-of-the house credits for the annual Vincent Club show, which continues through Saturday at New England Mutual Hall, are as big as those for the excellent cast itself. The cochairmen of props, Mrs. Vincent Bailey and Mrs. William C. Haskins, for example, have dyed over 80 yards of material and paint-spattered them to give background textures for the sets, and in addition have managed to produce medieval instruments such as a lute made from a canned-ham tin, beaverboard and plastic string. Store fixtures and clothes racks had to be tracked down and borrowed from Hurwitch's and from Estabrook and Newell, and a hard-come-by suit of armor from Louis Joseph.

The costume committee, for which Mrs. Robert Jenney is chairman, assisted by Mabel Diggs—whose 30th Vincent show this is—have even turned up a Ferris waist made in 1900 and still bearing R. H. Stearns' original price tag for $12.50. A yellow velvet page's suit made for the late Mrs. S. J. Mixter to be used at one of her "musical evenings" on Marlboro st. in 1900, is also in this year's show, as is her granddaughter, Mrs. H. Thomas Ballantine.

A great-granddaughter of one of the original Vincent members is Lucy Lowell Grimm (Mrs. Roland Grimm), whose great-grandmother, Mrs. Lindsley Loring (Charlotte Cochrane), wore daring tights in the first Vincent show given in April, 1892, in her mother's lovely Commonwealth av. drawing room.

Mrs. E. Francis Bowditch (who plays Mr. Hogg) is wearing the cutaway worn by Frank's father, John Bowditch, and made for his grandfather, the first E. Francis Bowditch, for his wedding. With it she wears the old Bowditch watch chain which belonged to the famous navigator, Nathaniel Bowditch. Mrs. Forrest Cranmer is chairman of the front-of-the-house, Mrs. Richard Wakeman of Vincent uniforms, and Mrs. Louis Harding and Mrs. John Worrall cochairmen of waitresses, pretty Diana Osgood chairman of programs—and many more.

THE INTERNATIONAL POST OFFICE, only one of its kind, is franking scores of invitations with United Nations stamps this week as announcements go out for the Greater Boston World Federalists' dinner on Tuesday, April 24. Norman Cousins, Saturday Review editor, will speak at the 6 o'clock reception and dinner at the Somerset Hotel.

Sponsors include Mr. and Mrs. Conrad Hobbs, Mr. and Mrs. Jacob Kaplan, Mr. and Mrs. Henry B. Cabot, Mr. and Mrs. Edgar J. Driscoll, Mr. and Mrs. Frederic Winthrop Jr., Mr. and Mrs. William Van N. Washburn, Mr. and Mrs. R. Minturn Sedgwick, Mr. and Mrs. John L. Saltonstall Jr., Mr. and Mrs. William A. Reilly and Mr. and Mrs. A. H. Parker Jr.

Invitations are also going out in the name of Mr. and Mrs. Harold D. Hodgkinson, Mr. and Mrs. Thomas H. Mahoy, Rev. Francis J. Lally, Mr. and Mrs. John L. Saltonstall Jr., Mr. and Mrs. Thomas A. Pappas, Bishop and Mrs. Norman B. Nash, Walter J. Levison, Mrs. James M. Faulkner, Rabbi Roland B. Gittelsohn, Mrs. Vincent L. Greene, Mr. and Mrs. Oscar Haussermann, Dr. and Mrs. Arthur N. Holcombe and Rt. Rev. Edward G. Murray.

(Globe Photo by Charles Dixon)

INTERESTED in the concert which noted singer Lois Marshall will give April 12 for the benefit of the South End Music Centre, are Mrs. A. O. Willauer and Miss Mary Otis of the committee, and Vitale Beskrovny, pupil at the Centre.

(Porter)

A FALL WEDDING is planned by Miss Judith A. Holmes, daughter of Dr. and Mrs. Everett B. Holmes of Ludlow, Vt., who are announcing her engagement to Robert J. H. Cowan, son of Mr. and Mrs. James T. Cowan of Saxtons River, Vt. She is at Middlebury College and her fiance is completing his studies at B. U.

A SECOND SON, Jonathan, was born to Mr. and Mrs. Louis S. Epstein (Sally Dogem) of West Roxbury on April 3 at Beth Israel Hospital. He is a grandson of Mr. and Mrs. Harry Dogem and of Mr. and Mrs. Harry Epstein of Dorchester.

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

APR 10 1956

Russian Culture Snubs Hub Famed Orchestra

The entire 104-man Boston Symphony orchestra may end up playing second fiddle.

The Muscovites have by-passed an offer by Boston's world renowned symphony to perform in Russia. Worse yet, the Soviet minister of culture has extended a concert invitation to a symphonic competitor—the Philadelphia Symphony orchestra.

Moreover, the Philadelphians have accepted and have applied to the U. S. State Department for $110,000 "to balance expenses" under President Eisenhower's emergency fund to support the international cultural exchange program.

One country behind the Iron Curtain did pick up the Boston offer, but it's a mere satellite.

Czechoslovakia's music festival director has asked the Boston orchestra to include performances there while on tour in Western Europe this summer.

Thomas D. Perry, business manager for the Hub symphony, said the Czech invitation was still under consideration. The orchestra will begin a 10-country, $300,000 tour in August.

They were hopeful that Russia would pick up their offer to play in Moscow, which was announced last summer.

For undisclosed reasons, the Russians evidently prefer the music of Quakers rather than of Pilgrims.

Perhaps, it's just that the Boston Symphony has too much class for the classless society of the Soviet.

Variety
NEW YORK, N. Y.
Weekly Amusements

APR 11 1956

Boston Orch Needs 25G For 300G O'Seas Trek

Boston, April 10.

The Boston Symphony Orchestra plans extra concerts to help finance its five-week tour of Europe at the end of the Tanglewood season in August. First concert is slated for April 29. Although the cost of the tour will be about $300,000, only $25,000 is still needed. Over $275,000 is in sight. RCA Victor and Baldwin Piano and large contributors, as is the International Exchange Program.

The Boston Symphony is skedded for five programs at the Edinburgh Festival. Tour is planned to include about 25 cities and to cover more than 4,000 miles. The orch will appear in Cork and Dublin on the way to Edinburgh and after the Festival will visit Norway, Sweden, Denmark, Germany, Austria, Switzerland, France, England and possibly Italy.

WASHINGTON, D. C.
Post & Times Herald
D. & S.

APR 11 1956

Mrs. Snow's Retirement

Constance Snow, an excellent business woman and indefatigable worker, has been a major contributor to the musical life of this community. Now she is retiring after 17 years of bringing concerts to the city and promoting support for them. She took over the sponsorship of the Philadelphia and Boston symphonies and not only built the attendance at their concerts but also increased the number of concerts they gave each season. She was one of the enthusiastic backers of the Washington Choral Society, now the Washington and Cathedral Choral Society. Her many friends will join in wishing her much happiness in the future, and they will be comforted to know that she will be retained as a consultant to the National Symphony Orchestra.

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

APR 11 1956

Symphony Still Ready to Visit Russia, If Asked

Unperturbed by a Soviet invitation to the Philadelphia Orchestra, a spokesman for the famed Boston Symphony Orchestra said last night the group still stands ready to visit Russia if invited.

Business Manager Thomas D. Perry said "There have been no developments" on the Boston orchestra's offer to play in Russia during its European tour this Summer.

"We'll be as close to Russia as Helsinki," he said, "and if our government wishes us to go to Russia, we'd be pleased to do so. We'd welcome any way of using our art to improve international feelings."

A substantial share of the $300,000 cost of the tour—to include 10 and possibly 12 countries—will be met by funds from President Eisenhower's $5,000,000 fund for support of trade fairs and cultural exchange.

One Iron Curtain nation, Czecho-Slovakia, has invited Conductor Charles Munch and the 104-man Boston orchestra to appear, but the offer has not yet been accepted. Perry said a trip to Prague and Italy is entirely a matter of finances.

The Boston Symphony's tour opens in Ireland, Aug. 24, then moves to Scotland, Norway, Sweden, Finland, Germany, Austria, Switzerland—maybe Czecho-Slovakia and Italy—and France, and winds up in London, Sept. 26.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

APR 8 1956

Biographer's Lot Not Easy

Victor Seroff Tells of the Search For Elusive Debussy Photograph

By JAY S. HARRISON

It becomes increasingly obvious that most people who read biographies have little realization of the work that goes into them. The common view is that the biographer assembles facts and figures—usually from a public library—then adds to them, and finally puts in a likely verbal picture of the historical figure he is studying. It happens, however, that this is not at all true. Most biographers are detectives at heart who, when on the scent of new or hitherto unknown bits of information, are overcome with an almost missionary zeal to track it down. They are literary private-eyes with a mystery to solve. Usually, they solve it.

Prober Without Peer

Victor Seroff is just such a demon researcher. He already has to his credit books on Shostakovitch, Ravel, Rachmaninoff and Russia's "Mighty Five," and on May 7 Putnam & Sons will publish his latest effort—a long awaited and much needed biography of Claude Debussy. Last week, in discussing the new volume, Mr. Seroff turned to some of the problems facing writers who deal in historical fact rather than poetic fancy. Specifically, he was concerned with the bloodhound instincts it is necessary for all good biographers to possess.

"To prove my point," said Mr. Seroff, "let me give you two examples—one from my Rachmaninoff book and one from the Debussy. In 1948 I was living in a little village in Alsace doing research on Rachmaninoff and writing reviews of music festivals. One day, out of the blue, I received a letter from a Russian musician by the name of Bukinik. He was eighty, and had heard, to his interest, that I was preparing a book on Rachmaninoff. The reason he wrote was to tell me that there was a man living in Switzerland who owned 188 typewritten pages of valuable information on Rachmaninoff. The letter suggested that I find the man. That was all. No name, no address, nothing! Bukinik—typical Russian that he is—didn't even offer a clew to the man's identity.

Questions, Questions, Questions

"Directly after that I began a round of European festivals, and everywhere I went I asked musicians if they knew of a musicologist — *any* musicologist — who was living in Switzerland. But I got nowhere. Then, when my critical chores were over, I returned to Alsace and quite by accident ran into Charles Munch, who is a close friend of mine. Munch was about to go off to Switzerland on a conducting tour and he suggested that I come along. I did."

Mr. Seroff continued by explaining that at Mr. Munch's second concert in Lucerne he happened to flip over the program and discovered an announcement of a lecture to be given, as he put it, "by a man whose name was too long even for a Russian like myself to pronounce." The talk was to be followed by a performance of Rachmaninoff's cello sonata. "When I saw Munch later," Mr. Seroff remarked, "I told him that by instinct I thought I had found my man. To this Munch had only one reply. 'Seroff,' he said, 'you are just as mad as I am. Now who wrote you the letter in the first place.'

"Still, somehow I was sure. The next day I dragged Munch along to see the manager who had placed the ad in the program and he gave me the lecturer's address. He lived in Zurich, but he had no phone. 'No phone!' I shouted. 'A good sign. Russian musicologists never have phones.' I knew I had found the right person. But Munch was unconvinced. He just looked at me and muttered, 'Now I know it for a fact: you Russians, you're all crazy.'

Mr. Seroff then went on to explain how he continued the search in Zurich. "I knocked on the door," he observed, "and after an interminable time it opened. The man on the other side of the threshhold peered at me intently and said, 'Ah, I imagine you are Seroff. I have been waiting for you. I understand that you are writing about Rachmaninoff. I have some material you might want to see.'

All for Naught

"So I had finally reached my goal. But wait—the worst is still to come. After a year's struggle to find the Rachmaninoff notes I finally read them and —" Mr. Seroff shuddered perceptibly, "—there was not a single detail in them I had not gotten from other sources."

As if to brush from his memory the whole abysmal episode, he then plunged into his tale concerning the soon-to-be-published Debussy book.

"You know," he began, "as a student, Debussy was hired as a kind of official house-pianist for Nadejda Von Meck, the famous patroness of Tchaikovsky. He played privately for her, played in her trio, taught her children—that sort of thing. He traveled with her for three consecutive summers and during the third he asked Madame Von Meck's permission to marry her daughter, Sonia. The Madame was appalled at the impertinance of the young unknown student and fired him on the spot. Actually, no one really knows whether Debussy was in love with Sonia or her handsome dowry—but that's not important.

Hunt for Photographs

"What is important is that I realized somewhere in Russia there must be photographs of Debussy taken at the time of his stay with Von Meck. No one had ever been able to find them—perhaps they didn't exist. I got in touch with Barbara Von Meck, the wife of Nadejda's nephew, who was living in New York. Though she was frightfully old, she told me that she did recall seeing some pictures of Debussy as a member of the Von Meck entourage, but she couldn't remember where. Five days later Barbara Von Meck died, and my last lead died with her."

But here, as Mr. Seroff commented, fate stepped in. While rummaging through a library on 146th St., he chanced on a dusty, concealed volume that itemized all of the memorabilia contained in the Tchaikovsky Museum at Klin. Part of the list described a collection of 780 photos, but not one of them was of Debussy. He did, however, find the names of two of the musicians who formed the trio in which Debussy played while in Madame Von Meck's employ.

"And so on a guess," he said, "I sent to Russia for a photostat of the two men. When it arrived, several months later it turned out that there were not two men in the picture but three. The third was Debussy—though no one had realized it before. As a result, in my new book there is picture of Debussy that has not been published till now. You see," Mr. Seroff concluded, "maybe Munch was right. Maybe all Russians are crazy. But for a biographer a little craziness doesn't hurt."

ATLANTA, GA.
WORLD
Circ. D. 28,600

APR 8 1956

Betty Allen In Recital Tonight At Clark College

The most praiseworthy number on Betty Allen's recital tonight at Clark College may be the aria 'L'Amour Est Un Oiseau" which won for her distinction as a mezzo-soprano several years ago. A feature of Clark's All Star Concert Series, Miss Allen's recital will begin at 7:45 p. m., in Davage Auditorium.

Betty Allen was born in Ohio and graduated from Wilberforce University there. Heading east to continue her music studies, she attended the Hartford School of Music in Connecticut, and coaches with Sara Peck More in New York City.

Her career was launched when Charles Munch selected her soloist with the Boston Symphony Orchestra in Symphony Hall for performances of Honegger's "La Danse des Morts." She was also chosen by Virgil Thomson for the leading role of St. Teresa in the Gertrude Stein —Thomson opera: "Four Saints in Three Acts" performed on Broadway, at the Lewisohn and at the Theatres des Champs Elysees in Paris, France.

As an American artist in the fourth annual interchange-of-artists program with the Jeunesses Musicales abroad, Miss Allen performed throughout North Africa and subsequently went to Italy to inaugurate an artist exchange program with the Gioventu Musicale.

She was presented in many North Italian cities including Livorno, Lucca, Bologna, Brescia, Florence with her culminating performance at the Teatro Lirico in Milan. The immediate results of the foreign ovations she received brought re-engagements from both France and Italy.

Miss Allen returned to the United States from France just last month for an appearance on the Boston Symphony Orchestra's 75th Anniversary program and for an engagement with the Hartford Symphony under Fritz Mahler.

The artist's Clark program will include 'Evivva Rosa Bella Bella' by Galuppi; 'Con Tranquillo Riposo' by Pasquini; and Vivaldi's 'O Servi Volati,' 'Vieni, Vieni, O Mio Diletto' and 'Aria Di Abra' in the first group —The second group will feature Schubert's 'Liebesbotschaft,' 'Die Liebe Hat Gelogen,' 'Lachen Und Weinen,' 'Du Bist Wie Eine Blume' and 'Fruhlingsnacht.'

Following, the audience will hear 'Vieille Chanson de Chasse' arranged by Manning; Bizet's 'Ouvre Ton Coeur;' 'Psyche' by Paladilhe; and Debussy's 'Mandoline.'

After a brief intermission, Miss Allen will offer Roland Hayes' arrangement of 'The Life of Christ' (First Part.)

'The Water Mill' and 'Silent Moon' by R. Vaughan-Williams; Horsman's 'The Bird of the Wilderness;' 'The Cloths of Heaven' by Dunhill; and Quilter's 'Love's Philosophy' will conclude the program.

Miss Allen will be accompanied by Moke Owens of New York City.

BETTY ALLEN

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

APR 8 - 1956

Symphony in Special Concert for Tour Funds

By RUDOLPH ELIE

Little by little, as the plans for the forthcoming second European tour of the Boston Symphony develop, it becomes increasingly evident that the event will not only be of far greater scope than that of the 1952 tour but of far greater significance as well. For the itinerary, still tentative in many cases, takes the orchestra behind the Iron Curtain to Prague, Czechoslovakia, and while there is no word official or unofficial one way or another, there still seems to be a possibility that the orchestra may be the first American symphony orchestra to perform in Moscow.

The tour begins on the 24th of August in Cork, Ireland and, following a concert in Dublin the next night, the orchestra goes on to Edinburgh where it will remain for a week as the featured orchestra of the Edinburgh Festival. As the itinerary stands now, and changes are undoubtedly to be expected, the orchestra then goes on to Oslo, Goteburg, Stockholm, Helsinki, Copenhagen, Hamburg, Frankfurt, Stuttgart, Prague, Vienna, Munich, Basle, Bern, Zurich, Paris, Chartres (where it will play in the cathedral), Leeds, and London. The management is hoping to give the city of Boston, England a special concert as a present of the City of Boston, Massachusetts since the city is too small to be able to afford a Boston Symphony concert itself.

The question of how all this is to be financed is still some way from solution but one thing the management makes very clear: No regular subscriber or Friend of the orchestra will be approached in any way. According to figures released this week by Thomas Perry, the orchestra's manager, the total cost of the tour will be $300,000. Receipts for the concerts themselves will provide about $105,000, and a total of $175,000 has already been raised from commercial and private sources, the government having partly subsidized the tour for its enormous cultural public relations value.

So only $25,000 needs to be raised to complete the budget, and the orchestra will give a special concert on Sunday night, April 28, the night after the regular season closes, to raise at least $5,000 of it. The concert, offering Beethoven's Seventh Symphony and Tchaikovsky's Sixth, will be offered first to the regular subscribers with public sale following on April 16. There is a good deal of confidence that the additional $20,000 will be attained, but not at the expense of the supporters of the orchestra itself. If local business could only realize the incalculable advertisement this orchestra is to Boston, not only on such a tour as this, but in its nationwide travels, it seems that this piddling little sum could be reached in a day or two!

BERKSHIRE PROGRAM

There is very little for the regular Symphony goer to get excited about in the recent announcement of the programs for Tanglewood this summer. To be sure the programs for this festival have long been aimed more at the out-of-state music lover than to the subscriber, which is of course as it should be. The bulk of the audiences attracted to this affair, which again consists of a pre-festival Bach-Mozart series beginning July 6 and the regular series in the Music Shed beginning July 20, are from New York, Connecticut and western Massachusetts, along with many transient tourists from all over the country. The programs offered are consequently new and novel to them.

But the Boston audience is hardly too eager to travel 138 miles to hear works that have been programmed throughout the season. For on the 12 programs of the big series there appear fewer than a half dozen works that have not been given this season in Symphony Hall, things like Schubert's C major Symphony, Honeggers Fifth Symphony, the Suite from "Der Rosenkavalier" and so on. Other familiar works of recent local hearing are Brahms' Second and Third, Bartok's Concerto for Orchestra, Piston's Symphony No. 2, Ravel's "Rhapsodie Espagnol," Debussy's "Afternoon of a Faun" and so on . . . all good works and true, but hardly exciting to the regular audiences.

However, the picture is much enlivened by the programming of two full Wagnerian programs. The first, on Saturday evening July 21, offers the "Faust" Overture, "Waldweben" from "Siegfried," the Prelude and Love-Death from "Tristan" and act I of "Die Walkuere." The soloists on this occasion are Margaret Harshaw, soprano, Albert Da Costa, tenor and James Pease, bass.

The second program closes the festival on August 12 when Mr. Munch does the Overture and Bacchanale from "Tannhauesar," "A Sigfried Idyll" and the opening and final scene of Act III of "Die Meistersinger" with Margaret Willauer, soprano, Albert Da Costa and James Pease. These two programs, in the light of Mr. Munch's extraordinary way with Wagner should be the highlights of the festival this season so far as the Bostonian is concerned. So far as others are concerned, the programs seem to be well made varied and interesting. It is pleasant to note in them, too, the return of Eleazar de Carvalho, who has not appeared with this orchestra since Koussevitzky's day. Otherwise, save for the appearance of Benny Goodman in Mozart's Clarinet Concerto, the personalities remain largely familiar ones: Rudolf Serkin, Ruth Posselt, Leonard Bernstein, Pierre Monteux Zino Francescatti, Lukas Foss, Boris Goldovsky and so on.

WASHINGTON, D. C.
NEWS
Circ. D. 138,778

APR 9 1956

MRS. SNOW DEPARTS

WASHINGTON concert-goers in particular and the community in general owe a not inconsiderable debt of gratitude to Mrs. Constance A. Snow. Mrs. Snow is retiring from active participation in the city's musical life tomorrow night with the Philadelphia Orchestra's final appearance of the season.

Mrs. Snow has not only brought to Washington each season the great Philadelphia and Boston Symphony orchestras, but also, in its early days of struggle, helped the city's own National Symphony get on its financial feet.

Her 17 years in the music field encompasses too many endeavors to list—opera, choral work, benefits for the Boys Clubs, Scouts, fire-fighters, etc. It has been an outstanding contribution.

We extend to Mrs. Snow our sincere wishes for many more years of concert-going in the happiest role of all—as a listener.

VARIETY
NEW YORK, N. Y.

APR 11 1956

Boston Orch Needs 25G For 300G O'Seas Trek

Boston, April 10.

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The Boston Symphony is skedded for five programs at the Edinburgh Festival. Tour is planned to include about 25 cities and to cover more than 4,000 miles. The orch will appear in Cork and Dublin on the way to Edinburgh and after the Festival will visit Norway, Sweden, Denmark, Germany, Austria, Switzerland, France, England and possibly Italy.

EL PASO, TEX.
TIMES
Circ. D. 48,374 - S. 65,539

APR 8 1956

The Turntable

Boston Quartet Waxes Haydn's 'Last Words'

HAYDN: The Seven Last Words of Christ. The Boston Symphony Orchestra String Quartet. RCA Victor LP Record.

The history of music designed to glorify Christ's Passion is, at various stages in its long history, both an awesome and distressing thing.

For the most part composers after the dawn of the 1700s junked Biblical texts and substituted murky and sometimes tasteless paraphrases of passages from Holy Writ. With this withering of literary fervor came a corresponding decay in musical taste which eventuated in some of the bombast of the oratorio form which transformed the style into something resembling opera.

In the latter days of Passion Music, Haydn's "Seven Last Words of Christ" stands far above the now obscure works of Telemann and Johann Ernst Bach, for example. Haydn's version is interesting also because it is performed in three versions: For orchestra, string quartet and for piano. There is a fourth version, a chorus affair in cantata form, which experts assure us probably was arranged by Haydn's brother, Michael.

It is, obviously, in the second of these arrangements that the work is performed here. The Boston Symphony Orchestra Quartet, composed of four first desk men in that splendid aggregation, plays with virginal cleanliness and infinite gentleness music which demands just these refinements. Like wine, a string quartet improves with age and future recordings by this group should reveal the mellowness and elegance the Budapest Quartet has boasted for so long.

This music, however, is suited ideally to the group5s from at present. Its inexjressibly beautiful delicacy sings a soft yet exalted lament for a departed God.

BARTOK: Concerto for Orchestra. Fritz Reiner conducting the Chicago Symphony Orchestra. RCA Victor LP record.

Unless the memory department has decayed even more than is customarily apparent, this is Reiner's second recording of this Bartok score, the first being etched back in the dark pre-high fidelity days with the Pittsburgh Orchestra. At any rate, Reiner's identification with this music is indisputable. He was not only a close friend of the late composer but also helped coax this work from his inspired pen. Enough slop has been written about Bartok's sufferings and his astral attainments in composition. The Concerto for Orchestra is not only a tuneful, appealing work but a devastating slap in the face to those thoughtless and hastily-written works which often pass as serious music in our time. The performance is peerless in every way and the recording a model of clarity.

'SONG FROM SERENADE.' Mario Lanza, tenor, with orchestra and piano accompaniments. RCA Victor LP record.

These records are taken from the motion picture version of James M. Cain's "Serenade," a picture which finds the chunky tenor cavorting in Mexico with Joan Fontaine. There is a lot of interesting music here, including an aria from "Turandot" and a long episode from "Otello" in which Lanza is joined by Metropolitan Opera Soprano Licia Albanese. Some of Lanza's yelling tendencies have been restrained by some voice coach because Lanza unquestionably is incapable of doing it himself. Once or twice he even passes up chances for his specialty: A high note sung at top voice and off pitch. The "Otello" work, though by no means artistically up to the standard of the Metropolitan's poorest tenor, is surprisingly good—for Lanza. Albanese doesn't have her heart in it.—L.A.

Record (m)
BOSTON, Mass.
Independent
Circ. 397,884

APR 11 1956

WASHINGTON, D. C.
STAR
Circ. D. 245,642 - S. 273,244

APR 9 1956

Mrs. Snow Bowing Out As Concert Manager

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She booked the Library of Congress concerts, brought the Metropolitan Opera here—on a personal guarantee of staggering proportions—after an absence of 22 years, introduced such Washington "firsts" as the Sadlers Wells Ballet, Jeanette MacDonald, Alec Templeton and Victor Borge, and lent her name and efforts to a series of charity benefits.

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When it was learned Mrs. Snow planned to retire this year, the National Symphony Orchestra was first in line to snap up the concert bureau. The National Symphony for the first time next season will act as booking agent for the Philadelphia and Boston orchestras.

Telegram-News (e)
LYNN, Mass.
Democrat
Circ. 21,071

APR 12 1956

LEAVES $60,000 IN PUBLIC GIFTS

Transcript-Telegram (e)
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Advocate
ARLINGTON, Mass
Weekly Independent
Circ. 4,987

APR 12 1956

Enterprise
ACTON, Mass.
Weekly Ind. Rep.
Comb. Circ. 4,728

APR 12 1956

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Enterprise
CONCORD, Mass.
Weekly Ind. Rep.
Comb. Circ. 4728

APR 12 1956

Enterprise
BEDFORD, Mass.
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Variety
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Lawrence (Larry) Kanaga, vice president of RCA Victor Records, presented Munch and Fiedler a $2,000 diamond-studded baton designed by French jeweler Van Cleef & Arpels. Kanaga said that Victor is making a $50,000 film in color featuring the Boston Symphony and showing how records are made. The film is intended for school students and other groups. Gift of the baton and making of the film commemorated the 40-year association between the Boston Symphony and Victor.

The Senate resolution said: "Both the Boston Symphony and the Boston Pops Orchestra have been the outstanding representatives of the Commonwealth of Massachusetts. Their musical achievements have enriched the lives of the people throughout the world and have brought greater respect and appreciation for the cultural reputation of the people of Massachusetts."

Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 5614

APR 12 1956

Wellesley Night At Pops May 12

Minute Man
LEXINGTON, Mass.
Weekly Independent
Circ. 4669

APR 12 1956

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Patronesses from Lexington include Mrs. Austin W. Fisher, Mrs. A. Edward Rowse, Mrs. F. W. Aldrich, Jr., and Mrs. Herbert L. Crowley, Jr.

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EL PASO, TEX.
TIMES
Circ. D. 48,374 - S. 65,539

APR 8 1956

The Turntable

Boston Quartet Waxes Haydn's 'Last Words'

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The history of music designed to glorify Christ's Passion is, at various stages in its long history, both an awesome and distressing thing.

For the most part composers after the dawn of the 1700s junked Biblical texts and substituted murky and sometimes tasteless paraphrases of passages from Holy Writ. With this withering of literary fervor came a corresponding decay in musical taste which eventuated in some of the bombast of the oratorio form which transformed the style into something resembling opera.

In the latter days of Passion Music, Haydn's "Seven Last Words of Christ" stands far above the now obscure works of Telemann and Johann Ernst Bach, for example. Haydn's version is interesting also because it is performed in three versions: For orchestra, string quartet and for piano. There is a fourth version, a chorus affair in cantata form, which experts assure us probably was arranged by Haydn's brother, Michael.

It is, obviously, in the second of these arrangements that the work is performed here. The Boston Symphony Orchestra Quartet, composed of four first desk men in that splendid aggregation, plays with virginal cleanliness and infinite gentleness music which demands just these refinements. Like wine, a string quartet improves with age and future recordings by this group should reveal the mellowness and elegance the Budapest Quartet has boasted for so long.

This music, however, is suited ideally to the group5s from at present. Its inexjressibly beautiful delicacy sings a soft yet exalted lament for a departed God.

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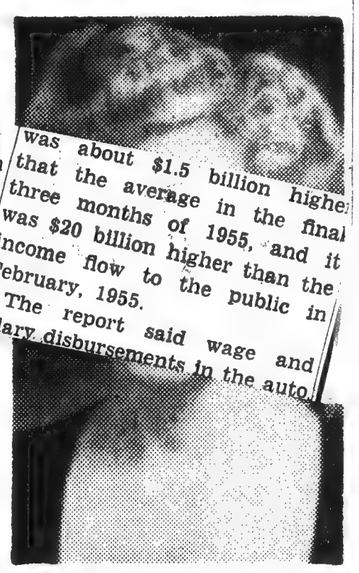

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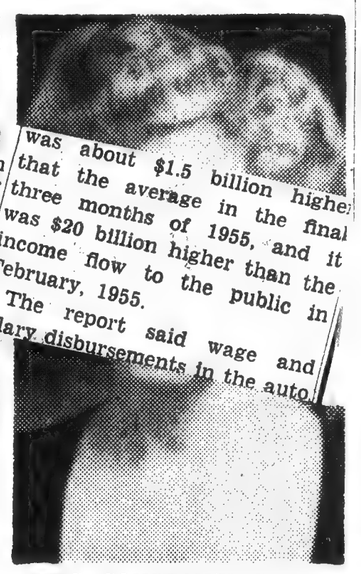

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wellesley Night at Pops" on May 12th. This benefit, featuring Arthur Fiedler's Boston Pops Orchestra, is a colorful annual event, held to raise funds for providing financial aid to students. This year Wellesley College is lending its own "Tupelos" — eighteen talented young students with fresh vibrant voices, to the outstanding occasion.

Patronesses from Wellesley include Miss Mary E. Prentiss, Miss Phyllis Goodenough, Mrs. William H. Belknap, Mrs. Richard Swain, Mrs. Paul L. Mansfield, Mrs. James Grower, Mrs. Leeds A. Wheeler, Miss Carol M. Roehm, Mrs. Robert C. Wiese, Mrs. James F. Cowan, Jr., Miss Harriet B. Creighton, Mrs. Paul T. Babson, Mrs. Francis M. Woods, Mrs. Cedric J. Walker, Mrs. Frederick R. Geron, Mrs. David R. Porter, Mrs. Thomas W. Chesterton, Mrs. David C. Wiswall, Mrs. Robert M. Henkels, Mrs. Edward H. Bailey, Mrs. W. D. Shepard, Mrs. Donald B. Morse, Mrs. Frederick W. Haffenreffer, Mrs. Robert R. Thurber, Miss Kathleen Elliott, Mrs. Richard M. Nichols, Miss Helen G. Russell, Mrs. Clark Belden, and Mrs. F. C. Hopewell.

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And Smith College

SALEM, Mass. (AP)—The will of Mrs. Grace Hopkins Proctor of Swampscott, disposing of more than $250,000 in specific bequests, was filed today in Essex County Probate Court.

Mrs. Proctor was the widow of Charles H. Proctor, leather manufacturer.

She left $100,000 each to two grandchildren, Eileen Burke Wilkinson and Charles Proctor Wilkinson, both of Washington, D.C.

Other bequests included: Smith College, $5,000; Northfield Schools, East Northfield, Mass., $5,000; Boston Symphony Orchestra, $10,000; Boston YWCA, $15,000; Old South Church, Boston, $10,000; Walker Missionary Homes, Newton, $10,000; Children's Hospital, Boston, $5,000.

other relatives are well provided for.

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EL PASO, TEX.
TIMES
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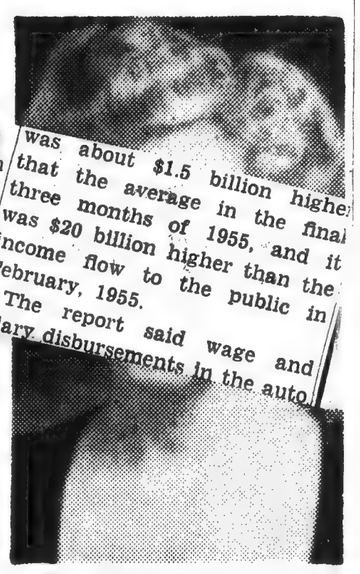

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Two grandchildren, Charles

Continued on Page Two

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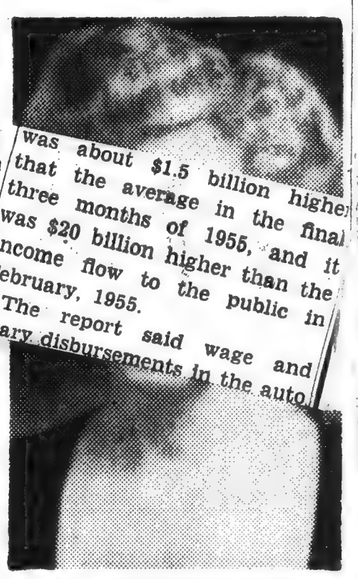

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LUTHERAN CHURCH
Centre and Cypress S[illegible]
Rev. ARTHUR H. BLOCH[illegible]
CHURCH SERVICE — SUN[illegible]

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LOBSTER LUNCHEON

The annual Lobster Luncheon of the Arlington Women's Republican Club will be held at Calvary Methodist church Wednesday, April 25 at 1 p.m.

Ralph H. Bonnell, Republican national committeeman is the speaker.

Guests of honor will include Representative Hollis M. Gott, Representative Irene K. Thresher, Mrs. Bonnell, Mrs. Joseph L. Roberts, Republican state committeewoman, and Arthur W. Sampson, chairman of the Arlington Republican Town Committee.

Mrs. Horace Homer will preside at the business meeting, and will announce plans for the Republican Night at the Boston Pops concert June 2, which is being sponsored by the Arlington and Winchester Women's Republican Clubs.

Ticket chairman for the luncheon is Mrs. Olaf G. Peterson, and members and their guests have been urged to make early reservations.

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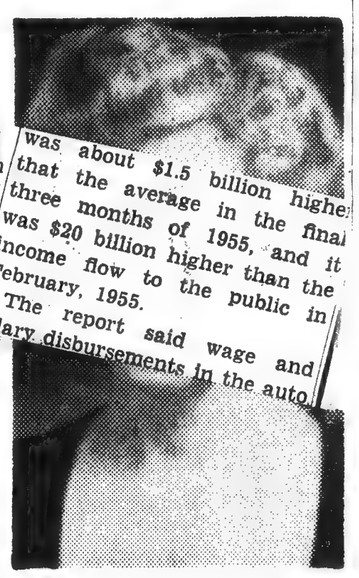
Borrowed Capital from Husband

Mrs. Snow borrowed the $1,500 from her husband, the late Andrew Snow, a United States Steel executive, to start the Snow Concert Bureau. Her first contract was with the Philadelphia Orchestra which at that time was playing to half-filled halls here.

In six months, she had paid back the loan and was embarked on a career. She kept the Boston and Philadelphia Orchestras coming and attracting full houses at times when the city's own symphony [illegible] wondering [illegible] in



MRS. CONSTANCE SNOW
Leaving Musical Scene

Victor Borge, and lent her name and efforts to a series of charity benefits.

First Business Venture

It was Constance Snow's first venture into any kind of business. Until then, she confessed, she couldn't even balanced her personal checkbook.

But while her business grew, so did her family. Three children grew up and married and soon were producing grandchildren. Now there are six grandchildren and Mrs. Snow says it is time she gives more attention to them.

When it was learned Mrs. [illegible] was about $1.5 billion higher that the average in the final three months of 1955, and it was $20 billion higher than the income flow to the public in February, 1955.

The report said wage and salary disbursements in the auto [illegible]

Record (m)
BOSTON, Mass.
Independent
Circ. 397,884

APR 11 1956

Reds Snub Symphony

The Boston Symphony Orchestra isn't going to Russia on its 10-country European tour this summer, but the Philadelphia Symphony will, it was announced yesterday.

The Bostonians had offered to include the U.S.S.R. in their tour, but the Soviet minister of culture extended the invitation to the Philadelphians instead.

The Philadelphia orchestra has accepted and has applied to the U. S. State Department for $110,000 to balance expenses under the emergency fund to support the international cultural exchange program.

On the other hand, Czechoslovakia has asked the Boston Orchestra to play there this August. The Czech offer is under consideration.

[illegible] Wellesley Night at Pops" on May 12th. This benefit, featuring Arthur Fiedler's Boston Pops Orchestra, is a colorful annual event, held to raise fund[illegible]

LUTHERAN CHURCH
Centre and Cypress S[illegible]
Rev. ARTHUR R. BLOCK[illegible]
CHURCH SERVICE — SUN[illegible]

Patronize Our Advertisers

Item (e)
LYNN, Mass.
Republican
Circ. 21,915

APR 12 1956

Swampscott Will Benefits Hub Groups

Public groups are given a total of $60,000 by the will of Mrs. Grace Hopkins Proctor of 14 Littles Point, Swampscott, which was recorded in the Registry of Probate in Salem yesterday. Value of the estate was not estimated.

The will, signed Oct. 14, 1953, with codicil dated March 18, 1955, nominates a daughter, Mrs. Barbara P. Thompson of Salem, and Allan H. W. Higgins of Boston, for executors. The codicil gives $100,000 each to two grandchildren, Eileen Burke Wilkinson and Charles Proctor Wilkinson, children of another daughter, Mrs. Frances P. Wilkinson of Washington, D. C.

After bequeathing the $60,000 in public gifts and a total of $75,500 to relatives and friends, the testament directs that the residue be given to adopted children of Mrs. Wilkinson, including any children adopted by her after the signing of the will.

The public gifts are: Boston YWCA, $15,000, of which $5000 is to be used for the Berkeley Residence Club; Boston Symphony Orchestra, Old South Church in Boston and Walker Missionary Homes, Inc., Auburndale, $10,000 each; Northfield Schools in East Northfield, trustees of Smith College in Northampton and Children's Hospital in Boston, $5000 each.

MANY GIFTS

Gifts of $10,000 each are directed to Sheelin V. Maxwell, J. Burke Wilkinson and Richard H. Thompson. Bequests of $7500 each are directed to Barry O. S. Maxwell and Simon K. Maxwell. Richard H. Thompson, Jr. and Joan Thompson are given $5000 apiece. Gifts of $3000 each are directed to Bertha H. Frye and Florence D. Estes.

Carolyn D. Smiley, Maude Meagher, James I. Riddell and Martha Riddell Gallagher are bequeathed $2000 each, and Marion E. Bond, $1500. Alio Spelto, Michael Sheehan, Catherine McKee, Paul R. Gosselin and Margaret Ford are each given $1000, the latter gift being contingent on her being in the employ of the testatrix at the time of her death.

Mrs. Proctor, who was the widow of Charles H. Proctor, directed that her two daughters share all tangible personal property. In directing the residue to the adopted children of her daughter, Mrs. Wilkinson, the testatrix stated that all of her children and their descendants by blood and her other relatives are well provided for.

ROCK OF AGES
FAMILY MONUMENTS
NORTH SHORE MONUMENT CO
THERESA H. PENDLETON
175 WINTER ST SA 8-1092
Opp. Riverside Cemetery

CARD OF THANKS

The family of the late Ernest B. Frye wishes to express their heartfelt thanks and appreciation to their relatives, friends, neighbors and business associates for the beautiful floral tributes and other acts of kindness extended to them during their recent bereavement.

Con[illegible] rom Page One

Proctc Wilkinson and Eileen Br ke Wilkinson, were bequeathed $100,000 each. They are children of a daughter, Mrs. Frances P. Wilkinson of Washington, D. C. Another daughter, Mrs. Barbara P. Thompson of Salem, was nominated as a co-executor of the will with Allan H. W. Higgins of Boston.

Mrs. Proctor awarded the following sums to friends:

Sheelin V. Maxwell, $10,000; J. Burke Wilkinson, $10,000; Richard H. Thompson, $10,000; Barry O. S. Maxwell, $7500; Simon K. Maxwell, $7500; Richard H. Thompson, Jr., $5000; Joan Thompson, $5000; Bertha H. Frye, $3000; Florence D. Estes, $3000; Carolyn D. Smiley, $2000; Maude Meagher, $2000; James I. Riddell, $2000; Martha Riddell Gallagher, $2000; Marion E. Bond, $1500; Alio Spelto, $1000; Catherine McKee, $1000; Paul R. Gosselin, $1000; and Margaret Ford, $1000.

The two daughters are to share all of the Swampscott woman's tangible personal property, according to the will, which stipulated that adopted children if one of the daughters, Mrs. Wilkinson, are to inherit the residue of the estate. Mrs. Proctor set forth that her children, their descendants by blood, and other relatives are well provided for.

Variety
NEW YORK, N. Y.
Weekly Amusements

APR 11 1956

Mass. Solons Mark 75th Anni of Boston Symph; RCA to Make 50G Film

Boston, April 10.

The Boston Symphony Orchestra was honored on its 75th anniversary by the Commonwealth of Massachusetts at the state house last week when resolutions, adopted by the State Senate and House of Representatives were presented to conductors Charles Munch and Arthur Fiedler. The citations were read by Richard L. Furbush, president of the Senate, and Michael J. Skerry, Speaker of the House. During the ceremony, Munch, music director of the Boston Symphony, and Fiedler, conductor of the Boston Pops, sat upon the rostrum.

It was the first time that a formal legislative tribute had be paid to a musical organization.

Lawrence (Larry) Kanaga, v president of RCA Victor Recor presented Munch and Fiedler $2,000 diamond-studded baton signed by French jeweler Van C & Arpels. Kanaga said that tor is making a $50,000 film color featuring the Boston phony and showing how re are made. The film is intend school students and other g Gift of the baton and mak the film commemorated the association between the Symphony and Victor.

The Senate resolution "Both the Boston Sympho the Boston Pops Orchest been the outstanding rep tives of the Commonwealth sachusetts. Their musical ments have enriched the the people throughout t and have brought greate and appreciation for th reputation of the people chusetts."

Advocate
ARLINGTON, Mass
Weekly Independent
Circ. 4,987

APR 12 1956

Enterprise
ACTON, Mass.
Weekly Ind. Rep.
Comb. Circ. 4,728

APR 12 1956

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Enterprise
CONCORD, Mass.
Ind. Rep.
Comb. Circ. 4728

APR 12 1956

Enterprise
BEDFORD, Mass.
Weekly Ind. R
Comb. Circ. 4,728

APR 12 1956

Enterprise
MAYNARD, Mass.
Weekly Ind. Rep.
Comb. Circ. 4,728

APR 12 1956

THREE RECORDINGS OVER 50 YEARS BECOME UN[illegible]

Boston—(UP) — A recordin commemorating the 75th anni versary season of the Boston Symphony Orchestra features the group playing the same piece under the batons of three conductors.

Three recordings of Berlioz' "Hungarian March" made over a period of nearly half a century were dubbed together electronically to sound as one continuous performance.

Karl Muck, who became conductor in 1906, starts the march The late Serge Koussevitzky "takes over" in the middle section and Charles Munch, the present director, concludes the piece.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

1 2 1956

Social Chatter

By Alison Arnold

FOR THE FIFTEENTH YEAR, the Peter Bent Brigham Hospital family and friends will gather in Symphony Hall, Thursday, May 3, for Brigham Night at the Pops. The Friends of the Peter Bent Brigham Hospital and alumnae of the Brigham School of Nursing, traditional annual co-sponsors of the benefit, are one of the oldest sponsoring groups for the Pops, now approaching their 71st season. Arthur Fiedler is planning a special birthday program for May 3, and Mrs. James H. Jackson, chairman, and her committee are working hard to make the fifteenth a memorable benefit. Proceeds will be used to modernize the reception room of the hospital's Outpatient Department. Gay invitations already have been mailed by Mrs. Jackson and some of her Brookline neighbors interested in the hospital. Among them are Mrs. Seymour Gray, Mrs. Franc D. Ingraham, Mrs. Thomas Quigley and Mrs. Fred D. Fowler. Mrs. Lucius T. Hill and Mrs. Donald V. Baker, Jr., are in charge of the Pops tickets, and Mrs. F. Gregg Bemis is concert treasurer. Mrs. Russell Baker is in charge of flowers, and their sellers, eight internes and eight nurses from the hospital. Also committee members are Mrs. James Donovan and Mrs. Harriet Brooks, serving in an advisory capacity for the Friends. Mrs. Harold S. Bird and Miss Elizabeth McMahon, representative of the alumnae of the Brigham School of Nursing.

* * *

GIRLS AND BOYS are coming in for an extra share of attention this month. Over in New York, Mrs. Byron G. Tosi, president of the Girls' Clubs of Boston, presided yesterday at the Girls' Clubs of America national luncheon at its eleventh annual conference at the Park Sheraton Hotel. She presented to the large audience of national delegates representing more than fifty clubs throughout the United States and Canada, Boston's Judge Jennie Loitmann Barron as guest speaker. Last week, in observance of National Boys' Club Week, the Bunker Hill Club held its annual mothers' tea and library awards, Friday afternoon, at 15 Green Street, Charlestown. Forrester A. Clark is president of the Boys' Clubs of Boston. Mrs. Amory Parker and Mrs. Richard Harte, wives of two of the new overseers, were present, and Mrs. Frank Mansfield Taylor, well-known lecturer on current affairs, presented the awards to the boys, who served tea to their guests and mothers.

MRS. TOSI

* * *

A BENEFIT POPS CONCERT, Wednesday evening, May 16, in Symphony Hall, will replenish the Boston Vassar Club's Scholarship Fund. For a number of years, the fund has enabled the local Vassar group to send several girls from the Boston area to Vassar College. Alumnae and friends of the college look forward to the Pops as a gay evening and reunion, as well as a chance to be a part of this worthwhile effort. Mrs. Thomas Morse of Brookline is chairman of the 1956 Pops committee. Virginia Bridge, also of Brookline, has charge of tickets. Other Brookline neighbors who are assisting Mrs. Morse are Sarah Jenkins and Mrs. J. Charles Drooker. Mrs. Andrew Rankin of Dedham and Mrs. Don Ross of Newton Highlands are working on pre-concert arrangements and other committee members include Mrs. H. Burton Powers of Wellesley and Mrs. Robert Haydock, Jr., of Newton Centre.

* * *

THE FINE ARTS FESTIVAL to be presented by the International Students' Center in Cambridge, May 4-6, is entitled "Images." It invites an interpretation of a nation through its visual arts. The students, in appreciation for what the Boston community has done for them, are planning in return, an exhibition of painting, sculpture and photography, representative of countries all over the world. There'll also be special instrumental and dance programs arranged for Friday, Saturday and Sunday evenings, as well as demonstrations of glass-blowing. The hospitality committee of the ISA gathered yesterday at a luncheon from 12-2 at the Center to discuss plans for the festival. At this regularly scheduled monthly meeting, reports were given by Mrs. Myron A. Hofer, co-chairman of the student planning committee for the festival, and Nanine Powell, the executive co-ordinator. Among those at the luncheon were Mrs. Herrman Blumgart, Mrs. Kirk Bryan, Mrs. Paul Chalmers, Mrs. Karl T. Compton, Mrs. John Cushman, Mrs. Eugene Floyd, Mrs. Oscar Horowitz, Mrs. Ernest Kahn, Mrs. Arthur Kohlenberg, Mrs. Calvert Magruder, Mrs. Alan Morse, Mrs. Norman Padelford, Miss Catherine Patton, Mrs. John W. Perry, Mrs. Neil H. Powell, Mrs. Edward Ryerson, Mrs. Somers Sturgis, Miss Louise Walworth and Mrs. Edward Yeomans, Jr., chairman.

* * *

THE INTERNATIONAL STUDENT CENTER, a roomy stucco house on Garden Street, Cambridge, and a quick step from the Hotel Continental, is a miniature UN. It provides students from abroad with a central gathering place with a friendly and aesthetically pleasing atmosphere, and its activities are both recreational and educational. Sunday afternoon teas for the students and interested public are regularly scheduled, and Sunday evenings are devoted to lectures of topical interest. These, however, are only part of the Center's innumerable activities. The director of the Center is John F. Reichard. Among those on the board of directors are James S. Turner, president; James Barr Ames, Erwin D. Canham, Mrs. Karl T. Compton, James Lawrence, Jr., Mrs. Nathan Pusey, Mrs. Paul Dudley White and James Perkins.

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

APR 1 2 1956

MUSIC IN REVIEW

By GERALD A. BERLIN

BERNSTEIN CONDUCTS BSO

"The program," said the concert bulletin, "which Leonard Bernstein has made for his present visit, while not officially for a memorial occasion, bears many memories of concerts under the direction of Serge Koussevitzky." This evocation of the late, great Doctor consisted of Mozart's early symphony in A major (K. 201), the first Boston performance of Robert Moev's Fourteen Variations for Orchestra, Stravinsky's Capriccio, for Piano and Orchestra, with Jesus Maria Sanroma as soloist, and Prokofieff's Symphony No. 5.

Mr. Bernstein, a conductor with a firm and knowledgeable hand, was in splendid form. His Mozart spun along smartly; his collaboration with Mr. Sanroma in Stravinsky's spare, inconsequential, but expertly wrought tour-de-force was brought off with a deftness beyond cavil; Mr. Moev's composition had more than passing merit; and the Prokofieff Fifth Symphony is already a modern classic. It is surprising, then, that such a bill of fare failed to prove more satisfying than it did. This in part was due, I think, to the overbalance towards the moderns. Also, to its length—the concert ran a good twenty minues longer than usual. But mostly, I suggest, the mischief resulted from the incompatibility of two works on the same program of such intensity as the Moev and the Prokofieff.

Mr. Moev's Variations were commissioned by the Koussevitsky Music Foundation and had their first performance by the Symphony of the Air last February 3rd in New York City under Mr. Bernstein's direction. The original theme is a powerful, sombre thing in itself and is clearly discernible throughout the fourteen connected variations that ensue. The initial effect of turbulence and foreboding is compounded by unrelieved use of tremendous chords, piercing brass dissonances, jagged rhythmic figurations and general pauses until the intensity of the mood becomes unendurable. What Mr. Moev needed was to ease off here and there—in other words, to pace the impact. As it turned out, the Variations on first hearing seemed something of vast promise that did not come off because they attempted too much.

Now the Fifth Symphony of Prokofieff is also a troubled work. Its anxieties and tensions are only partly hidden beneath bright melodies and brilliant orchestral plumage. If well proportioned, it is also very long and intense and deserves, and indeed must have, the fullest acti e participation of the listener, even though its line is quite easy to follow. For the first time I found that by the middle of the slow movement I had wandered. Since Mr. Bernstein's reading did the symphony fullest justice, I can only attribute this numbing of the sensibilities to the length of the program and to the emotional ennervation caused by the Moev work.

This week Mr. Munch returns to conduct a program consisting of Tchaikovsky's "Francesca da Rimini," Prokofieff's Violin Concerto No. 2 and the Brahms Double Concerto for Violin and Cello. Zino Francescatti and Samuel Mayes will be the soloists.

Cecelia Society's Production of Gluck's "Alceste"

The eighty-year-old Cecelia Society this week, Hugh Ross conducting, went afield into the realm of opera in Symphony Hall and presented Gluck's operatic masterpiece, "Alceste." Three crack soloists from the Metropolitan Opera, Margaret Harshaw, James MacCracken and Arthur Budney assisted. The result was something of major musical significance for these parts.

The opera deals, of course, with the legend of the Thessalian queen who offers her life in the place of her husband's, Admetus, as a sacrifice to Apollo, then is rescued from Hades and restored to earth by Hercules, eventually to receive Apollo's blessing. Although denominated an opera, "Alceste" is really a clear forerunner of the music drama. Hence, its stage motion is of a static sort that lends itself easily to a concert version. And that is more or less how the Cecelia Society mounted it. The chorus and soloists were in full dress, with the chorus seated at the back of the stage, the orchestra in front and the soloists entering from various parts, off to right, back and center, to indicate, as the very informative program notes pointed out, the varying physical situations of the drama.

It was an evening of much beauty. Christoph Gluck is one of those rare geniuses who achieved greatness without having thoroughly mastered the craft of composition. Handel is said to have remarked that his cook knew more counterpoint than Gluck and the threadbare quality of his textures is only too apparent even in his greatest works. Yet Gluck turned his deficiencies to advantage by making a virtue of simplicity, by his thorough understanding and exploitation of the dramatic situation and by capitalizing on his innate sense of melodic invention and natural grandeur. Nowhere are these qualities more apparent than in "Alceste," which along with "Iphigenia in Tauride," is far and away Gluck's greatest work.

The choristers turned in an able performance, as did the small, proficient orchestra. But the three guest soloists clinched the success. In fact, this was the best set of soloists that I have ever heard grace a local choral enterprise and that includes the large scale Boston Symphony choral presentations. Their magnificent voices, particularly Margaret Harshaw's, soared above the fortissimos of the forces (which Mr. Ross was not shy about using) with the ease and grandeur of clouds.

I do not know when "Alceste" was last performed here. Certainly its advent is a very rare one. With music so lovely and soloists of this calibre. one would have thought that a musical community of the size and intelligence of Boston might have filled every seat. Yet Symphony Hall was three-quarters empty. Cheers, then, to the Cecelia for effort and result. Tears for a Boston that has become so blase.

Graphic
NEWTON, Mass.
Weekly Independent
Circ. 8625

APR 1 2 1956

Citizen
BELMONT, Mass.
Weekly Non-partisan
Circ. 4,108

APR 1 3 1956

Local Sponsors of Wellesley Pops Night

A group of women of Belmont will be patronesses of "Wellesley Night at Pops" on May 12. This benefit, featuring Arthur Fiedler's Boston Pops Orchestra, is a colorful annual event, held to raise funds for providing financial aid to students.

Patronesses from Belmont include Mrs. John A. Donovan, Mrs. Norman Hughes, Mrs. Paul K. McElroy, and Mrs. Clark C. Stephenson.

This year Wellesley College is lending its own "Tupelos," eighteen talented young students with fresh vibrant voices, to the occasion.

Mrs. John P. Ratigan, Mrs. C. W. Lacy, Mrs. George H. Lusk, and Mrs. Isaac G. Swope.

News
ARLINGTON, Mass.
Weekly Non-Partisan
Circ. 9,700

APR 1 2 1956

Republican Club Plans Annual Lobster Lunch

The Annual Lobster Luncheon of the Arlington Women's Republican Club will be held at the Calvary Methodist Church, Wednesday, April 25, at 1 p.m.

Ralph Bonnell, Republican National Committeeman will be the speaker, and guests will include Representative Hollis M. Gott, representative Dorothy Thresher, Mrs. Bonnell, Mrs. Joseph L. Roberts, Republican State Committeewoman; and Arthur Sampson, Chairman of the Arlington Republican Town Committee.

President Mrs. Horace Homer will preside at the business meeting and will announce plans for the Republican Night at the Boston Pops Concert, June 2, which is being sponsored by the Arlington and Winchester Woman's Republican Clubs.

Ticket chairman for the luncheon is Mrs. Olaf Peterson, and members and their guests are urged to make early reservations.

Chronicle
NEEDHAM, Mass.
Weekly Independent
Circ. 4824

APR 1 2 1956

The members of the All State Chorus, Judi Brightman, Leslie Reed Penny Heald, Priscilla Goodwin, Carol Shannon and Nona Higgins; All State Band, Ann Stutsman and All State Orchestra, Dick Swanson spent the weekend in Pittsfield rehearsing for the All State Concert last Saturday. The Chorus was fortunate to have Miss Iva Dee Hiatt as its director. The band and orchestra were equally as fortunate with Mr. Paul Yoder and Francis Findlay. The group of eight students spent their time rehearsing at the Pittsfield High School. Rooms were provided by the residents of Pittsfield and the surrounding towns. Friday afternoon the members visited Tanglewood, summer home of the Boston Symphony Orchestra. The recordings of the Concert were broadcasted over the Yankee Network at 9:30 Tuesday evening. The eight students will never forget the wonderful experience they had in Pittsfield.

Needham's gym show, given last Saturday night, was a huge success. People were standing in the hall watching the show. There were 13 acts, with the four grades participating in the meet. The class tug-of-war was won by the Seniors. The final was the Statuettes composed of boys painted all in silver assuming different group positions. The show was greatly enjoyed by all.

The Jewish Herald
PROVIDENCE, R. I.
Weekly
Circ. 11,979

APR 1 3 1956

Munch To Conduct At Tuesday Concert

When the Boston Symphony Orchestra pays its last visit of the season to Providence to play a concert in the Veterans Auditorium next Tuesday evening, at 8:15, Charles Munch will introduce to this city the Symphony No. 6, called "Fantasies Symphoniques," by Bohuslav Martinu. Composed for Mr. Munch and performed under his direction for the first time last season, the Symphony recently received the award of the New York Music Critics Circle as "the best new orchestral score" performed in New York City during 1955.

For the first half of the concert Mr. Munch has scheduled Mozart's "Haffner" Symphony, Number 35, and Tchaikovsky's Overture-Fantasy, "Romeo and Juliet." The concert will conclude with Three Dances from the Ballet "The Three-Cornered Hat" by Manuel de Falla.

Reformer (e)
BRATTLEBORO, Vt.
Independent
Circ. 6,544

APR 1 4 1956

Leland and Gray

Prom Date May 1

The juniors, under the direction of Edward Adzima, are making good progress on plans for the prom to be held May 11. Preliminary voting for the queen has narrowed the field to five candidates.

* * *

Senior Class Trip.

The seniors will take a one-day trip to Boston May 17. They plan to visit the Logan International Airport in the morning, watch Cinerama in the afternoon and attend a Boston Pops concert in the evening. The trip will be made in private cars.

* * *

Band Concert

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

APR 12 1956

Social Chatter

By Alison Arnold

FOR THE FIFTEENTH YEAR, the Peter Bent Brigham Hospital family and friends will gather in Symphony Hall, Thursday, May 3, for Brigham Night at the Pops. The Friends of the Peter Bent Brigham Hospital and alumnae of the Brigham School of Nursing, traditional annual co-sponsors of the benefit, are one of the oldest sponsoring groups for the Pops, now approaching their 71st season. Arthur Fiedler is planning a special birthday program for May 3, and Mrs. James H. Jackson, chairman, and her committee are working hard to make the fifteenth a memorable benefit. Proceeds will be used to modernize the reception room of the hospital's Out-patient Department. Gay invitations already have been mailed by Mrs. Jackson and some of her Brookline neighbors interested in the hospital. Among them are Mrs. Seymour Gray, Mrs. Frane D. Ingraham, Mrs. Thomas Quigley and Mrs. Fred D. Fowler. Mrs. Lucius T. Hill and Mrs. Donald V. Baker, Jr., are in charge of the Pops tickets, and Mrs. F. Gregg Bemis is concert treasurer. Mrs. Russell Baker is in charge of flowers and their sellers, eight internes and eight nurses from the hospital. Also committee members are Mrs. James Donovan and Mrs. Harriet Brooks, serving in an advisory capacity for the Friends. Mrs. Harold S. Bird and Miss Elizabeth McMahon, representative of the alumnae of the Brigham School of Nursing.

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MRS. TOSI

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Ha[illegible] Pops Night

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Patronesses from Newton include Mrs. T. Edson Jewell, Jr., Mrs. Edward A. Caredis, Mrs. Joseph B. Jamiesen, Mrs. Norman W. Kempf, Miss Helen Townsend, Mrs. John E. Eaton, Jr., Mrs. George Frost, Mrs. William F. Ray, Mrs. Neil W. Swinton, Mrs. Percy L. Nelson, Mrs. Willis E. Pattison, Mrs. Ernest Dietz, Mrs. Edward C. Uehlein, Mrs. John A. Baybutt, Mrs. John P. Rattigan, Mrs. C. W. Lacy, Mrs. George H. Lusk, and Mrs. Isaac G. Swope.

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

APR 12 1956

MUSIC IN REVIEW

By GERALD A. BERLIN

BERNSTEIN CONDUCTS BSO

"The program," said the concert bulletin, "which Leonard Bernstein has made for his present visit, while not officially for a memorial occasion, bears many memories of concerts under the direction of Serge Koussevitzky." This evocation of the late, great Doctor consisted of Mozart's early symphony in A major (K. 201), the first Boston performance of Robert Moev's Fourteen Variations for Orchestra, Stravinsky's Capriccio, for Piano and Orchestra, with Jesus Maria Sanroma as soloist, and Prokofieff's Symphony No. 5.

Mr. Bernstein, a conductor with a firm and knowledgeable hand, was in splendid form. His Mozart spun along smartly; his collaboration with Mr. Sanroma in Stravinsky's spare, inconsequential, but expertly wrought tour-de-force was brought off with a deftness beyond cavil; Mr. Moev's composition had more than passing merit; and the Prokofieff Fifth Symphony is already a modern classic. It is surprising, then, that such a bill of fare failed to prove more satisfying than it did. This in part was due, I think, to the overbalance towards the moderns. Also, to its length—the concert ran a good twenty minues longer than usual. But mostly, I suggest, the mischief resulted from the incompatibility of two works on the same program of such intensity as the Moev and the Prokofieff.

Mr. Moev's Variations were commissioned by the Koussevitsky Music Foundation and had their first performance by the Symphony of the Air last February 3rd in New York City under Mr. Bernstein's direction. The original theme is a powerful, sombre thing in itself and is clearly discernible throughout the fourteen connected variations that ensue. The initial effect of turbulence and foreboding is compounded by unrelieved use of tremendous chords, piercing brass dissonances, jagged rhythmic figurations and general pauses until the intensity of the mood becomes unendurable. What Mr. Moev needed was to ease off here and there—in other words, to pace the impact. As it turned out, the Variations on first hearing seemed something of vast promise that did not come off because they attempted too much.

Now the Fifth Symphony of Prokofieff is also a troubled work. Its anxieties and tensions are only partly hidden beneath bright melodies and brilliant orchestral plumage. If well proportioned, it is also very long and intense and deserves, and indeed must have, the fullest acti e participation of the listener, even though its line is quite easy to follow. For the first time I found that by the middle of the slow movement I had wandered. Since Mr. Bernstein's reading did the symphony fullest justice, I can only attribute this numbing of the sensibilities to the length of the program and to the emotional ennervation caused by the Moev work.

This week Mr. Munch returns to conduct a program consisting of Tchaikovsky's "Fra[illegible]esca da Rimini," Prokofieff's Violin Concerto No. 2 and the Brahms Double Concerto for Violin and Cello. Zino Francescatti and Samuel Mayes will be the soloists.

Cecelia Society's Production of Gluck's "Alceste"

The eighty-year-old Cecelia Society this week, Hugh Ross conducting, went afield into the realm of opera in Symphony Hall and presented Gluck's operatic masterpiece, "Alceste." Three crack soloists from the Metropolitan Opera, Margaret Harshaw, James MacCracken and Arthur Budney assisted. The result was something of major musical significance for these parts.

The opera deals, of course, with the legend of the Thessalian queen who offers her life in the place of her husband's, Admetus, as a sacrifice to Apollo, then is rescued from Hades [illegible]d restored to earth by Hercules, eventually to receive Apollo's [illegible]essing. Although denominated an opera, "Alceste" is really a [illegible]ear forerunner of the music drama. Hence, its stage motion is [illegible] a static sort that lends itself easily to a concert version. And [illegible]at is more or less how the Cecelia Society mounted it. The [illegible]orus and soloists were in full dress, with the chorus seated at [illegible] back of the stage, the orchestra in front and the soloists [illegible]tering from various parts, off to right, back and center, to [illegible]licate, as the very informative program notes pointed out, the [illegible]rying physical situations of the drama.

It was an evening of much beauty. Christoph Gluck is one [illegible] those rare geniuses who achieved greatness without having [illegible]roughly mastered the craft of composition. Handel is said to [illegible]ve remarked that his cook knew more counterpoint than Gluck [illegible]d the threadbare quality of his textures is only too apparent [illegible]en in his greatest works. Yet Gluck turned his deficiencies to [illegible]vantage by making a virtue of simplicity, by his thorough [illegible]derstanding and exploitation of the dramatic situation and by [illegible]pitalizing on his innate sense of melodic invention and natural [illegible]ndeur. Nowhere are these qualities more apparent than in [illegible]lceste," which along with "Iphigenia in Tauride," is far and [illegible]ay Gluck's greatest work.

The choristers turned in an able performance, as did the [illegible]all, proficient orchestra. But the three guest soloists clinched [illegible] success. In fact, this was the best set of soloists that I have [illegible]r heard grace a local choral enterprise and that includes the [illegible]arge scale Boston Symphony choral presentations. Their magnificent voices, particularly Margaret Harshaw's, soared above the fortissimos of the forces (which Mr. Ross was not shy about using) with the ease and grandeur of clouds.

I do not know when "Alceste" was last performed here. Certainly its advent is a very rare one. With music so lovely and soloists of this calibre, one would have thought that a musical community of the size and intelligence of Boston might have filled every seat. Yet Symphony Hall was three-quarters empty. Cheers, then, to the Cecelia for effort and result. Tears for a Boston that has become so blase.

News
ARLINGTON, Mass.
Weekly Non-Partisan
Circ. 9,700

APR 12 1956

Republican Club Plans Annual Lobster Lunch

The Annual Lobster Luncheon of the Arlington Women's Republican Club will be held at the Calvary Methodist Church, Wednesday, April 25, at 1 p.m.

Ralph Bonnell, Republican National Committeeman will be the speaker, and guests will include Representative Hollis M. Gott, Representative [illegible] Thrasher, Mrs. Bonnell, Mrs. Joseph L. Roberts, Republican State Committeewoman; and Arthur Sampson, Chairman of the Arlington Republican Town Committee.

President Mrs. Horace Homer will preside at the business meeting and will announce plans for the Republican Night at the Boston Pops Concert, June 2, which is being sponsored by the Arlington and Winchester Woman's Republican Clubs.

Ticket chairman for the luncheon is Mrs. Olaf Peterson, and members and their guests are urged to make early reservations.

Chronicle
NEEDHAM, Mass.
Weekly Independent
Circ. 4824

APR 12 1956

The members of the All State Chorus, Judi Brightman, Leslie Reed Penny Heald, Priscilla Goodwin, Carol Shannon and Nona Higgins; All State Band, Ann Stutsman and All State Orchestra, Dick Swanson spent the weekend in Pittsfield rehearsing for the All State Concert last Saturday. The Chorus was fortunate to have Miss Iva Dee Hiatt as its director. The band and orchestra were equally as fortunate with Mr. Paul Yoder and Francis Findlay. The group of eight students spent their time rehearsing at the Pittsfield High School. Rooms were provided by the residents of Pittsfield and the surrounding towns. Friday afternoon the members visited Tanglewood, summer home of the Boston Symphony Orchestra. The recordings of the Concert were broadcasted over the Yankee Network at 9:30 Tuesday evening. The eight students will never forget the wonderful experience they had in Pittsfield.

Needham's gym show, given last Saturday night, was a huge success. People were standing in the hall watching the show. There were 13 acts, with the four grades participating in the meet. The class tug-of-war was won by the Seniors. The final was the Statuettes composed of boys painted all in silver assuming different group positions. The show was greatly enjoyed by all.

The Jewish Herald
PROVIDENCE, R. I.
Weekly
Circ. 11,979

APR 13 1956

Munch To Conduct At Tuesday Concert

When the Boston Symphony Orchestra pays its last visit of the season to Providence to play a concert in the Veterans Auditorium next Tuesday evening, at 8:15, Charles Munch will introduce to this city the Symphony No. 6, called "Fantasies Symphoniques," by Bohuslav Martinu. Composed for Mr. Munch and performed under his direction for the first time last season, the Symphony recently received the award of the New York Music Critics Circle as "the best new orchestral score" performed in New York City during 1955.

For the first half of the concert Mr. Munch has scheduled Mozart's "Haffner" Symphony, Number 35, and Tchaikovsky's Overture-Fantasy, "Romeo and Juliet." The concert will conclude with Three Dances from the Ballet "The Three-Cornered Hat" by Manuel de Falla.

Reformer (e)
BRATTLEBORO, Vt.
Independent
Circ. 6,544

APR 14 1956

Leland and Gray

Prom Date May 1

The juniors, under the direction of Edward Adzima, are making good progress on plans for the prom to be held May 11. Preliminary voting for the queen has narrowed the field to five candidates.

* * *

Senior Class Trip.

The seniors will take a one-day trip to Boston May 17. They plan to visit the Logan International Airport in the morning, watch Cinerama in the afternoon and attend a Boston Pops concert in the evening. The trip will be made in private cars.

* * *

Band Concert

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

APR 12 1956

Society

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Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

APR 12 1956

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Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

APR 15 1956

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Cash Box
NEW YORK, N. Y.
Weekly

APR 14 1956

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"Wherever good music is known and appreciated," the citation added, "the Boston Symphony Orchestra enjoys an unparalleled reputation for its outstanding interpretation of the world's great compositions.

"Through Concert Hall appearances and RCA Victor recordings the Boston Symphony Orchestra and Conductors Charles Munch and Arthur Fiedler have acquired an enviable reputation as Ambassadors of Goodwill to all the peoples of the world."

The Senatorial resolution said it was issued "in tangible recognition of the influence the Boston Symphony Orchestra has had in extending the musical horizons of the entire world."

"Both the Boston Symphony and the Boston Pops Orchestra, under the leadership of Charles Munch and Arthur Fiedler," the resolution added, "have been outstanding representatives of the Commonwealth of Massachusetts. Their musical achievements have enriched the lives of the people throughout the world and have brought greater respect and appreciation for the cultural reputation of the people of Massachusetts."

The Boston Symphony Orchestra was founded in 1881 by Major Henry Lee Higginson. Its conductors have included Arthur Nikisch, Karl Muck, Pierre Monteux and Serge Koussevitsky. Charles Munch is currently concluding his seventh season as the orchestra's music director.

The anniversary season will be climaxed by a five-week tour of Europe during August and September, including five performances at the famed Edinburgh Festival.

Participating in the ceremonies were Alan Steinert, President of The Eastern Company, RCA Victor distributor in Boston; Thomas D. Perry, Jr., Manager of the Boston Symphony Orchestra; Raymond W. Saxon, Northeastern Regional Manager, Radio Corporation of America; and Alan Kayes, Director of Artists and Repertoire, RCA Victor Records.

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

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Sunday Republican
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"Through Concert Hall appearances and RCA Victor recordings the Boston Symphony Orchestra and Conductors Charles Munch and Arthur Fiedler have acquired an enviable reputation as Ambassadors of Goodwill to all the peoples of the world."

The Senatorial resolution said it was issued "in tangible recognition of the influence the Boston Symphony Orchestra has had in extending the musical horizons of the entire world."

"Both the Boston Symphony and the Boston Pops Orchestra, under the leadership of Charles Munch and Arthur Fiedler," the resolution added, "have been outstanding representatives of the Commonwealth of Massachusetts. Their musical achievements have enriched the lives of the people throughout the world and have brought greater respect and appreciation for the cultural reputation of the people of Massachusetts."

The Boston Symphony Orchestra was founded in 1881 by Major Henry Lee Higginson. Its conductors have included Arthur Nikisch, Karl Muck, Pierre Monteux and Serge Koussevitsky. Charles Munch is currently concluding his seventh season as the orchestra's music director.

The anniversary season will be climaxed by a five-week tour of Europe during August and September, including five performances at the famed Edinburgh Festival.

Participating in the ceremonies were Alan Steinert, President of The Eastern Company, RCA Victor distributor in Boston; Thomas D. Perry, Jr., Manager of the Boston Symphony Orchestra; Raymond W. Saxon, Northeastern Regional Manager, Radio Corporation of America; and Alan Kayes, Director of Artists and Repertoire, RCA Victor Records.

KILGORE, TEX.
NEWS-HERALD
Circ. D. 6,258 · S. 6,258
APR 13 1956

BY COMMUNITY CONCERTS

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Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
14 1956

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Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
APR 14 1956

BOSTON SYMPHONY ORCHESTRA

Francescatti Violin Soloist

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First, of course, came the Prokofieff G minor Concerto, now a little over two decades old. Not quite such a devil's magic of technical trickery—as its elder brother in D major, the G minor is yet a demanding, even fearsome, work of virtuosity. But again like its brother, it is also notable modern music, and no empty display piece.

Since the G minor is so fascinating, Mr. Francescatti, one of the great artists of the violin, and the Boston Symphony what it is, the result was a performance whose brilliance defies adequate description. It could have been taken for granted that Mr. Francescatti would deal with the fireworks with all his accustomed flair and dextrous accuracy. That he surely did.

Virtuoso Performances

Those who are familiar with the extremely musical character of his playing also expected and received a performance of exterior grace and inward profundity. Mr. Francescatti, with his lithe bowing arm, could not turn a phrase that was without sheer beauty of sound or some aspect of emotional expression. Nor would he ever distort or otherwise modify the nature of any rhythm.

When he joined with the Boston Symphony's splendid first cellist, Samuel Mayes, in the long and unaccountably neglected Double Concerto of Brahms, Mr. Francescatti had a partner of equal talent. Together, and with a superbly vital and glowing collaboration from Mr. Munch and the orchestra, the two soloists achieved a gorgeous performance of music rich and romantic.

Applause had been generous when the Prokofieff Concerto was ended. But the audience could not wait to acclaim the two soloists—and of course conductor and orchestra, as well—and burst in upon the final chord of Brahms. The ovation that followed was noisy and sustained.

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Next week Mr. Munch will present the Beecham arrangement of a Suite from Handel's "The Faithful Shepherd"; Mozart's D major Piano Concerto (K. 451), with Rudolf Firkusny as soloist; Honegger's Third Symphony ("Liturgique"), and "Chant de Joie," the latter new to these concerts.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559
APR 14 1956

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 22d program of the 75th season in Symphony Hall yesterday afternoon. The soloists were Zino Francescatti, violin, and Samuel Mayes, cello. The program:

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Concerto in A minor for Violin and Cello, Op. 102.....Brahms

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The astonishing thing is that this work hasn't been given at these concerts for 32 years. To be sure, virtuosos do not as a rule team up and tour together, so the opportunities for hearing this work—and a good many others, such as Beethoven's Triple Concerto — are pretty limited. Happily enough, Zino Francescatti, who provided us with an enchanting performance of Prokofieff's G minor Concerto in the first half, did join with Samuel Mayes, the orchestra's virtuoso first cellist for this occasion. The results could not have been happier, for these two personalities blended technically and stylistically to set forth this beautiful work with a radiance of tone and a perfection of phrase.

Two Solo Voice

The Concetro, one of Brahms' final utterances, though dominated by a mood of gentle melancholy save in the rondo finale, presents the two solo voice now in dialogue, again in powerful unison, now in sharp conflict, again in repose. The thematic content, from the opening statement of the solo cello, to the emergence of the noble proclamation in the finale, is Brahms at his most felicitous level. The sentiment, often colored by Gypsy overtones, never gets out of hand, nor does the composer ever turn to sheer virtuosity for its own sake in the solo voices, though there is virtuosity enough.

It was to be expected that Mr. Francescatti, who is a violinist of the greatest taste and accomplishment, would soar in the performance of the Concerto. Less to be expected was the incomparably fine performance by Mr. Mayes, for it is no easy task to step out of the more or less anonymous position of the orchestral player, even though he be the first desk man, and turn virtuoso. That he would be technically secure in the role was a foregone conclusion, but he displayed the temperamental elan of the solo virtuoso as well, pairing with Mr. Francescatti in a performance marvelous for its unanimity of style. Needless to say Mr. Munch, whose accompanying art is of the highest character, supplied them with a glowing orchestra background.

The Prokofieff Concerto, which is vintage Prokofieff in his finest period, went extraordinarily well. Mr. Francescatti always conveys the impression of complete security, complete mastery of his instrument and himself. He achieves a tone that is alive but that glows as well. And in the slow movement, one of the most beautiful things in all Prokofieff, he reached moments of great expressivity.

"Francesca da Rimini" is not, if the truth be known, very good Tchaikovsky save in the long romantic passage in the middle. The outer sections, depicting the tortures and agonies of the damned as Virgil leads Dante into the second circle of Hell, depict all right. But it all seems a little distraught and somehow empty of anything but theatricality. It is effective, however, and Mr. Munch gave it the necessary turbulence, in a performance that didn't always seem any too tidy.

The program next week begins with "The Faithful Shepherd" Suite of Handel, Mozart's Piano Concerto in D major (K. 451), Honegger's Symphony No. 3 and "Chant de joie."

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
APR 13 1956

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Longview, Tex.
Daily News
April 16, 1956

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KILGORE, TEX.
NEWS-HERALD
Circ. D. 6,258 - S. 6,258
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Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
1 4 1956

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Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
APR 14 1956

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559
APR 14 1956

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
APR 13 1956

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Lukens Steel Net Soars for Quarter

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Allegheny Ludlum

Longview, Tex.
Daily News

April 16, 1956

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

APR 14 1956

-Francescatti at Symphony

SCENES FROM THE ANNUAL POPS CONCERT by the famed conductor, Arthur Fiedler, are shown in the panel above. In photo at left, two "first" ladies, Mrs. Arthur Fiedler, left, and Mrs. Lane Dwinell, look over the evening's program prior to concert time. Entering the spacious state armory, scene of the annual concert which is sponsored by the Elliot Hospital Junior Associates, are, left to right, Mr. and Mrs. J. Fred French and Mr. and Mrs. Lyford MacEwen. In third photo, Mr. and Mrs. Orin Farrell receive their program from Mrs. Norton Virgien, left, while at far right, John R. Jacobson pins a corsage on his attractive wife, Priscilla. (Staff Photos).

Crowd of 3,000 Attends Annual Pops Concert

Nearly 3,000 persons att[illegible] Boston Pops concert, held he[illegible] Friday eve[illegible]

Music lovers, both young and old, from the four corners of the state, including Gov. and Mrs. Lane Dwinell, showed their appreciation for the famed conductor, Arthur Fiedler, by their attendance at the concert, which is sponsored annually by the Elliot Hospital Junior Associates.

After a brief delay in starting, the orchestra opened the program with the "Overture to Oberon" by Weber for its first selection.

This was followed by Mozart's serenade, "Eine Kleine Nachtmusik," commemorating the 200th anniversary of Mozart's birth.

A turn to the more popular sounds was accorded with Fantasia on "Greensleeves," by Vaughan Williams.

Presented Badge

The first half of the evening's program concluded with Tchaikovsky's "Nutcracker Suite."

Before resuming the program after a brief intermission, Mrs. James Chandler, general chairman, introduced Fire Chief G. Napoleon Guevin, who presented Conductor Fiedler with a gold honorary fire chief's badge on behalf of the city.

Chief Guevin made note of the fact that Mr. Fiedler has a siren-equipped car and is known around Boston as a "spark" who chases fires with the best of them. Fiedler now [illegible]

List Committees

"On the Trail" from "Grand Canyon Suite" by Grofe followed and then the maestro swung into a peppery presentation of "Popsorama," which included "Mister Sandman," "Melody of Love," "Naughty Lady of Shady Lane," "Three Coins in the Fountain" and "Tweedle-Dee."

The program concluded with a bristling, snappy "Bugler's Holiday" by Anderson.

Serving on the various committees, headed by Mrs. Chandler, were: Mrs. Richard Nichols, treasurer; Mrs. Donald Higley, assistant treasurer; Mrs. Donald Clough, tickets, assisted by Mrs. Richard Stevens; Mrs. Norton Virgien, program, assisted by Mrs. James A. Shanahan, Jr.; Mrs. Paul Theodore, patrons, assisted by Mrs. Herbert Stebbins; Mrs. R. A. Johnson, publicity, assisted by Mrs. Russell Taber; Mrs. Don Tibbetts, ushers; Mrs. Howard Hirshberg, procurement, and Mrs. Elmore Johnson, reception.

Union Leader (m) & (e)
MANCHESTER, N. H.
Independent
Circ. 45,622

APR 14 1956

Violinist Heard in Brahms And Prokofiev Concertos

By Harold Rogers

We are grateful for superb violinists wherever we find them —whether in the Soviet Union, the home of David Oistrakh, or in the United States, where we have Isaac Stern and Zino Francescatti. If there were any reason to offer a challenge to Mr. Oistrakh, it is likely that Mr. Francescatti is the man to do it.

According to their disks, the two men have much in common in tone and technique; and when Mr. Francescatti appeared as soloist yesterday afternoon with the Boston Symphony, he was again impressive for his stylistic elegance. Perhaps he does not play with Oistrakh's bravura, but he knows the power he can gain by restraint.

He was heard in two works— in Prokofiev's Violin Concerto No. 2 in G minor, and in Brahms' Concerto in A minor for Violin and Violoncello. For the latter he was joined by Samuel Mayes, first cellist of the Boston Symphony, and we heard a pair of beautifully matched soloists.

This Prokofiev Concerto is almost the antithesis of his Fifth Symphony, conducted by Leonard Bernstein during a recent visit. For the Fifth the composer used an augmented orchestra for an augmented sound, and its aural magnificence still rings in the memory. For this violin concerto, however, he scaled the orchestra down to classical dimensions, and he also treated the work in a quasi-classical style.

Mr. Francescatti, too, reined in his resources to illuminate the graceful phrases, the lacy figures, the songful moods. The middle Andante was buoyant with his sustained singing tone.

This is not a well-known concerto, nor is it dramatic in the popular sense of the Scythian Suite or "Lieutenant Kije." If it were the only concerto on a program, one might feel a bit cheated—not that it lacks musical substance. It lacks virtuosic intensity.

Charles Munch's programing was ideal in that it gave us Mr. Francescatti first as the pure artist, and second, as a virtuoso in the Brahms Double Concerto. In the latter his collaboration with Mr. Mayes was on an equal footing dynamically and interpretively. They both have the silken tone and the romantic verve, and they obviously enjoyed the balanced interplay of Brahms' skillful writing. Their listeners enjoyed the total effect.

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Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

APR 15 1956

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The other work new to the orchestra's repertoire is the "Chant de Joie" by the late Artur Honegger. It is an early work of Honegger's, composed in January, 1923 (thus making it almost exactly contemporary with the composer's "Pacific 231"), and is dedicated to Maurice Ravel.

The programs will also include a revival of Honegger's Third Symphony, called the "Liturgique." Dedicated to Mr. Munch, the symphony was performed for the first time under his direction early in December, 1946. A few weeks later he conducted its American premiere with the New York Philharmonic-Symphony Orchestra and introduced it to Boston in November, 1947, as guest conductor of the Boston Symphony Orchestra.

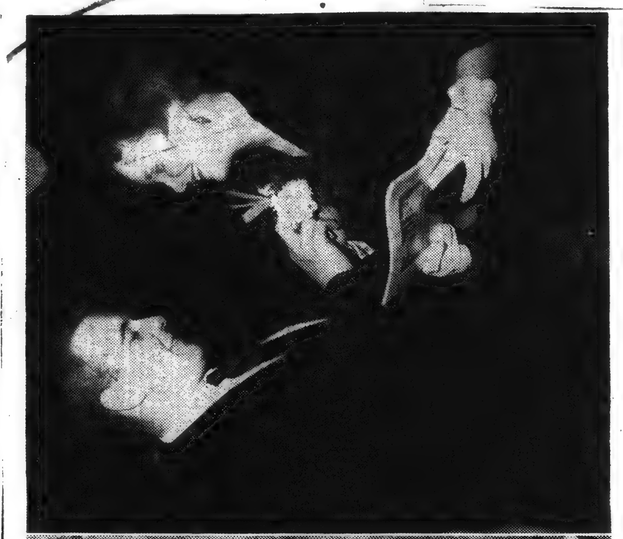
In advance of these concerts, which will begin with a Suite from Handel's "The Faithful Shepherd" in the arrangement by Sir Thomas Beecham, an open rehearsal has been scheduled for next Thursday evening at 7:30, with proceeds from the sale of tickets to benefit the Orchestra's Pension Fund.

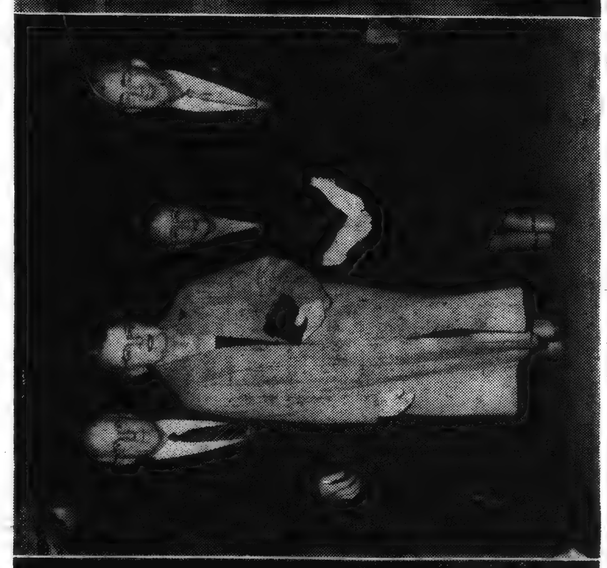
Extra Concert

Charles Munch and the Boston Symphony will bring the 75th season to a close with an extra concert on Sunday evening, April 29, in Symphony Hall at 8:30. The program will offer the Seventh Symphony of Beethoven, the Sixth of Tchaikovsky. Proceeds of the concerts will help to defray the expenses of the Orchestra's European tour in August and September, following the Berkshire season.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
APR 14 1956

-Francescatti at Symphony





SCENES FROM THE ANNUAL POPS CONCERT by the famed conductor, Arthur Fiedler, are shown in the panel above. In photo at left, two "first" ladies, Mrs. Arthur Fiedler, left, and Mrs. Lane Dwinell, look over the evening's program prior to concert time. Entering the spacious state armory, scene of the annual concert which is sponsored by the Elliot Hospital Junior Associates, are, left to right, Mr. and Mrs. J. Fred French and Mr. and Mrs. Lyford MacEwen. In third photo, Mr. and Mrs. Orin Farrell receive their program from Mrs. Norton Virgien, left, while at far right, John R. Jacobson pins a corsage on his attractive wife, Priscilla. (Staff Photos).

Crowd of 3,000 Attends Annual Pops Concert

Nearly 3,000 persons attended the fifth annual Boston Pops concert, held here at the State Armory Friday evening.

Music lovers, both young and old, from the four corners of the state, including Gov. and Mrs. Lane Dwinell, showed their appreciation for the famed conductor, Arthur Fiedler, by their attendance at the concert, which is sponsored annually by the Elliot Hospital Junior Associates.

After a brief delay in starting, the orchestra opened the program with the "Overture to Oberon" by Weber for its first selection.

This was followed by Mozart's serenade, "Eine Kleine Nachtmusik," commemorating the 200th anniversary of Mozart's birth.

A turn to the more popular sounds was accorded with Fantasia on "Greensleeves," by Vaughan Williams.

Presented Badge

The first half of the evening's program concluded with Tchaikovsky's "Nutcracker Suite."

Before resuming the program, after a brief intermission, Mrs. James Chandler, general chairman, introduced Fire Chief G. Napoleon Guevin, who presented Conductor Fiedler with a gold honorary fire chief's badge on behalf of the city.

Chief Guevin made note of the fact that Mr. Fiedler has a siren-equipped car and is known around Boston as a "spark" who chases fires with the best of them. Fiedler now holds some 50 honorary fire chief titles.

Mr. Fiedler, apparently quite surprised with the recognition given him, resumed the program with the "Graduation Ball" suite by Strauss, which included Accelerations, Perpetual Motion, Nocturne, March and Galop.

List Committees

"On the Trail" from "Grand Canyon Suite" by Grofe followed and then the maestro swung into a peppery presentation of "Popsorama," which included "Mister Sandman," "Melody of Love," "Naughty Lady of Shady Lane," "Three Coins in the Fountain" and "Tweedle-Dee."

The program concluded with a bristling, snappy "Bugler's Holiday" by Anderson.

Serving on the various committees, headed by Mrs. Chandler, were: Mrs. Richard Nichols, treasurer; Mrs. Donald Higley, assistant treasurer; Mrs. Donald Clough, tickets, assisted by Mrs. Richard Stevens; Mrs. Norton Virgien, program, assisted by Mrs. James A. Shanahan, Jr.; Mrs. Paul Theodore, patrons, assisted by Mrs. Herbert Stebbins; Mrs. R. A. Johnson, publicity, assisted by Mrs. Russell Taber; Mrs. Don Tibbetts, ushers; Mrs. Howard Hirshberg, procurement, and Mrs. Elmore Johnson, reception.

Union Leader (m) & (e)
MANCHESTER, N. H.
Independent
Circ. 45,622
APR 14 1956

Violinist Heard in Brahms And Prokofiev Concertos

By Harold Rogers

We are grateful for superb violinists wherever we find them—whether in the Soviet Union, the home of David Oistrakh, or in the United States, where we have Isaac Stern and Zino Francescatti. If there were any reason to offer a challenge to Mr. Oistrakh, it is likely that Mr. Francescatti is the man to do it.

According to their disks, the two men have much in common in tone and technique; and when Mr. Francescatti appeared as soloist yesterday afternoon with the Boston Symphony, he was again impressive for his stylistic elegance. Perhaps he does not play with Oistrakh's bravura, but he knows the power he can gain by restraint.

He was heard in two works—in Prokofiev's Violin Concerto No. 2 in G minor, and in Brahms' Concerto in A minor for Violin and Violoncello. For the latter he was joined by Samuel Mayes, first cellist of the Boston Symphony, and we heard a pair of beautifully matched soloists.

This Prokofiev Concerto is almost the antithesis of his Fifth Symphony, conducted by Leonard Bernstein during a recent visit. For the Fifth the composer used an augmented orchestra for an augmented sound, and its aural magnificence still rings in the memory. For this violin concerto, however, he scaled the orchestra down to classical dimensions, and he also treated the work in a quasi-classical style.

Mr. Francescatti, too, reined in his resources to illuminate the graceful phrases, the lacy figures, the songful moods. The middle Andante was buoyant with his sustained singing tone.

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Extra Concert

[illegible] Searched Far and Wide

Producer Dore Schary and Director Charles Vidor searched far and wide for a house magnificent enough to serve as the Princess' castle, and Biltmore House proved to be the ideal choice. As a result, the studio sent a location unit of more than 100 persons to Asheville. There, a month was spent in filming scenes for "The Swan" at the Vanderbilt estate which, in its own way, is nearly as magnificent as the Monacan Palace which Miss Kelly will occupy as Her Serene Highness [illegible] when he visits her castle.

NEWARK, N. J.
NEWS
Circ. D. 268,862 - S. 288,382

APR 15 1956

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LA CROSSE, WIS.
TRIBUNE
APR 15 1956

51

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ROBERT MOEVS

He then attended the Paris Conservatory of Music for four years and in 1952 was one of 12 Americans to be awarded a prize fellowship in Rome. Moevs studied at the American Academy in Rome for three years, and then returned to Harvard as instructor.

LIBRARY JOURNAL
NEW YORK, N. Y.

APR 15 1956

RECORDED Music

By Philip L. Miller
The New York Public Library
Guest Reviewer
James Coover, Music Librarian
Vassar College

All records reviewed are twelve-inch, 33.3 rpm, $3.98, except as noted. ML—Columbia (4 ML—, $4.98); LC—Epic; HSL—Haydn Society ($5.95); LL— and LLP—London; MG—Mercury (OL 3-102, $19.95); LM—RCA Victor ($4.98).

ORCHESTRAL MUSIC—OUTSTANDING

BEETHOVEN: Symphony no. 3 "Eroica". Chicago Sym. Orch.; Fritz Reiner, cond. LM—1899.

A feature of any Reiner performance is its lithe, relentless rhythmic drive; it makes this version of the "Eroica" vital, direct, and convincing. Those who prefer a more determinedly romantic treatment of Beethoven are advised to look elsewhere, but of the straightforward versions now available—and there are a goodly number—this is in every way superior. RCA sound compliments the superlative orchestral play and Reiner's dramatically understated interpretation.

BRAHMS: Concerto for Violin and Orch., D major, op. 77. Chicago Sym. Orch.; Fritz Reiner, cond.; Jascha Heifetz, vln. LM—1903.

Heifetz' prowess allows him to disdain the technical challenges of this work. The result is a thrilling performance that contrasts glowing lyric passages with those of blazing and savage—but happy—abandonment. Not for those who prefer Brahms emotionally incontinent or heavily meditative—these tempi are brisk, the overall effect one of zestful extroversion. The orchestra, the conductor, the engineers—all contribute their wonderful best to make this a high-spirited and eloquent performance.

STRAUSS, R.: Till Eulenspiegel and Death and Transfiguration. NBC Sym. Orch.; Arturo Toscanini, cond. LM—1891.

Taken at a more solemn pace than the majority of other versions available, these works seem more imposing, more earnest and more telling here than is customary. Till is not cute; he is a nasty and deliberate rowdy. Suiting the punishment to the crimes, Toscanini provides a momentous gallows scene. Reiner's (LM—1180) Till may be more witty, but Toscanini's has more meaning. "Death and Transfiguration" is surely one of the most completely beautiful records to the credit of this orchestra and its conductor. Beside it all other versions sound commonplace. Unqualifiedly recommended for libraries!

TCHAIKOVSKI: Concerto for Piano and Orch., no. 1 in B-flat minor. Chicago Sym. Orch.; Fritz Reiner, cond.; Emil Gilels, pf. LM—1969.

Rugged, earthy and, in turn, poetic and lyrical, the "Concerto" as performed by Gilels is more poised and less introspective than usual. The customary Tchaikovski mien of morbid self-indulgence is overshadowed by an almost heroic eloquence. Gilels' pianism is brilliant. Held in firm control by the very evident influence of Reiner, abetted by the excellent orchestral work, and beautifully recorded, this version is unsurpassed.

ORCHESTRAL MUSIC—RECOMMENDED

BERLIOZ: Symphonie Fantastique. Boston Sym. Orch.; Charles Munch, cond. LM—1900.

The superb woodwind sounds from Boston on this disc are preferable to their nearest competition, the thumping good percussive achievements from Minneapolis (MG 50034). Dorati's version and this by Munch have essentially similar goals, and both—though different—are effective statements. An older performance by Ormandy and the Philadelphia (3 ML—4467) boasts the usual Philadelphia qualifications plus a vital measure of clarity in the important finales to both second and fourth movements not present in any other versions. For a few listeners, even the revered Van Beinum interpretation (LLP—389) will not be overshadowed by Munch's performance. RCA sound is a bit *too* magnificent for comfortable listening. A definitive "Fantastique" is still needed.

BRAHMS: Symphony no. 4 in E minor. Detroit Sym. Orch.; Paul Paray, cond. MG 50057.

This is a profound and impassioned reading, challenged for overall merit by only the Toscanini (LM—1713). Interpretatively, Paray's performance is brilliant—unmatched even by Toscanini's—but orchestrally, the performance is a bit stern, a bit hard-driven, the tonal fabric therefore a bit thin. A Mercury sound luxuriant in highs and lows but lacking the general suavity of the Victor recording heightens this impression.

ITALIAN CLASSICAL SYMPHONISTS, VOLUME II. ITALIAN CHAMBER ORCH.; NEWELL JENKINS, COND. HSL-135/136/137/138.

PAISIELLO: Concerto for Piano and Orch. in C major. Carlo Bussotti, pf. BRUNETTI: Symphony no. 31 in D minor (Record no. 1)

The inclusion of two complete symphonies by Brunetti in this set (the other on Record

BALTIMORE, MD.
AMERICAN
Circ. S. 317,397

APR 15 1956

Records

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By RECORDER

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Sunday Post
BRIDGEPORT, Conn.
Independent
Circ. 61,159

APR 15 1956

BERNSTEIN CONDUCTS BOSTON SYMPHONY

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SARASOTA, FLA.
HERALD-TRIBUNE
Circ. D. 11,001 - S. 13,388

APR 15 1956

Tickets Available

Memberships and renewals for the 1956-57 season of the Community Concert Association have run far ahead of last year, it was announced yesterday. However, space remains and those wishing to enjoy the splendid programs already lined up for next season, including the Boston Pops Orchestra—"There is only one Arthur Fiedler"—are urged to send dues to Postoffice Box 1714 at once.

Furniture has been purchased to be used in visiting artists' rooms at Municipal Auditorium. In past seasons, various local firms, including Hendry, Mather and Kane, were most generous in making loans. But with the Florida West Coast Symphony using its own rehearsal hall, it has been possible to get storage space for permanent furnishings, so Mrs. Horace J. Palmer, dressing room chairman, announced.

At the annual meeting of the Association last week, Guy Saunders, who has been responsible for decorations at concerts, was lauded for his taste and ingenuity. He praised a liberal loan of plants by the Palmer Nursery.

NEWARK, N. J.
NEWS
Circ. D. 268,862 - S. 288,382

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Sunday Post
BRIDGEPORT, Conn.
Independent
Circ. 61,159

APR 15 1956

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SARASOTA, FLA.
HERALD-TRIBUNE
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NEWARK, N. J.
NEWS
Circ. D. 268,862 - S. 288,382
APR 15 1956

LEADER—Betty Mandeville (above) produces and directs the FBI in Peace and War program, which is heard over WCBS Wednesday nights at 8:30. Miss Mandeville is the only woman now directing a nighttime crime radio show.

Gussie Moran, former tennis star, will start her second season as a sportscaster on WMGM. She will be heard with Marty Glickman, Ward Wilson and Jim Gordon on Warm-Up Time, which is presented before all broadcasts of the Brooklyn Dodgers' games and the Sports Extra show that follows the games.

* * *

Ella Fitzgerald, jazz singer; Nell Rankin, mezzo-soprano of the Metropolitan Opera; Florian ZaBach and the Dixie Land Band, and pop singer Steve Lawrence will be featured on What's New in Music on WCBS today at 1. Percy Faith conducts the orchestra and chorus and Donald Woods is host.

* * *

WABC will handle the pool broadcast of the H-bomb blast at Eniwetok scheduled for May 1, with Bryson Rash acting as commentator. Plans call for a live broadcast of the test.

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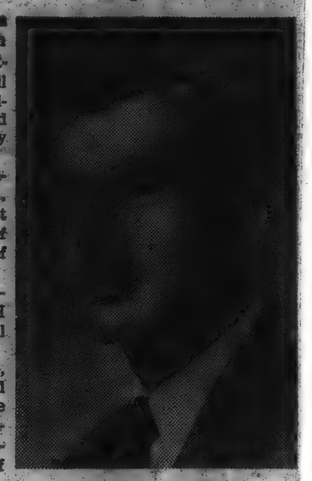

ROBERT MOEVS

LIBRARY JOURNAL
NEW YORK, N. Y.
APR 15 1956

RECORDED Music

By Philip L. Miller
The New York Public Library
Guest Reviewer
James Coover, Music Librarian
Vassar College

All records reviewed are twelve-inch, 33.3 rpm, $3.98, except as noted. ML—Columbia (4 ML—, $4.98); LC—Epic; HSL—Haydn Society ($5.95); LL— and LLP—London; MG—Mercury (OL 3-102, $19.95); LM—RCA Victor ($4.98).

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BALTIMORE, MD.
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INFORMATION OBSCURED

J.
382
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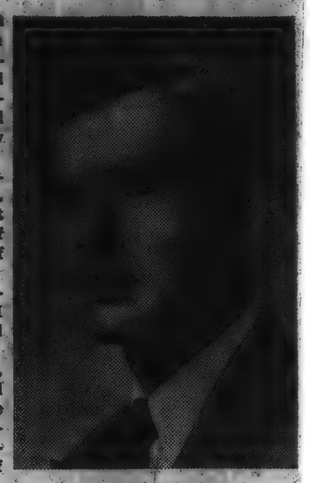

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Chicago, Ill. The program includes presentation of the 1956 Golden Reel Film Award.

FCA film information service

Film Council of America announced the establishment of a new film information service, which provides with film information on all public libraries, and all FCA publicizes Film Lists, a new film information center. Film data are easy; there are mailed by-lists of 20 titles index, and packets subject-title index. For information Council of America, 600 Film Council, Ill.

Film assembly in Chicago

The third American Film Assembly will meet April 23-27, at The Morrison Hotel, Louisville (Ky.) Free Public Library.

Salina library radio program

The Salina (Kan.) Journal on station KSAL, by Eve Lake India, by program director, The Salina Journal, Customan, library.

Ramsay, Allen, 1713-1784.
Thoughts on the origin and nature of government, addressed to the American colonies. Written in the year 1766 (1st ed. London: Printed for T. Becket and P. A. de Hondt, 1768)
Microcard edition (3 cards).
Copy owned by Thomas Jefferson, ms. annotations by Benjamin Franklin.
Sabin 67679. Sowerby 3073.
VtU 68-8671 for $5 2-4
1. U.S.—Pol. & govt.—Revolution. 2. Stamp act, 1766. I. Title.

Card 1 (of 3)

Catalog cards are provided with the microcards in the Louisville project

the quality of the work [illegible] unknown composer. His is lucid, [illegible]ty, and forcible music, immediately likeable and increasingly rewarding with repitition. The performance of the "Symphony no. 31" is a spirited one, enhanced throughout by two fine horn players. The Paisiello is a bit pale by comparison, but the comparison is not exactly fair. It, too, receives affable treatment from the orchestra, and the recorded sound on both sides is well suited to the music.

PUGNANI: Symphony no. 5 in A major. SARTI: Concertone per più strumenti obbligati. SAMMARTINI, Giuseppe: Concerto for Oboe and Orch., no. 1. Sidney Gallesi, oboe. (Record no. 2)

An unusual work with a *concertino* composed of 2 clarinets, 2 horns, 2 violins, a viola and cello, and a *ripieno* consisting of the remaining strings plus bassoon, Sarti's "Concertone" is performed here from the original manuscripts. The Sammartini, though not as interesting, is pleasant. Pugnani's "Symphony" is tiresome and occasionally pretentious despite its rather unusual ordering of movements, some flamboyant (for Pugnani's time) harmonic constructions, and a generally vigorous and alert performance.

VIOTTI: Concerto for Violin and Orch., no. 4 in D major. Antonio Abussi, vln. ALBINONI: Concerto for Oboe and Orch. in D minor. Sidney Gallesi, oboe. DURANTE: Concerto no. 4 in E minor for strings and harpsichord. (Record no. 3)

The Durante "Concerto" is the most charming work of the three on this disc and one of the most surprising in the whole set. Short and simple, it is completely satisfying. The orchestra sounds more vital here than in other works in the set. Though it is perhaps a more profound work, on this disc the impact of the Viotti is lessened by frowzy intonation in its early sections. Solo parts in both the Viotti and the Albinoni are well played by Abussi and Gallesi. The latter's oboe work is beautifully dark-hued and expressive— some of the most tasteful to be found on record. The recording is bright and spacious.

BRUNETTI: Symphony no. 33 in C minor, "Il Maniatico". CLEMENTI: Concerto for Piano and Orchestra in C major. Carlo Bussotti, pf. (Record no. 4)

Mr. Jenkins states in his album notes that Clementi's is "a lost masterpiece of a great composer [and] one of the few great Italian classic piano concertos," and one which he hopes "may receive many performances in the future." It is unfortunate, then, that a polished performance of such important music should be less than elegantly recorded. The microphones are too close to the piano, too far from the orchestra to produce a really noble sound, a balanced sound, or one with much clarity. The Brunetti "Symphony" on the other side is a programmatic work of persuasive wit and profundity as well—and is superbly played. And here, the microphones are a bit more perceptive, the resultant recorded sound more distinguished.

TCHAIKOVSKI: Symphony no. 6 "Pathetique". Boston Sym. Orch.; Pierre Monteux, cond. LM—1901.

As in the Gilels/Reiner version of the "Concerto" reviewed above, Tchaikovski again emerges tragic yet strong, pitiable yet dignified. This is a powerful statement. Conducting and orchestra work are consistently first-rate, and there is little real competition in the catalog for this performance except, perhaps, Ormandy's with the Philadelphia (4 ML-4544). Generally overlooked and though not in a class with Monteux's or Ormandy's, the recording by Cantelli and the Philharmonia (HMV 1047) still presents the most thrilling second movement of any, in this reviewer's opinion.

TCHAIKOVSKI: Swan Lake, Acts II & III. Members of the NBC Sym. Orch.; Leopold Stokowski, cond. LM—1894.

Idiosyncracies in a few sensitive places subtract from the overall effectiveness of this otherwise fine performance. No competition for Stokowski's appraisal of Act II and Act III exists except Dorati's, but in this case, the acts appear on two different discs. They are available singly (MG 50069 and 50070), and warrant serious comparison with Stokowski's, despite the disparity in relative costs. RCA's album and recording are, of course, sumptuous.

MOZART: Concerto for Piano and Orch. no. 23, in A major, K. 488; Concerto for Piano and Orch. no. 20, in D minor, K. 466. Vienna Sym. Orch.; Paul Sacher, cond. (in K. 488); Bernhard Paumgartner, cond. (in K. 466); Clara Haskil, pf. in both. LC—3163.

Worthwhile in every way, these performances are, however, for those preferring a prim and ruminating Mozart. Buoyance and verve are not strong features of this performance, and the recording reflects this. The piano is at a great distance from the microphones and therefore often submerged in the orchestral sounds. Purchase of this disc should not be eschewed if a coupling of these two concerti is needed. If separate purchase is possible, others are more attractive, particularly Schnabel, Süsskind, and the Philharmonia in the K. 466 (HMV 1012), and the Gieseking, von Karajan, Philharmonia recording of the K. 488 (4 ML-4536).

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CHICAGO, ILL.
AMERICAN
Circ. D. 524,656 - S. 769,679
APR 15 1958

Passing In Review

Zelzer's Glad Tidings for '56-57

By Roger Dettmer

WITH THE 1955-1956 music season nearly ended, it's time again to look forward—to set down what the summer and fall-winter seasons of 1956-57 have in store.

The symphony, which ended its 65th year of concerts last Friday, some weeks ago announced guest-conductors and certain key soloists to be heard in '56-57. Today, Harry Zelzer's mammoth Allied Arts Corp. is the bearer of good glad tidings.

In an operation as extensive as the Allied Arts schedule—more than half a hundred attractions each concert year—there's inevitably the danger of anticlimax, especially following seasons as provocative as the past two.

Mr. Zelzer did not, however, come by his reputation as America's foremost independent concert manager through any fluke or stroke of idle luck. He is an artist-merchandiser at once canny, resourceful and musically alert. He knows very well what he can sell, but knows, too, and is willing to gamble on, what ought to be sold by him.

His proposed 1956-57 agenda is notable evidence. Divided into four series (not including Dance which Ann Barzel will attend to when specifics are made public), over and above a long list of single attractions, are the following musicians and musical organizations—some firsts, some familiar, many of them treasured concert friends.

★ ★ ★

IMPORTED orchestras this coming year will be the great Vienna Philharmonic Nov. 18) on its first U. S. tour under the baton of Andre Cluytens from the Paris Opera; a return visit by the Berlin Philharmonic (Oct. 27-28) conducted by its music-director, Herbert von Karajan, and a second appearance here of Mantovani and His New Music (Oct. 13 and 14).

Choral groups, some of them assisted by instrumental forces, include such hardy perennials as the Obernkirchen Children's Choir (May 12), Vienna Choir Boys (Jan. 27), both Don Cossack Choruses (contracts and dates pending) and the newly formed "De Paur Opera Gala" (Jan. 13) which will present scenes from Virgil Thomson's "Four Saints in the Three Acts," "Carmen Jones" and "Porgy and Bess."

SOPRANO Inge Borkh will appear as a presentation of the Allied Arts Corp. next season, with a two-day visit next March 16 and 17.

IRMGARD SEEFRIED
Soloist on Dec. 9

LIZ SCHWARZKOPF
Sings here Oct. 21.

New on the choral scene will be the National Swedish Singers (75 male voices, Nov. 4) and two children's choruses: The Singing Boys of Norway (date pending) and Stockholms Gosskor from St. Mary's Church in the Swedish capital (Oct. 7).

★ ★ ★

SOLO SINGERS in 1956-'57 will be sopranos Elisabeth Schwarzkopf (Oct. 21), Irmgard Seefried (Dec. 9) and Inge Borkh (March 16), with the possibility of Adele Addison; contralto Marian Anderson (Feb. 24); tenors Nicolai Gadde (debut Apr. 27) and Leopold Simoneau (Apr. 21), and baritone Igor Gorin (Apr. 20).

Pianists already engaged are Malcuzynski (March 19), Brailowsky (March 24), Vronsky and Babin (Nov. 11), Gary Graffman (Nov. 25), Louis Kentner (Dec. 2), Moiseiwitsch (Feb. 3), Benno Moiseiwtsch (Feb. 10), Serkin (March 10), Solomon (March 31), Jacob Lateiner (Apr. 28), winner of the Society of American Musicians contest (May 5) and Gieseking (Feb. 24). The Russian Gilels is a sure property if the Soviet government consents to a second American tour in 1956-57.

String players next season will include violinists Isaac Stern (Jan. 6), Mischa Elman (Feb. 17), Nathan Milstein (March 2) and Oistrakh (pending as is Gilels); guitarist Andres Segovia (Apr. 14), and cellist Gregor Piatigorsky (Feb. 24).

★ ★ ★

ALLIED ARTS also has booked, definitely, a new chamber-music group called the Festival Quartet—a stellar assembly set to debut this summer at Aspen and play here next Jan. 20. Its members are pianist Victor Babin, violinist Szymon Goldberg, violist William Primrose and cellist Nicolai Graudan. Sounds like Ravinia's famous "million dollar trio" with an extra $333,333.33 artist included for good measure.

Other pending attractions for 1956-57 are, in addition to those elsewhere noted, the Boston Pops Tour Orchestra, Arthur Fiedler in charge; comedienne Anna Russell, and tenors Jan Peerce and Richard Tucker.

And don't forget, in May, 1957, as in May, 1954 and '55 and '56, a six performance visit (maybe longer, if Lyric Theatre doesn't put its doll house in prompt order and give Chicago a fall season) by New York's Metropolitan Opera Association.

WASHINGTON, D. C.
Post & Times Herald
D. & S.
APR 15 1956

Three Orchestras for One

(Third part of a series of four articles on the National Symphony.)

By Paul Hume

THE PURCHASE of the Snow Concert Bureau gave the National Symphony Orchestra what we may term "first call" on the services of the Philadelphia and Boston Orchestras.

Hume

After considering the many angles involved, the National Symphony has decided that it will present next season fifteen pairs of identical concerts, one pair on Tuesday nights (with the exception of one Thursday Boston concert), and one pair on Wednesday nights (with the exception of one Thursday Boston concert).

Calling it without any hesitation, "The Greatest Concert Series Ever Presented," the orchestra's management has scheduled for each series eleven programs by the National, two by the Philadelphia, one by the Boston, and one program (in the Capitol Theater) by the Royal Danish Ballet, a superb company for which the entire National Symphony will play.

IN ADDITION to these concerts, each of which will be heard on successive evenings, there will be two separate and different programs by the Philadelphia Orchestra during the season. This will make a total of four Philadelphia programs in the year for those who wish to hear that orchestra in all its playing here.

The National Symphony is guaranteeing, for the first time in history, a specified sum to each of these out of town orchestras, to come here and play on its series. The present season has heard thirty-one different programs from these three orchestras. Next season they will play a total of seventeen different programs.

It is on this point that many object to the action taken by the National Symphony, and it is from this that the charge of "monopoly" arises. Actually, there is no monopoly at all. The Boston and Philadelphia orchestras were and are under no compulsion to come to Washington for the National Symphony any more than they had to remain with the Snow Bureau. Both orchestras present series in New York City without any local management and could do so here, or they could engage some other bureau.

BUT THE REDUCTION, by half, in the total number of different symphony programs to be presented in Washington is a matter of serious concern to many. And it is to the National Symphony's rejoinder, "There is too much music in this town anyway," that these take exception.

We must point out at once that there are those within the official National Symphony family who say that they hope to see the pairs of concerts increased from fifteen to well over twenty within the next few seasons.

At the present time no one knows how the National Symphony's plans will work out. For two identical concerts in Constitution Hall there are 7600 seats available for sale. The National Symphony hopes for 6000 subscribers next fall, and would break even, according to an early report, with 5000. With around 1500 subscriptions sold already, they are comfortably ahead of their sales last year at this same time.

Next Sunday: the National Symphony today: financially, and artistically, and its prospects for the future.

SEATTLE, WASH.
Post-Intelligencer
Circ. D. 187,322 - S. 268,927
APR 15 1956

Wax Words:

Stern Costars In New Releases

In several recent releases the recording companies seem to have stolen a page from Hollywood to present not one or two but three "stars" in one album.

Two such albums come from Columbia; both have first-rate "costars" to appear with that first-rate violinist, Isaac Stern.

The "stars" of ML-5087 are Stern, Russian violinist David Oistrakh and conductor Eugene Ormandy leading the Fabulous Philadelphia Orchestra in Vivaldi's Concerto in A minor for Two Violins. To fill out this fine record, Stern solos in Bach's Violin Concerto No. 1 in A minor and Oistrakh is the soloist for Bach's Violin Cincerto No. 2 in E major.

Oistrakh's performance (and approach) sounds a shade more lean, a little tougher than Stern's but actually both are such superb violinists there's not a great deal of difference and only the keenest ear can readily identify who is on what side of the Iron Curtain. (Or maybe the similarity in sound and performance results from the recording having been made in the fresh air of freedom.)

FOR ML-5076 Stern is again "costarred," this time with cellist Leonard Rose and conductor Bruno Walter, leading the New York Philharmonic in an excitingly played interpretation of Brahms' Double Concerto for Violin and Cello. Brahms' "Tragic Overture" and the "Variations on a Theme by Haydn," both taken from Walter's plush album of Brahms' music released over a year ago, fill out the recording.

Victor's top violinist, Heifetz, also has a new release—a pairing of Bruch's Concerto No. 2 in D minor with Wieniawski's Concerto No. 2, also in D minor, the work Heifetz played in his American debut in 1917 (LM-1931).

Izler Solomon conducted the RCA Victor Symphony Orchestra for the recording which seems designed to showcase Heifetz' virtuosity. Both Concerti fill this qualification most admirably.

Violinist Johanna Martzy, on Angel (35282), is continuing her recording of Bach's Partitas and Sonatas for Unaccompanied Violin. Her third and newest disk contains Sonata No. 3 in C major and Partita No. 3 in E major. Miss Martzy takes a relaxed, lyrical approach to produce some truly rewarding listening.

STILL ANOTHER violinist, Zino Francescatti, shares a new Columbia album (ML-5049) with pianist Robert Casadesus in playing Faure's two lovely violin-piano sonatas, No. 1 in A major and No. 2 in E minor—a perfect blending in both composition and performance.

A new London release features pianist Guy Fallot and cellist Monique Fallot teaming up for Faure's cello-piano sonatas No. 1 in D minor and No. 2 in G minor, equally lovely, equally listenable as the violin-piano sonatas.

And another notable new disk from RCA Victor spotlights the Boston Symphony String Quartet playing Haydn's "Seven Last Words of Christ," actually seven individual string quartets written, and here performed, with a great feeling of reverence (LM-1949).

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 179,065

APR 15 1956

Hub Symphony's Season Finale

THE Boston Symphony Orchestra will play its final Providence concert of the season Tuesday night in Veterans Memorial Auditorium. In the same auditorium tonight the La Salle Academy Band will perform its 25th anniversary concert and in Alumnae Hall, Brown University, the University String Quartet will present a chamber music program.

Featured by the Boston Symphony will be Bohuslav Martinu's Symphony No. 6, called "Fantaisies Symphoniques," which conductor Charles Munch will give its first Providence performance. The work was composed for Mr. Munch and performed under his direction for the first time last season. It received the award of the New York Music Critics Circle as "the best new orchestral score" performed in New York City during 1955. The program:

I.
Symphony in D Major, "Haffner" No. 35 K.385 ..Mozart
Overture—Fantasia, "Romeo and Juliet" ..... Tschaikovsky

II.
"Fantaisies symphoniques" (Symphony No. 6) .....Martinu
Three Dances from the Ballet, "El Sombrero de Tres Picos" de Falla

Concerning his symphony, Martinu, now a resident of New York, says: "There is one reason for this work which is clear and certain to me: I wished to write something for Charles Munch. I am impressed and I like his spontaneous approach to the music where music takes shape in a free way, flowing and freely following its movements.

"So I had the intention to write for him a symphony which I would call 'Fantastic,' and I started my idea in a big way, putting three pianos in a very big orchestra." The composer then "came down to earth" and abandoned the title and the three pianos.

"I called the three movements 'Fantaisies,'" he continues, "which they really are. One little fantasy of mine is that I use a few bars quotation from another piece, from my opera 'Juliet,' which, to my mind, fitted in perfectly well. That is of the nature of fantasy. I did it somehow for myself because I like the special orchestral color in it, and thinking that I shall never hear my opera again, I could listen once more to these few bars, which I rewrote by memory."

Academy Program Tonight

Vocal, instrumental and dance soloists, and the La-Salle Academy Orchestra will give diversity to the academy's band concert in Veterans Memorial Auditorium tonight at 8:15. Arthur Paquette is bandmaster, the Rev. Brother Edward and Brother James, moderators. The program:

March, "Liberty Bell" ..... Sousa
Pierce Healey, drum major, conducting
Overture, "The Bridal Rose" .....
..... C. Lavallee
Saxophone Ensemble, "Moonlight Serenade" ..... William Hudson
Richard Caruso, Alfred Colletti, John Manzo, Vincent Montecalvo, Vincent Nardacci, Richard Pantano.
Waltz, "Gold and Silver" ... Lehar
Dance routine by Twins and Two Misses, Robert McElroy-Ellen Dunphy, Thomas McElroy-Marianne Dunphy
Saxophone Solo, "Harlem Nocturne" ..... Earle Hagen
Richard Caruso
"American Folk Rhapsody" .....
..... Clare Grundman
March, "Military Escort" .....
Band ..... Harold Bennett
"All at Once You Love Her" .....
..... Hammerstein
"He," vocal by Robert Mainelli .....
"Blue Tango" ..... Mullan
Dance Routine, Twins and Two Misses ..... Anderson
"Seventeen" .....
..... Young, Gorman, and Bennett
"No, Not Much," vocal by Robert Mainelli ..... Stillman
"Tina Marie" ..... Bob Merrill
"My Shawl" .....
"Memories of You" Razaf and Blake
Orchestra ..... Cugat
March, "Washington Post" ... Sousa
Overture, "Argonaut" .....
..... Carl Frangkisser
Brass Ensemble, "My Heart Stood Still" ..... Rodgers
Anthony Celona, George Dubiel, Angelo Ferrari, Eugene Luini, Robert Pencarski
"Jamaican Rumba" Arthur Benjamin
Piano Solo, "Dream of Olven" .....
..... Charles Williams
John Hanagan
Novelty, "The Three Trees" .....
..... Tom McNaughton
William McGroarty, narrator
Clarinet Solo, "Minute Waltz" .....
..... Chopin
Vincent Montecalvo
"Tribute to Romberg" .... Romberg
National Anthem
Band

Mr. Paquette became bandmaster at La Salle in 1951. A graduate of the Boston Conservatory of Music, he is also a member of the Rhode Island Philharmonic Orchestra, in the violin section. John Scardera, Louis Pezzullo, Anthony Esposito and Donald Houghton, band members of the class of '55, are playing with the Rhode Island Junior Philharmonic.

The band had its beginning when Brother Alban Raymund, director of La Salle, and the late Wilfrid V. Roberts, teacher at La Salle and director of the orchestra, decided to expand the orchestra into a band which would play, among other times, at football games. On Nov. 11, 1931, it made its first appearance.

For almost 20 years the combination of Mr. Roberts' music, the drill formations and snappy marching of the late Capt. Edwin K. Devine, made a marked impression. During World War II the band played at numerous bond rallies.

Burgess With Quartet

John Burgess, principal flutist with the Rhode Island Philharmonic Orchestra will assist the University String Quartet in its program tonight at 8:30 in Alumnae Hall. The concert is presented by the Brown University department of music and is open to the public without charge.

Members of the quartet are Arlan R. Coolidge and Charles Dickerson, violins; Martin Fischer, viola, and Otto Van Koppenhagen, cello. Their program:

I
Quartet for Flute, Violin, Viola and Cello in D (K. 285) ..... Mozart
String Quartet No. 7 in B Flat ..... Milhaud

II
String Quartet in F, Op. 74 No. 2 ..... Haydn

Community's Next Season

The Ruth Page Chicago Opera Ballet and a two-piano recital by Robert and Gaby Casadesus are two attractions announced for next season by the Providence Community Concert Association which at an Hour of Music tomorrow at 4 p.m., at the home of Mrs. G. Pierce Metcalf, 66 Cooke St., will launch its annual open membership week.

Frances Bible, brilliant young American mezzo-soprano of the New York City Center and San Francisco opera companies, will be the soloist at the Hour of Music. Miss Bible made her debut with the New York company in 1948 as Cherubino, in "The Marriage of Figaro," and has since won equal success in "Der Rosenkavalier," "Aida," "The Tales of Hoffman" and others. Her success at the Glyndebourne Festival in England last summer led to her re-engagement for the coming summer.

With Stanton Carter as accompanist she will sing the following program: "El Vito," Obradors; "Fior di dolcezza," Del Valle de Paz; "When Love Is Kind," LaForge; "Think on Me," Scott; "The Rich Man," Hageman; Habanera, from "Carmen," Bizet.

The Casadesus recital will open the season Monday Nov. 12. The ballet is booked for Saturday Dec. 8. Three other programs will make up the usual series of five and will be engaged as soon as the association knows what funds it has to work with at the end of the campaign. There is a large percentage of renewals from year to year but some seats are available to new members who apply early. Last season's campaign was a practical sellout.

Dues for sustaining members are $15, for regular members, $8.50, and for students, $5. Some tickets are given free to students through the public schools, the number at present being 50. No tickets are sold for single concerts.

Mrs. Joseph B. Webber and Mrs. L. Ralston Thomas are cochairmen of the campaign committee which includes about 100 volunteer workers. The campaign will extend through April 23. Headquarters are at the Axelrod Music Co., 251 Weybosset St.

At the end of this, its 25th season, the association has a record of 129 concerts. These are broken up into the following categories: 14 orchestras, seven choral groups, 11 ballet and dance groups, 22 pianists, four pairs of duo-pianists, 18 violinists and six other instrumental players, 24 women singers and 13 men singers. Members receive a questionnaire periodically to determine their preference in type of concert.

MacDowell President's Day

The MacDowell Club will hold its President's Day with a dinner and musicale by members at the Providence Art Club tomorrow evening at 6:30.

On the program will be a vocal group directed by Ivy Gray consisting of Kathleen Fraser, Gertrude Brett, Florence Erickson, Elsie Dickie, Helen Arnold, Ruth Wilks and Irma Howe, with Ingeborg Ziegler, accompanist; a trio, Mildred Copeland, violin; Louise Waterman, cello, and Elizabeth Higgins, pianist; Elsie Dickie, contralto, accompanied by Mrs. Ziegler, and Isabel Madden, pianist.

Chaminade President's Day

The Chaminade Club will observe President's Day, in honor of Mrs. Herbert E. Wood, with a musicale and tea at the Music Mansion Thursday at 2:30 p.m. Corrine Curry, soprano, and Elwyn Adams, violinist, will be the soloists, Robert Dunn and William Hutchinson, accompanists.

Both soloists are seniors at the New England Conservatory of Music. Miss Curry is one of the winners of the recent Rhode Island Philharmonic contest and will appear with the orchestra next season. Last spring she was award a scholarship jointly by the R.I. Federation of Music Clubs and Station WEAN, also the Monday Morning Musical Club. She has been active in radio, conservatory and Gardner Museum recitals.

Mr. Adams is the first Negro music student and the only American to enter the violin category of the annual German Radio Festival and competition in Munich, being unanimously selected as one of the five most promising violinists in the world. He was acclaimed as a prodigy violinist at his first public recital in Cleveland and since then has won scholarships and prizes that have taken him to Germany, the Berkshire Music Center and Boston. The program:

Sonata, Op. 47 (Kreutzer) ..Beethoven
Elwyn Adams
"Les Larmes" ..... Massenet
"Claire de Lune" ..... Debussy
"Fantoches" ..... Debussy
Corrine Curry
Air on the G String ..... Bach
Scherzo, Tarantelle, Op. 16 Wieniawski
Elwyn Adams
Two Songs from Goethe's
"Egmont" ..... Beethoven
"Die Trommel Geruhret"
"Freudvoll und Liedvoll"
"Sleep Now" ..... Samuel Barber
"I Hear an Army" ... Samuel Barber
"Daisies" ..... Samuel Barber
Corrine Curry

Boy Choristers May 10, 11

Saint Dunstan's Boy Choristers, T. James Hallan, director, will give their 16th annual operetta and concert May 10 and 11 in Rhode Island school of Design Auditorium. The operetta is "An Old Kentucky Garden," its score based on the music of Stephen C. Foster, adapted and arranged by G. A. Grant-Schaefer.

The libretto is by Theodosia Paynter and tells about a Southern belle, her brother, his Yankee college chum, a stolen ruby and a couple of characters who are after Foster's copyrights.

—George Humphrey Photo

Charles Munch, director of the Boston Symphony Orchestra, confers with the composer, Bohuslav Martinu, whose Sixth Symphony, 'Fantaisies Symphoniques,' will be given its first Providence performance Tuesday when the Bostonians end their season here.

Sunday Sun
WESTERLY, R. I.
Republican
Circ. 7,349

APR 15 1956

Fenway Park Is Groomed for Sox-Oriole Opener on Tuesday

BOSTON—Everything is set for a great day on Tuesday—opening day of Boston's baseball season at Fenway Park, with the Baltimore Orioles facing the Red Sox.

While the Red Sox have been making headway toward a great 1956 season in Southern cities en route back to Boston, the Red Sox ground crews have been making similar progress in their battle against the elements at the ball park. A minor miracle has been accomplished on Boston's Jersey Street. With a 26-man crew working in the wake of the late-season snowstorms, the playing field has been put into nearly-perfect condition for the opener.

The painting and primping program in the stands also has been carried out despite handicaps, and Fenway will be its handsome self on Tuesday. Within 24 hours after the last flake fell in the most recent storms, there was nary a sign of winter to be seen within the confines of the park.

All the while, a gala pre-game program has been arranged under the sponsorship of the Crosscup-Pishon Post, American Legion of Boston, whose sloogan is "Boost Boston Sports." This pageantry will start at 1:20 p. m. on Tuesday, with the Red Sox taking the field for the start of another American League pennant race promptly at the traditional time of 2 o'clock.

The pre-game festivities will include all the colorful traditional trappings of the past, including the throwing out of the first ball by the Governor of Massachusetts, and the flag raising ceremony by a crack detachment of the United States Marines with the National Anthem to be played under the direction of Arthur Fiedler, famous conductor of the Boston Pops orchestra.

Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,811

APR 16 1956

Minor Miracle Accomplished By Red Sox Ground Crews

BOSTON— Everything is set for a great day tomorrow—opening day of Boston's baseball season at Fenway Park.

While the Red Sox were making headway toward a great 1956 season in Southern cities enroute back to Boston, Red Sox ground crews were making similar progress in their battle against the elements at the ball park.

A minor miracle has been accomplishd on Boston's Jersey Street. With a 26-man crew working in the wake of the late-season snowstorms, the playing field has been put into nearly-perfect condition for the opener.

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Governor Herter will throw out the first ball, a crack detachment of U. S. Marines will conduct the flag raising ceremony, the National Anthem will be sung by Brian Sullivan, Metropolitan Opera tenor, with Arthur Fiedler, of the Boston Pops Orchestra, conducting.

RICHMOND, VA.
TIMES-DISPATCH
Circ. D. 123,471 - S. 174,705

APR 15 1956

String Quartet

A string quartet made up of the Boston Symphony's four first-disk men, the Boston Symphony String Quartet, plays Haydn's "Seven Last Words of Christ" on LM-1949. These comprise seven brief quartets written on the traditional biblical narrative. Haydn's devotion makes various of these very moving works, but it must be confessed that powerful as some of the sections are, the effect is not and cannot be greatly varied, and some monotony is likely to creep in unless the work is projected with great vitality by the players. In this respect, to my ears the present group is one of four highly talented performers playing the notes with taste and accuracy, but by no means welded into a group that as one man can give this whole the expressive performance that is necessary. The recording is rather shrill and dry.

The Minneapolis Symphony's concert master, Rafael Druian, violinist, teams with John Simms at the piano in an extension of their previously recorded performances of modern works played with clarity and sympathy. Mercury MG-50096 contains the Violin Sonata No. 1 by Charles Ives, combined with the Sonata No. 2 by Quincy Porter. MG-50097 continues with the Ives No. 2, No. 3, and No. 4 sonatas, all that he wrote. Ives, who died only in 1954, was an American original, an insurance broker in New England who wrote music that in its advanced tonal dislocations, anticipated Stravinsky and the modern school.

INDIANAPOLIS, IND.
NEWS
Circ. D. 160,658

APR 16 1956

Drive Begun for Concert Memberships

Workers in the 1956-57 Community Concerts membership campaign will be guests at a dinner tonight at 6:30 in the Continental Hotel ballroom.

Renewal of membership for the subscription series, which presented its first concerts here last season, has already started, according to Morey J. Doyle, president of Community Concerts Association. Three of next season's six attractions will be the Chicago Opera Ballet, January 10; Boston Pops Orchestra, conducted by Arthur Fielder, February 19, and Lily Pons, April 27, 1957.

Tickets for the series of six concerts are $10. Special student tickets are $6. No single admissions will be sold. The concerts will be presented in the Murat Theater.

Honor guests at tonight's dinner will include Leonard Exum, Midwest representative of Community Concerts, Inc.; Hertha Stein Dumling, president of the Ft. Wayne Community Concert Association; Edwin Biltcliffe, director of the Indianapolis Symphonic Choir, and Ozan Marsh, resident pianist at Indiana University School of Music. Mrs. Carl A. Kuether is membership chairman.

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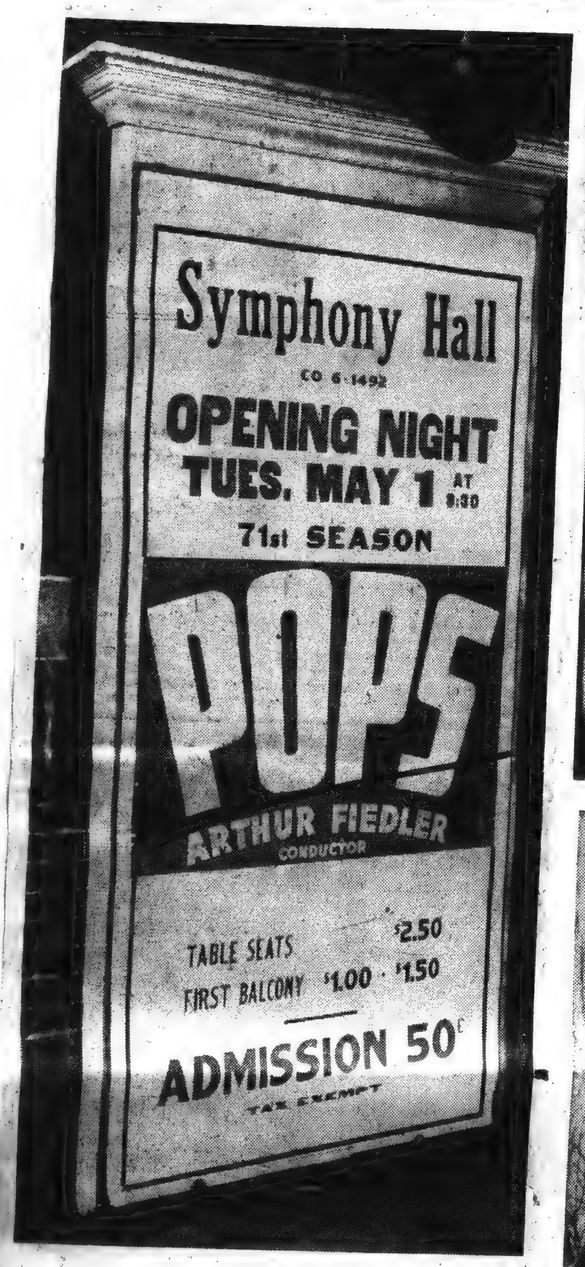
Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

APR 15 1956

Society

MARJORIE WATTS SHERMAN Editor



POPS can mean different things to different people, and pops definitely comes in assorted flavors to Bobbie Haydock, Amy Morse and Kate Morse, who choose their favorites while their mothers address invitations to the annual Vassar Night at Pops May 16, which will benefit the scholarship fund.

ALL
PICTURES
BY
CHARLES DIXON
AND
PAUL CONNELL,
GLOBE STAFF
PHOTOGRAPHERS

ABOVE - CENTER—Even flowers can help send a girl to college. Mrs. Robert Haydock Jr. explains to two-year-old Sherrard Haydock, when they're sold at the Vassar Pops, May 16, at Symphony Hall. Proceeds will aid the Scholarship Fund.

ENJOYING a very overdue Spring day are committee members Mrs. Thomas Worthin, Mrs. Thomas Homer, Miss Bunny Wells, Mrs. Richard S. Alles, Mrs. Leonard Sommer, who met this week to plan the May 17 Night at Pops which Wells College, Goucher College, and Middlebury College are sharing.

NEWSWEEK
NEW YORK, N. Y.

APR 16 1956

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ST. PETERSBURG, FLA.
TIMES
Circ. D. 61,943 - S. 66,444

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...the Orchestra—Only the Meanest

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A few years later, they were faced with a hat of a different color. Mrs. Jack Gardner, an eccentric patroness of art and music who was also a rabid baseball fan, came to a Friday afternoon concert direct from a ball game. Emblazoned on her hat was a red band reading "O You Red Sox!"

banker who studied music in Vienna for four years (1856-60) and never got over it, Higginson made of the Boston Symphony "his yacht, his racing stable, his library, and his art gallery." "Never mind the balance sheet!" he once said. "Charge the deficit, if there be any, to profit and forget the loss, for it does not really exist."

Inevitably, in 1918, the dream had to come to an end. "I have had my day," he wrote Judge Frederick P. Cabot. "I may say to *you*, as an intimate friend, that the burden has become almost intolerable." Shortly after, a board of nine trustees applied for the incorporation of the Boston Symphony Orchestra. The following year, Higginson died.

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Munch: After "Koussie," shyness

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From Tone to Tone: Charles Munch, the 63-year-old Frenchman from Strasbourg, inherited the "international" style of Koussevitzky in 1950. He was quickly accused of destroying the deep intensity of the "Koussevitzky tone" in favor of a drier, lighter "French tone." During the past two years, however, critics have noted that the orchestra has regained most of the bright, clear, clean, fresh resonance that brought it its greatest distinction.

As a personality, Munch is as unlike Koussevitzky as possible. He is shy, and dislikes the afterconcert receptions that made "Koussie" the idol of the hatted and gloved, if not spurred, Boston matrons (see box). He lives quietly in the suburb of Milton. Cooperative about appearing at public functions, he has yet to live up to the observation of the Cleveland reporter who wrote, years ago: "In Boston, the leader of the orchestra is more important than the mayor."

...and assistant director of education, said somewhat defensively last week: "These clothes were quite suitable . . . Rural science is taught at the school, and poultry and other stock are kept there."

Last week Miss Bury confounded her superiors and confused her pupils with an announcement that explained the ringing breeches rather drastically. Henceforth, she was no longer Miss Olive but Mr. Donald Bury. It was, said Donald, now 39, "simply a legal correction of birth certificate and no change of sex."

As a male teacher, Bury now gets a yearly salary increase of $420. However, the local education committee finally decided not to give him back salary raises for the seventeen years he taught as a woman.

Shrdlu's headmaster, Edward Wa...

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56 Herald (m)
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Independent Republican
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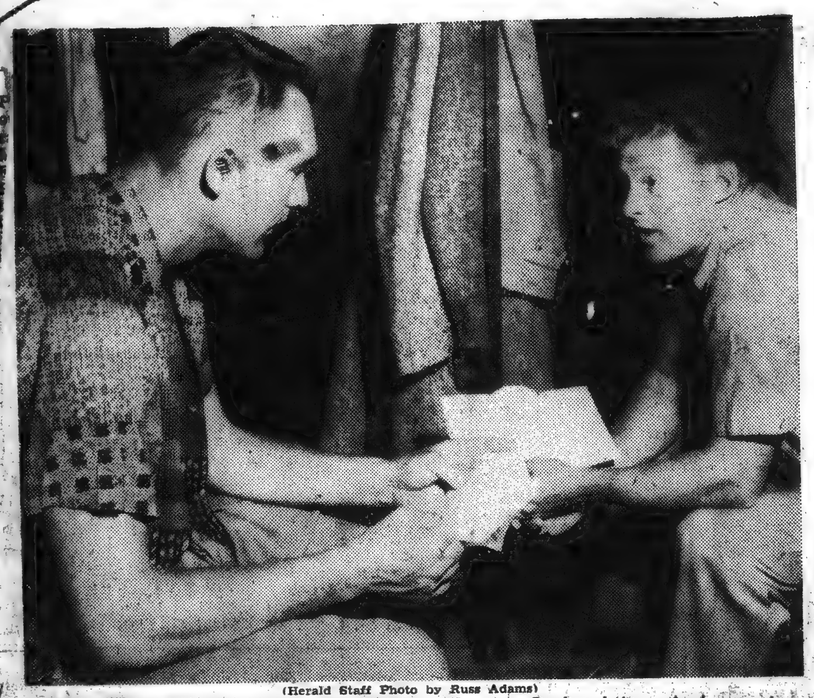
Ted in Left as Sox Open Today

... Wight in 4-Run 1st



(Herald Staff Photo by Russ Adams)

PAUSE DURING FAN MAIL READING at Fenway Park while today's starting pitcher Frank Sullivan (left) and right fielder Jackie Jensen discuss the Baltimore Orioles, who will provide the opposition in Boston's 1956 major league opener.

Rookies Malzone, Buddin Face Orioles at Fenway

By ARTHUR SAMPSON

This is it.

Weather permitting, the revamped Red Sox, with Ted Williams available for an opener for the first time in four years, launch their 1956 pennant drive at Fenway Park this afternoon at 2 o'clock. The Baltimore Orioles will provide the opposition.

The Weather Bureau predicts a cloudy, cool day with occasional showers. Such conditions, while not favorable, would not cause a postponement of activities. Baseball openers are usually played if at all possible.

Pre-Game Ceremony

Today's crowd, however, is expected to hit close to 25,000. The heavy advance sale reached 14,000 yesterday, an illustration that the most colorful aggregation of players that Tom Yawkey has been able to assemble in several years has already stimulated baseball interest in this section.

This opener will be preceded by unusually interesting pregame ceremonies sponsored by

(Continued on Page Twenty-six)

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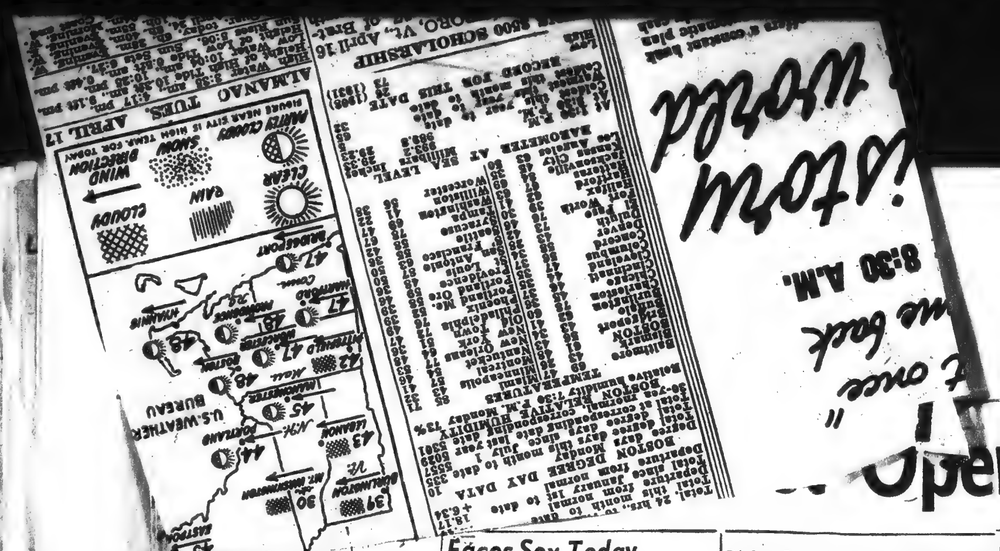

American (e)
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Opening Game in Four Years ... 4-Run 1st

...ossetup-Pishon Post, American Legion.

The festivities start at 1:20 P. M. Governor Herter will toss out the first ball following a flag raising ceremony by a crack Marine attachment. Arthur Fiedler conductor of the Boston Pops orchestra, will direct the ~~playing of the~~ national anthem. Guest soloist will be Brian Sullivan of the Metropolitan Opera Company.

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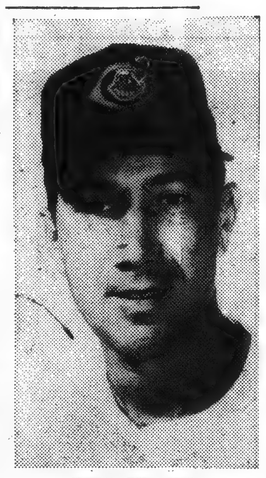

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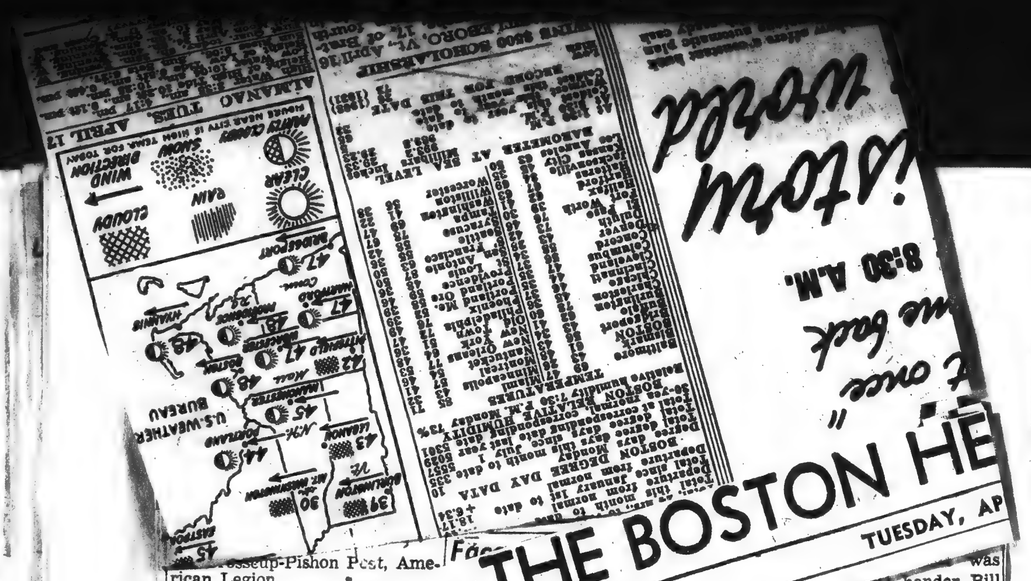

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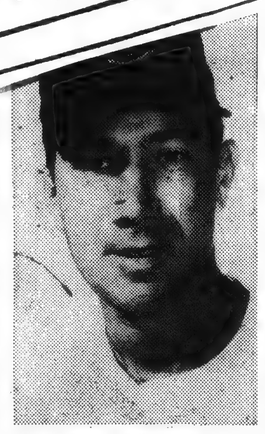

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6:35 p.m.—Curt Gowdy, Report on Sports.
11:10 p.m.—Sports Final.

Happy Birthday

To the Editor of the Herald:

April 19 (today) Daniel Kuntz of the Hotel Hemenway is 96 years old. Mr. Kuntz is the last living member of the original Boston Symphony Orchestra, and he played under three of the most celebrated conductors — Hans Richter, Felix Motti and Herman Levi.

Many years ago when Arthur Nikisch was conductor of the orchestra, Mr. Kuntz asked to be excused from morning rehearsal as he was to be married that day. Conductor Nikisch consented and said, "But promise that it won't happen again."

Mr. Kuntz claims that Wilhelm Gerrick first built the Boston Symphony Orchestra up to first rank.

HARRY V. LAWRENCE.
Boston

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

APR 19 1956

CHICAGO, ILL.
NEWS
Circ. D. 576,350

APR 17 1956

Auditions

Auditions for admission to the opera department at the Berkshire Music Center, Tanglewood, Mass., will be held at 11 a.m. Wednesday at Chicago Musical College of Roosevelt University.

Symphony Gets Better Support

The Friends of the Boston Symphony are giving the orchestra better support this year, according to the last report.

Dr. Palfrey Perkins, chairman of the organization, told members attending the annual meeting yesterday that their contributions totalled $151,275, a substantial increase.

Membership fell off slightly, however—to 3,992.

Efforts to interest business in suporting the orchestra brought $8,535 in pledges from Boston firms.

Henry B. Cabot, president of the trustees, anounced that all but $20,000 of the $300,000 needed to send the Boston Symphony on its forthcoming European tour had been pledged. None of the $30,000 is being sought from Friends of the Boston Symphon.

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

APR 17 1956

Sox KO Wight in 4-Run 1st

By LARRY CLAFLIN

FENWAY PARK—Given their best chance to win a pennant in five years, the 1956 Red Sox opened the season today in gaily decorated Fenway Park before a crowd of about 30,000 fans. Sunny skies, cool temperatures and a hitters' wind toward the center field bleachers greeted the Red Sox and Baltimore Orioles.

Frank Sullivan a 6-7 right-hander who won 18 games including the opener last year, started for the Red Sox. Bill Wight, a lefty who once pitched for the Red Sox, was Mgr. Paul Richards' choice.

It was obvious that there is no school in Greater Boston this week because the stands were crowded early with children. Like the Pied Piper, Ted Williams had them following his every move in pregame practice.

Gov. Christian Herter a right hander almost as tall as Sullivan, threw out the first ball. Mayor John B. Hynes led the delegation from City Hall.

Pregame music was provided first by the Clover Club band, the Gate of Heaven CYO Band of South Boston and the Ft. Devens Army Band.

The march to centerfield for flag raising ceremonies was led by Col. Ralph M. King and Capt. Francis L. Delaney of the Marine detachment from the Charlestown Naval Base.

Also in the march were delegations from the American Legion, including the Crosscup-Pishon Post which conducted an opening day ticket drive.

The national anthem was sung by Brian Sullivan, under the direction of Arthur Fiedler of the Boston Pops Orchestra.

About the only noticeable change in Fenway Park was in the box seat section. The seats are covered wtih green cloth this season, instead of white as in the past. Hitters complained that the white cloth provided a poor background.

Red Sox owner Tom Yawkey and his wife were on hand for the opener.

Play by Play

By the Associated Press

FIRST INNING

ORIOLES — Marsh fanned. Adams singled. Philley forced Adams, Sullivan to Buddin. Triandos forced Philley, Buddin to Goodman. NO RUNS.

RED SOX—Goodman singled. Malzone flied to Philley. Williams walked. Jensen singled, scoring Goodman and when Dyck let the ball get by him for an error, Williams went to third and Jensen to second. Vernon singled, scoring Williams. Piersall singled, scoring Jensen. Buddin singled, scoring Vernon. Brown replaced Wight. White flied to Francona. Sullivan lined to Francona. FOUR RUNS.

SECOND INNING

ORIOLES — Franconia fanned. Malzone threw out Dyck. Smith fanned. NO RUNS.

RED SOX—Goodman flied to Dyck. Miranda threw out Malzone. Williams doubled to left. Adams threw out Jensen. NO RUNS.

THIRD INNING

ORIOLES—Sullivan threw out Miranda. Brown doubled. Buddin threw out Marsh, Adams walked. Philley flied to Piersall. NO RUNS.

RED SOX—Vernon doubled. Piersall singled scoring Vernon. Buddin singled, White walked. Sullivan hit a sacrifice fly to Philley scoring Piersall, Buddin took third after the catch. When Philley's throw to the plate was bobbled by Smith, White attempted to advance, but was thrown out, Brown to Miranda. Goodman flied to Francona. TWO RUNS.

FOURTH INNIN G

ORIOLES—Triandos popped to Malzone. Francona singled. Dyck flied to Jensen. Smith popped to Buddin. NO RUNS.

RED SOX—Malzone fouled to Triandos. Brown threw out Williams. Jensen walked. Vernon lined to Dyck. NO RUNS.

MONROE, LA.
WORLD
Circ. D. 17,104

APR 18 1956

Twin City Concert Association Opens Member Campaign

The Twin City Concert association is now conducting its renewal campaign. Renewal memberships are expected to be completed by May 1.

Mrs. Glen Anderson, membership director, urged old members of the association to send in their memberships as soon as possible, either by mail to the Twin City Concert Association, Monroe, Louisiana or through any one of the workers.

No box office admissions are sold to the concerts. Past members should have their memberships in by May 1, Mrs. Anderson said.

The Twin City Concert Association has presented in the past such memorable concerts as Lily Pons, Igor Gorin, The Boston Pops Orchestra, and Rise Stevens.

A return engagement of the Boston Pops Orchestra has been booked for next year's series. Three or four other outstanding concerts will be presented according to the number of memberships enrolled.

An outstanding offer has been made to the first five hundred new members who enroll before May 7. They will be entitled to hear Dorothy Kirsten, who will appear at Neville High on that date, as well as three or four additional attractions, including the famed Boston Pops Orchestra.

Miss Kirsten is considered one of the great operatic soprano's. She has been presented by the Metropolitan and San Francisco operas in the most coveted and glamorous roles of Madame Butterfly, Mimi, Juliet and Margurite. On the top television and radio programs of the day, Miss Kirsten has appeared over and over again with Bing Crosby, Jack Benny, Edgar Bergen and many others.

New members, as well as old ones, were urged to send in their membership promptly.

LONGVIEW, TEX.
JOURNAL
Circ. D. 11,432

APR 17 1956

Boston 'Pops' To Be On Kilgore Program

KILGORE.—The Boston "Pops" orchestra conducted by Arthur Fiedler will headline the Kilgore Community Concert association 1956-57 season, officers announced here after the completion of a membership drive in which more than 1,400 concert-goers joined the organization.

Other attractions named by the association's artists' committee after the drive ended were the Tucson Boys' chorus, with highly original songs of the great Southwest spiced with comedy; Jon Crain, tenor star of the New York City opera who will join the Metropolitan Opera company in the fall; and Vera Franceschi, pianist, protege of Pierre Montieu.

PORT ARTHUR, TEX.
NEWS
Circ. D. 23,010 - S. 23,383

APR 17 1956

1956-57 Season Is Outlined . . .

Boston Pops Orchestra To Be On Community Concert Agenda

The Boston Pops orchestra under the direction of Arthur Fiedler is to be among the attractions in the 1956-57 Community Concert season.

Announcement of next season's program was made Monday night at a membership dinner in the Goodhue hotel. Eighty of the 97 volunteer workers were on hand for the program, and today workers will begin an intensive sales campaign of 1956-57 concert tickets.

Also to be presented in the 1956-57 season is a joint recital by Eugene Conley and Nadine Conner and the Chicago Opera ballet. The fourth proposed attraction is the noted Chinese bass-baritone, Yi-Kwei Sze.

Conley Former Visitor

Conley appeared in Port Arthur during the 1953-54 concert season. The Metropolitan Opera tenor is as celebrated in recital as in opera. He has appeared with great success at Milan's La Scala and is a frequent guest on Radio-TV's program "Voice of Firestone."

Miss Conner, Metropolitan soprano, is a favorite in Europe, Honolulu and Puerto Rico, as well as North America, where she has an extensive following of admirers who love her in opera, in concerts, as orchestral soloist, on radio and TV, in the movies and on record. Miss Conner is considered by music critics over the country as one of America's most talented and beloved prima donnas.

Dancers Due

Marjorie Tallchief, sister of the famed Maria Tallchief, is to be prima ballerina with the Chicago Opera ballet presented under the direction of Ruth Page. The featured male dancer is George Skibine. The company will do the original ballets "The Merry Widow" and "Revenge," based on the opera "Il Trovatore." The program will be presented with colorful settings and costumes, officials explained. In addition to the soloists and supporting company, a small orchestra is included.

An artist enjoying a current siege of popularity is Yi-Kwei Sze, Chinese bass-baritone who made his debut last season at the New York City Opera company and is a growing favorite in recital all over the country. As an artist of international stature, he has toured extensively in Australia, New Zealand, Hawaii and Alaska. Sze currently is appearing with the San Francisco Opera company. TV viewers perhaps will recall his performance as the high priest in Mozart's "The Magic Flute" presented by the NBC opera last fall.

Begins in November

The concert season will begin in November with the Conley-Conner program. The Boston Pops orchestra is a presentation of early February, while the Chicago Opera ballet is to be seen later in February. Yi-Kwei Sze is the proposed attraction for March.

Volunteer workers, for the next two weeks, will contact present concert members for renewal of their membership. If any tickets are available at the end of the two-week period, downtown tickets sales headquarters will be established in the Goodhue hotel where tickets will be made available to the public.

Concert tickets are priced at $6 each and entitle the holders to see every attraction in the current season. There are no rates for students, and no tickets are sold at the close of the membership drive, which, this year, will end May 3.

One program, the Philadelphia Symphony orchestra, remains in the current concert season. The orchestra, under the baton of Eugene Ormandy, will be presented April 27 at 8:15 p. m. in Woodrow Wilson auditorium.

Program Outlined

Mrs. A. S. Phelan, membership chairman, outlined the 1956-57 program to workers at the dinner and expressed appreciation for their interest and co-operation in making such a program possible. Georg Hampton, president, presided. Guests introduced were Mrs. E. W. McBurnett, campaign secretary, and Mrs. J. T. Dwyer, mother of James Dwyer, former association president.

Receiving special recognition were volunteer workers who this year are joining the campaign forces for the first time—Mesdames Mary E. Blandford, Charles O. Burch, Allen Gafford, O. E. Johnson, John K. Levy, Lois Robertson, H. G. Showalter, B. E. Smith, J. C. Steele, Alex Toom and R. E. Walker; Messrs. Ted Primeaux and David Moriaty and Miss Virginia Pandella.

The Community Concert board includes Hampton; Maurice Born, first vice president; Mrs. Phelan, second vice president; Joe Stasney, treasurer; Mrs. P. A. Drouilhet, secretary; Mrs. A. A. Dupuis, publicity; R. P. Clarke, Mrs. C. H. Comfort, Mrs. Clifford Hall, Walter Kloster, Mrs. Max Lipoff, Mrs. B. T. McWhorter, Herbert Plummer, Mrs. T. B. Sappington, Lucy Stiefel, E. P. Tucker and Mrs. W. W. Zabriskie.

BROOKLYN, N. Y.
Brooklyn Heights Press
Circ. W. 1,600

APR 19 1956

[illegible] Mesdames [illegible] Bell; Mrs. Robert Lawrence J. Bolan; [illegible] Daily; Mrs. Fr[illegible] Mrs. Berton J. Del[illegible] Frederick C. Eckardt; M[illegible] Irvin; Mrs. Andrew [illegible] R. Whitney Gosnell; Mrs. [illegible] C. Hallan; Mrs. Irving G. Iiler; Mrs. Darwin R. James III; Mrs. Miles Kastendieck; Mrs. John Bailey King; Mrs. Warner King; Mrs. Raymond K. Pendleton; Mrs. Frederick H. Rohlfs, Mrs. Ainsworth L. Smith; Mrs. Harry Spencer, Mrs. Donald E. Swift, Mrs. Theodore N. Trynin, Mrs. Franklin B. Tuttle, Mrs. Adrian Van Sinderen and Mrs. Thomas K. War. Honored guests were Mr. Thomas D. Perry Jr., Manager of the Boston Symphony, and Mr. Julius Bloom, Director of the Brooklyn Academy of Music.

CINCINNATI, OHIO
ENQUIRER
Circ. D. 220,412 - S. 282,550

APR 19 1956

Mozart Program Set For Berkshires

BOSTON, April 18 (Special) —The "Bach-Mozart" programs of the Berkshire Festival of concerts by a chamber orchestra from the Boston Symphony Orchestra, now in its 75th anniversary season, will be heard in the Theater-Concert Hall at Tanglewood, Lenox, Mass., during the first two weekends of the festival, on Friday and Saturday evenings and Sunday afternoons, July 6, 7, 8 and 13, 14 and 15.

★ ★ ★

THE PROGRAMS offer a variety of Mozart, whose 200th anniversary is being celebrated this year; two of the symphonies, three piano concertos, the Concerto for Clarinet and the Sinfonia Concertante for Woodwinds. On Saturday evening, August 4, in the Music Shed, the Kyrie and Gloria from the C Minor Mass will be performed, and the opera department of the Berkshire Music Center plans to present "Cosi Fan Tutte."

★ ★ ★

OF THE WORKS of Bach in the "Bach-Mozart" series there will be a violin concerto, a piano concerto and a suite for flute among other works, culminating in a performance of the great Passion According to Saint John.

The clarinetist, Benny Goodman, will make his first appearance as soloist at Tanglewood.

★ ★ ★

THE SHED CONCERTS of the festival will take place during the subsequent four weekends on Friday and Saturday evenings and Sunday afternoons (July 20-August 12). Charles Munch will conduct seven of the concerts; Pierre Monteux, two; and Leonard Bernstein, Eleazar de Carvalho and Richard Burgin one each. Soloists will include Rudolf Serkin and Jocy de Oliveira, piano; Zino Francescatti and Ruth Posselt, violin, and the following singers: Margaret Harshaw, Adele Addison, Eunice Alberts, Marguerite Willauer, Albert De Costa, David Lloyd and James Pease.

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 53,259

APR 18 1956

Music

Boston Symphony Orchestra Gives Providence Concert

By WILLIAM DINNEEN

The Boston Symphony Orchestra, Charles Munch conducting, presented its 335th concert in Providence at the Veteran's Memorial Auditorium last evening to conclude its current series here. The usual capacity audience was present to applaud the evening's activity with vigor and enthusiasm. The program:

Mozart ..... Symphony in D major, "Haffner," No. 35 (K. 385)
I. Allegro con spirito
II. Andante
III. Menuetto
IV. Finale: Presto
Tchaikovsky ..... "Romeo and Juliet," Overture-Fantasia
Intermission
Martinu ..... Fantaisies Symphoniques (Symphony No. 6)
I. Lento; Allegro; Lento
II. Allegro
III. Lento; Allegro
Falla ..... Three Dances from the Ballet "El Sombrero de Tres Picos"

The evening opened most auspiciously with a familiar Mozart symphony, and we heard a thoroughly satisfactory reading of the score, except for some quixotic acceleration in the final movement which resulted in some blurring of lines here and there. Nobody, as far as we could tell, was bothered by this — it made for excitement. And this mood was certainly successfully continued by the performance of "Romeo and Juliet," which was frenzied enough in places to suit anybody.

The important work of the evening was a new set of symphonic fantasies by Martinu, who dedicated them to Mr. Munch. As one observer's opinion, it seemed to me that these were well written. They gave the impression of being warm and passionate music with some slight references here and there to Spanish or pseudo-Spanish idioms, and they suffered as a result from being preceded by Tschaikovsky (certainly passionate) and followed by Falla (undoubtedly Spanish). Instead of emerging as a major work, these pieces were turned into a curious transition episode in the program. With all due respect, it was a strange thing to hear.

Martinu inadvertently added to this impression by using a series of chromatic undulating figures as an introductory and unifying idea. Whether he intended it or not, it sounded like a wind in the willows. And winds are things which pass and are gone. I developed some curious images in my mind as this music went along, but the craftsmanship in the writing was of a very high order, and the work should be heard again, preferably with other surrounding material.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

APR 18 1956

57

Social Chatter

By Alison Arnold

ONCE AGAIN, your surplus books will help make children well. Give your unwanted books of any kind or subject from hobbies to history, sermons to sports, to the Yankee Bookstall where they'll be sold as the spring project of the women's committee of the Children's Medical Center. The sale will be held at 699 Boylston Street (near the Copley subway station) from Thursday, April 26, through Wednesday, May 2, from 10 to 6 o'clock, weekdays, and from 10 to 5, Saturday. This is the second annual Yankee Bookstall and Mrs. Robert H. Hopkins of Brookline is chairman. Mrs. Stewart H. Clifford of Weston is vice-chairman, and Mrs. Philip E. Brickley of Pinckney Street is treasurer. Mrs. Roger A. Perry of Brookline is in charge of collections and Mrs. Charles F. Hovey of Chestnut Hill is publicity chairman. Mrs. Robert B. Almy of Dedham is chairman of the women's committee of the Children's Medical Center and her assistants are Mrs. Charles Crockett of Dedham, Miss Dorothy Rogers and Mrs. Dwight L. Siscoe of Chestnut Hill; and Mrs. Joseph T. Ryerson, Jr., of Brookline.

MRS. HOPKINS

* * *

POPS CONCERTS in Symphony Hall are favorites for spring ~~benefits in Boston.~~ Monday, May 7, will be Daughters of the American Revolution Evening at the Pops and will benefit the educational and patriotic work of promoting the American way of life. At a luncheon next Tuesday at the home of Mrs. Willard F. Richards, regent of the Boston Tea Party Chapter, final plans will be made for the benefit concert. Assisting Mrs. John Hollett and Mrs. Ross Currier on the committee, besides the hostess, are Mrs. James J. Hepburn, Mrs. George Hughes, Miss Marion Decrow, Mrs. Kenneth W. Goepper, Mrs. John J. Kelley, Mrs. John Gallaher, Mrs. J. S. Carleon, Mrs. Arthur Dorr, Mrs. Edward S. Colton, Jr., and Mrs. H. Leland DeRivera. Among those who have reserved tables are the William S. Does, the Allen D. Willards, Mrs. John Clifford Ross, Mrs. Henry J. Winslow, Mrs. Charles Parker, Mrs. Robert Bray, Mrs. Georges Doriot, Mrs. Simeon Whitney, Mrs. Clifford A. Waterhouse, Mrs. George Rockwood of Stockbridge, who has composed the chapter song, and Mrs. Charles F. Lambert of California, who has a Boston Tea Party ancestor.

* * *

THE ANNUAL OPEN HOUSE and exhibition at the North Bennet Street Industrial School, a Red Feather Agency, will be held April 25 and 26, from 1 to 9 o'clock, at the school. Rounding out 75 years of continuous service to the community, the school will welcome many of its friends to tour its buildings and examine the display of work done there. There'll be trade class exhibits, jewelry making, jewelry engraving, sheet metal work, carpentry, watch repair and cabinet making. Girls and women of Social Service House will demonstrate their activities, and the boys who are members of Shaw House are planning particularly interesting attractions. Italian meals will be served both days at noon and in the evening. A special Italian dinner will be served Thursday at 7:15, for which advance reservations are requested. All [illegible] members of the [illegible] e board of man- [illegible] e open house and [illegible] enry B. Bigelow, [illegible] er, Mrs. Henry [illegible] y E. Williams.

*

[illegible] AY to Lucy Davis [illegible] r 19th birthday [illegible] utante daughter [illegible] in Davis, Jr., of [illegible] head. A gradu- [illegible] est School, she's [illegible] the Garland School and is a member of the Vincent Club. Joan Rogers Haskell, debutante daughter of the Roger Sprague Haskells, also of Peach's Point, Marblehead, was 19 years old Sunday. She was graduated from St. Mary's-in-the-Mountains, Littleton, N. H., and is attending the Chamberlain School of Retailing.

MISS DAVIS

Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 38,858

APR 18 1956 PAWTUCKET

Music In Review

Concert By Boston Symphony Ends R. I. Series For Season

Charles Munch directed the Boston Symphony Orchestra last night ~~in a thrilling~~ concert, which closed the orchestra's series in Providence for this season in the Veterans Memorial Auditorium.

The program included Mozart's blithe and courtly "Symphony in D-Major, "Haffner," No. 35;" Tchaikovsky's "Romeo and Juliet" Overture-Fantasia which was flavored with oriental rhythms; De Falla's brilliant and provocative suite from the ballet, "El Sombrero de Trois Picos (The Three-Cornered Hat)" and a new work commissioned in observance of the orchestra's 75th anniversary. It was "Fantaisies Symphoniques (Symphony No. 6)" by Martinu.

The latter was acclaimed by New York critics as "the best new orchestral work." Perhaps to the musical ear of New Yorkers, who are tortured by the cacophony of big city noises, it is good music. Admittedly, it had some very fine melodic passages, and some beautiful solo voices. But it is one of those works that must be listened to a dozen times in order to separate the wheat from the chaff.

The gay and spritely Mozart opened the program. The opening movement, allegro con spirito, was a joyous exposition of love music, romantic and imaginative, but rapid and declarative in a boasting manner. The second movement was delayed in starting by late comers finding their seats and Dr. Munch stood frozen on the podium as though trying to hide his annoyance.

The movement was andante and had a singing grace about it that was almost a serenade. The third movement, menuetto, had a courtly stateliness that was relaxing and quietly delightful.

The finale, presto, fairly sang with melody spoken and echoed by each section, ascending to exultation in the closing chords.

The Tchaikovsky was more fantastic than fantasy. The Slavic melancholy of the composer dulled the images of this romantic overture. The harmony was perfect in whatever mood was projected but instead of dazzling in depressed. The coloring was more opalescent than iridescent.

DeFalla's three dances were mocking drollery and delightful in humor. Each had a clean crispness about it and the rhythms made the feet tap and the head nod in accompaniment.

Dr. Munch received great applause and several "bravos" from the large audience.

C. H. L.

PORT ARTHUR, TEX.
NEWS
Circ. D. 23,010 - S. 23,383

APR 17 1956

1956-57 Season Is Outlined . . .

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BROOKLYN, N. Y.
Brooklyn Heights Press
Circ. W. 1,600

APR 19 1956

Attending a tea in behalf of the Boston Symphony Orchestra at the home of Mrs. Carroll J. Dickson on Tuesday afternoon were Mesdames Elias J. Audi; Mrs. H. H. Bell; Mrs. Robert F. Blum; Mrs. Lawrence J. Bolvig; Mrs. Wm. T. Daily; Mrs. Frederick I. Daniels, Mrs. Berton J. Delmhorst; Mrs. Remick C. Eckardt; Mrs. Edwin L. Garvin; Mrs. Andrew L. Gomory; Mrs. R. Whitney Gosnell; Mrs. Arthur C. Hallan; Mrs. Irving G. Idler; Mrs. Darwin R. James III; Mrs. Miles Kastendieck; Mrs. John Bailey King; Mrs. Warner King; Mrs. Raymond K. Pendleton; Mrs. Frederick H. Rohlfs, Mrs. Ainsworth L. Smith; Mrs. Harry Spencer, Mrs. Donald E. Swift, Mrs. Theodore N. Trynin, Mrs. Franklin B. Tuttle, Mrs. Adrian Van Sinderen and Mrs. Thomas K. Ware. Honored guests were Mr. Thomas D. Perry Jr., Manager of the Boston Symphony, and Mr. Julius Bloom, Director of the Brooklyn Academy of Music.

CINCINNATI, OHIO
ENQUIRER
Circ. D. 220,412 - S. 282,550

APR 19 1956

JBS

val Arranged i On Saturday

Clubs

Bridgetown ... led by the Re... Church.

Delhi Towns... night; musical... ble male chor...

Hoffman PT... summer recre... Naish. Art ... board of educ... tion commissi...

Oyler PTA: ... "The April F... Miss Elaine L...

the festival, on Friday and Saturday evenings and Sunday afternoons, July 6, 7, 8 and 13, 14 and 15.

★ ★ ★

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Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 53,259

APR 18 1956

Music

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III. Lento; Allegro
Falla ..... Three Dances from the Ballet "El Sombrero de Tres Picos"

The evening opened most auspiciously with a familiar Mozart symphony, and we heard a thoroughly satisfactory reading of the score, except for some quixotic acceleration in the final movement which resulted in some blurring of lines here and there. Nobody, as far as we could tell, was bothered by this — it made for excitement. And this mood was certainly successfully continued by the performance of "Romeo and Juliet," which was frenzied enough in places to suit anybody.

The important work of the evening was a new set of symphonic fantasies by Martinu, who dedicated them to Mr. Munch. As one observer's opinion, it seemed to me that these were well written. They gave the impression of being warm and passionate music with some slight references here and there to Spanish or pseudo-Spanish idioms, and they suffered as a result from being preceded by Tschaikovsky (certainly passionate) and followed by Falla (undoubtedly Spanish). Instead of emerging as a major work, these pieces were turned into a curious transition episode in the program. With all due respect, it was a strange thing to hear.

Martinu inadvertently added to this impression by using a series of chromatic undulating figures as an introductory and unifying idea. Whether he intended it or not, it sounded like a wind in the willows. And winds are things which pass and are gone. I developed some curious images in my mind as this music went along, but the craftsmanship in the writing was of a very high order, and the work should be heard again, preferably with other surrounding material.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

APR 18 1956

Social Chatter

By Alice Arnold

ONCE AGAIN, your surplus books will help make children well. Give your unwanted books of any kind or subject from hobbies to history, sermons to sports, to the Yankee Bookstall where they'll be sold as the spring project of the women's committee of the Children's Medical Center. The sale will be held at 699 Boylston Street (near the Copley subway station) from Thursday, April 26, through Wednesday, May 2, from 10 to 6 o'clock, weekdays, and from 10 to 5, Saturday. This is the second annual Yankee Bookstall and Mrs. Robert H. Hopkins of Brookline is chairman. Mrs. Stewart H. Clifford of Weston is vice-chairman, and Mrs. Philip E. Brickley of Pinckney Street is treasurer. Mrs. Roger A. Perry of Brookline is in charge of collections and Mrs. Charles F. Hovey of Chestnut Hill is publicity chairman. Mrs. Robert B. Almy of Dedham is chairman of the women's committee of the Children's Medical Center and her assistants are Mrs. Charles Crockett of Dedham, Miss Dorothy Rogers and Mrs. Dwight L. Siscoe of Chestnut Hill; and Mrs. Joseph T. Ryerson, Jr., of Brookline.

MRS. HOPKINS

* * *

POPS CONCERTS in Symphony Hall are favorites for spring benefits in Boston. Monday, May 7, will be Daughters of the American Revolution Evening at the Pops and will benefit the educational and patriotic work of promoting the American way of life. At a luncheon next Tuesday at the home of Mrs. Willard F. Richards, regent of the Boston Tea Party Chapter, final plans will be made for the benefit concert. Assisting Mrs. John Hollett and Mrs. Ross Currier on the committee, besides the hostess, are Mrs. James J. Hepburn, Mrs. George Hughes, Miss Marion Decrow, Mrs. Kenneth W. Goepper, Mrs. John J. Kelley, Mrs. John Gallaher, Mrs. J. S. Carleon, Mrs. Arthur Dorr, Mrs. Edward S. Colton, Jr., and Mrs. H. Leland DeRivera. Among those who have reserved tables are the William S. Does, the Allen D. Willards, Mrs. John Clifford Ross, Mrs. Henry J. Winslow, Mrs. Charles Parker, Mrs. Robert Bray, Mrs. Georges Doriot, Mrs. Simeon Whitney, Mrs. Clifford A. Waterhouse, Mrs. George Rockwood of Stockbridge, who has composed the chapter song, and Mrs. Charles F. Lambert of California, who has a Boston Tea Party ancestor.

* * *

THE ANNUAL OPEN HOUSE and exhibition at the North Bennet Street Industrial School, a Red Feather Agency, will be held April 25 and 26, from 1 to 9 o'clock, at the school. Rounding out 75 years of continuous service to the community, the school will welcome many of its friends to tour its buildings and examine the display of work done there. There'll be trade class exhibits, jewelry making, jewelry engraving, sheet metal work, carpentry, watch repair and cabinet making. Girls and women of Social Service House will demonstrate their activities, and the boys who are members of Shaw House are planning particularly interesting attractions. Italian meals will be served both days at noon and in the evening. A special Italian dinner will be served Thursday at 7:15, for which advance reservations are requested. All former members of the school are invited to attend. Members of the board of managers interested in the open house and exhibition are Mrs. Henry B. Bigelow, Mrs. J. Lewis Bremer, Mrs. Henry Lyman and Miss Mary E. Williams.

MISS DAVIS

* * *

HAPPY BIRTHDAY to Lucy Davis who is celebrating her 19th birthday today. She's the debutante daughter of Mr. and Mrs. Lincoln Davis, Jr., of Peach's Point, Marblehead. A graduate of the Garrison Forest School, she's attending the Garland School and is a member of the Vincent Club. Joan Rogers Haskell, debutante daughter of the Roger Sprague Haskells, also of Peach's Point, Marblehead, was 19 years old Sunday. She was graduated from St. Mary's-in-the-Mountains, Littleton, N. H., and is attending the Chamberlain School of Retailing.

Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 88,858

APR 18 1956

Music In Review

Concert By Boston Symphony Ends R. I. Series For Season

Charles Munch directed the Boston Symphony Orchestra last night in a thrilling concert, which closed the orchestra's series in Providence for this season in the Veterans Memorial Auditorium.

The program included Mozart's blithe and courtly "Symphony in D-Major, "Haffner," No. 35;" Tchaikovsky's "Romeo and Juliet" Overture-Fantasia which was flavored with oriental rhythms; De Falla's brilliant and provocative suite from the ballet, "El Sombrero de Trois Picos (The Three-Cornered Hat)" and a new work commissioned in observance of the orchestra's 75th anniversary. It was "Fantaisies Symphoniques (Symphony No. 6)" by Martinu.

The latter was acclaimed by New York critics as "the best new orchestral work." Perhaps to the musical ear of New Yorkers, who are tortured by the cacophony of big city noises, it is good music. Admittedly, it had some very fine melodic passages and some beautiful solo voices. But it is one of those works that must be listened to a dozen times in order to separate the wheat from the chaff.

The gay and spritely Mozart opened the program. The opening movement, allegro con spirito, was a joyous exposition of love music, romantic and imaginative, but rapid and declarative in a boasting manner. The second movement was delayed in starting by late comers finding their seats and Dr. Munch stood frozen on the podium as though trying to hide his annoyance.

The movement was andante and had a singing grace about it that was almost a serenade. The third movement, menuetto, had a courtly stateliness that was relaxing and quietly delightful.

The finale, presto, fairly sang with melody spoken and echoed by each section, ascending to exultation in the closing chords.

The Tchaikovsky was more fantastic than fantasy. The Slavic melancholy of the composer dulled the images of this romantic overture. The harmony was perfect in whatever mood was projected but instead of dazzling in depressed. The coloring was more opalescent than iridescent.

De Falla's three dances were moving drollery and delightful in humor. Each had a clean crispness about it and the rhythms made the feet tap and the head nod in accompaniment.

Dr. Munch received great applause and several "bravos" from the large audience.

C. E. L.

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 22d program of the 75th season in Symphony Hall yesterday afternoon. The soloists were Zino Francescatti, violin, and Samuel Mayes, cello. The program:

"Francesca da Rimini".....Tchaikovsky
Concerto No. 2 in G minor, Op. 63 Prokofieff
Concerto in A minor for Violin and Cello, Op. 102.....Brahms

By RUDOLPH ELIE

It is more than likely that many of the audience yesterday afternoon came away with the impression that this was one of the most memoriable concerts of the season. In many ways it was, too, and the reason isn't hard to isolate: A superb performance of Brahms' Concerto for Violin and Cello.

The astonishing thing is that this work hasn't been given at these concerts for 32 years. To be sure, virtuosos do not as a rule team up and tour together, so the opportunities for hearing this work—and a good many others, such as Beethoven's Triple Concerto — are pretty limited. Happily enough, Zino Francescatti, who provided us with an enchanting performance of Prokofieff's G minor Concerto in the first half, did join with Samuel Mayes, the orchestra's virtuoso first cellist for this occasion. The results could not have been happier, for these two personalities blended technically and stylistically to set forth this beautiful work with a radiance of tone and a perfection of phrase.

Two Solo Voice

The Concetro, one of Brahms' final utterances, though dominated by a mood of gentle melancholy save in the rondo finale, presents the two solo voice now in dialogue, again in powerful unison, now in sharp conflict, again in repose. The thematic content, from the opening statement of the solo cello, to the emergence of the noble proclamation in the finale, is Brahms at his most felicitous level. The sentiment, often colored by Gypsy overtones, never gets out of hand, nor does the composer ever turn to sheer virtuosity for its own sake in the solo voices, though there is virtuosity enough.

It was to be expected that Mr. Francescatti, who is a violinist of the greatest taste and accomplishment, would soar in the performance of the Concerto. Less to be expected was the incomparably fine performance by Mr. Mayes, for it is no easy task to step out of the more or less anonymous position of the orchestral player, even though he be the first desk man, and turn virtuoso. That he would be technically secure in the role was a foregone conclusion, but he displayed the temperamental elan of the solo virtuoso as well, pairing with Mr. Francescatti in a performance marvelous for its unanimity of style. Needless to say Mr. Munch, whose accompanying art is of the highest character, supplied them with a glowing orchestra background.

The Prokofieff Concerto, which is vintage Prokofieff in his finest period, went extraordinarily well. Mr. Francescatti always conveys the impression of complete security, complete mastery of his instrument and himself. He achieves a tone that is alive but that glows as well. And in the slow movement, one of the most beautiful things in all Prokofieff, he reached moments of great expressivity.

"Francesca da Rimini" is not, if the truth be known, very good Tchaikovsky save in the long romantic passage in the middle. The outer sections, depicting the tortures and agonies of the damned as Virgil leads Dante into the second circle of Hell, depict all right. But it all seems a little distraught and somehow empty of anything but theatricality. It is effective, however, and Mr. Munch gave it the necessary turbulence, in a performance that didn't always seem any too tidy.

The program next week begins with "The Faithful Shepherd" Suite of Handel, Mozart's Piano Concerto in D major (K. 451), Honegger's Symphony No. 3 and "Chant de joie."

"HEAR! HEAR!" — Norma Douglas who has a featured role in Fred Waring's revue, "Hear! Hear!" which comes to the Boston Opera House April 27 only.

LAST TIME SUN. NIGHT
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Reservations Available For Both SUN. NIGHT SHOWS 7:30 & 10 P.M.
NEXT WEEK JANE MORGAN
N.B.C. SINGING STAR
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308 B'WAY AN 8-5440

SCREEN

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Next week Mr. Munch will present the Beecham arrangement of a Suite from Handel's "The Faithful Shepherd"; Mozart's D major Piano Concerto (K. 451), with Rudolf Firkusny as soloist; Honegger's Third Symphony ("Liturgique"), and "Chant de Joie," the latter new to these concerts.

AMUSEMENTS

NEW ENGLAND ...review

By TUCKER KEISER

If the listener with notions or preconceptions about Beethoven's Ninth "Choral" checks them at the door, he will have a good time at the symphony concert this week end. Conductor Charles Munch has conceived this work in the broadest possible theatrical terms, both personally and musically.

The conductor has removed all restraint. He shouts, sings, shushes, stamps, leaps and lunges. Beethoven's magnificent music lifts him emotionally into a passionate paean.

Musically the score emerges as a series of intensely brilliant effects, mounting steadily until the choral finale, a veritable apocalyptic trauma. Tempi are pushed almost beyond physical endurance, details ignored, and whole phrases swallowed in the mad-long rush. Urgency soon becomes overwhelming. The listener is swept along helplessly in the torrent of sound.

The end comes suddenly. The silence itself seems thunderous. The listener is stunned for a moment, then reacts with almost hysterical applause.

The opening "Psalm of Praise" by Mabel Daniels, a short festive piece composed for chorus, string, percussion, and trumpets and written for the 75th anniversary of Radcliffe College, was dwarfed by the Ninth that followed.

Assisting in yesterday's performance was the Boston Symphony, the Harvard-Radcliffe Chorus, and a quartet including Adele Addison, Eunice Alberts, David Lloyd and Mac Morgan.

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...Boston favorite, ...Sanroma, joined ...r. Bernstein and ...give a jocularly ...ding of Stravin... ...o."

...closed with an ...performance of ...ty and urbane ...5.

Herald April 28

MUSIC

BOSTON SYMPHONY ORCHESTRA

Beethoven Ninth Ends Season

The Boston Symphony Orchestra played yesterday the afternoon concert of the 24th and last pair in the Friday-Saturday series, at Symphony Hall. Charles Munch conducted. The program: Mabel Daniels: A Psalm of Praise, for Mixed Chorus, Three Trumpets, Percussion and Strings (first time at these concerts); Beethoven: Ninth Symphony, in D minor. The Harvard Glee Club and Radcliffe Choral Society, prepared by G. Wallace Woodworth, assisted. The soloists were Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and Mac Morgan, bass.

By CYRUS DURGIN

Since a Boston Symphony season must come to an end, what better conclusion than the great and visionary Ninth Symphony of Beethoven? Appropriately Charles Munch chose it for the final concerts of the orchestra's 75th Anniversary season, yesterday afternoon and tonight.

The final regular concerts, that is to say, for an extra program will be given at Symphony Hall tomorrow evening as a sort of coda to the Anniversary observances, and to help raise funds for the European tour in the Summer. At this special concert Mr. Munch will conduct the Seventh Symphony of Beethoven and the Sixth, or "Pathetique," Symphony by Tchaikovsky.

During yesterday's performanee of the mighty Ninth, I was reminded of a complimentary appraisal of Mr. Munch, said to me privately last week, by an admiring colleague, also a conductor: "He is a true maker of music." This performance was a true making of music. Such a giant score might intimidate some conductors, or, peculiarly, urge them to special effects of displayful eloquence.

"The Long Line" Kept

Not with Charles Munch. Every measure, every page of the Ninth sounded with the devoted simplicity, the precise care for the smallest details, and the continuity from section to section, movement to movement, which is the quality of the man as interpreter. This continuity, known more fashionably these days as "the long line," is of utmost importance to the whole structure—and the interpretation of so long, noble and overwhelming a masterpiece.

Through it all the orchestra really "sang," and the song never failed to touch the heart. All was in proportion, all sounded with the beauty of a rich, deep sonority; the "recitative" of the finale was cleanly and expressively phrased by cellos and double-basses. Above all these excellences was an intensity of spirit which carried you up into that world of purity and nobility, which is great music.

The difficulties, and they are many and varied, for the vocal parts in the choral finale, are an old story. No doubt a performance of these pages perfect in every way will never be heard from human chorus or soloists. Yesterday the Harvard and Radcliffe singers did exceptionally well. Here, perhaps, is an exception to the rule that mature men and women do better, in tonal volume, than youngsters. Mr. Woodworth's chorus navigated the high notes and the speed with remarkable agility, which, perhaps, a chorus of older people might not have done so well.

Daniels Piece Fine

Of the soloists, the soprano voice of Adele Addison stood out most plainly. But the work of Eunice Alberts was resonant and as musical; David Lloyd dealt with the tenor part admirably, and though Mac Morgan has not yet mastered the smoothness and the flexibility which the opening baritone solo demands, his voice was an integral part of the solid tone when all four soloists were heard together.

The rushing measures of the prestissimo coda, and the concluding D major chord were hardly sounded when a storm of cheers broke from the audience. Applause and cries of "Bravo!" continued as Mr. Munch and the soloists bowed again and again. Then, for him alone, a noisy ovation.

The concert was exceptionally short, for there was no intermission. Mr. Munch happily chose for opening piece a short choral work by the Boston composer, Mabel Daniels, who was present and received cordial acknowledgement from the audience. This was the Psalm of Praise, composed for the 75th Anniversary of Radcliffe College, and which was heard this week in an instrumentally expanded version for three trumpets, percussion and strings.

This is a fine piece, compact, of an Oriental coloring which beautifully reflects the character of the Old Testament text. There is joy in the words and in the vigorous, plangent music. Harmonically, Miss Daniels' writing is bold and brave, of a dissonance which is expressive but not smothering, and altogether logical for the musical conception as a whole. The Psalm of Praise deserves to take its place in the choral repertory.

STAGE IN TOWN
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"DEVIL'S DISCIPLE"
8:40 P. M.
NR. SYMPHONY

chorus, and it ends on a note of triumph. The idiom is personal, makes little use of dissonance, but its contrapuntal lines in the outer sections are somewhat angular in a more contemporary vein. The modulations are free and interesting and, all in all, it is the agreeable product of a lively and gifted mind. Miss Daniels was in the audience and most cordially received.

ENORMOUS WORK

I am always at a loss for words with the Ninth, there being virtually nothing to add to the literature on this enormous work, so it always comes down to the performance. Until the later stages of the melodramatic choral finale, it was a very fine performance indeed. Mr. Munch did the scherzo with particular effect, catching the lightning tempo without rushing and bringing out its heroically playful nuances with great sensitivity. The slow movement was a mood of sombre yet tender lyricism on the highest level of expres-

THE BOSTON DAILY GLOBE—SATURDAY, APRIL 14, 1956

BOSTON SYMPHONY ORCHESTRA

Francescatti Violin Soloist

Charles Munch conducted yesterday afternoon at Symphony Hall the first of the 22d pair of concerts in the Friday–Saturday series by the Boston Symphony Orchestra. The program: "Francesca da Rimini," Tchaikovsky; Violin Concerto in G minor, No. 2 (Zino Francescatti, soloist), Prokofieff; Concerto in A minor for Violin and Cello (Zino Francescatti and Samuel Mayes, soloists), Brahms.

BY CYRUS DURGIN

Where to begin, in telling of the Boston Symphony concert yesterday afternoon. Most politely, perhaps, with the visiting soloist of the week: that exemplary master of the violin, Zino Francescatti. Thanks to a most fortunate choice of program, we all heard him twice, in music as far apart in style as in chronology.

First, of course, came the Prokofieff G minor Concerto, now a little over two decades old. Not quite such a devil's magic of technical trickery—as its elder brother in D major, the G minor is yet a demanding, even fearsome, work of virtuosity. But again like its brother, it is also notable modern music, and no empty display piece.

Since the G minor is so fascinating, Mr. Francescatti, one of the great artists of the violin, and the Boston Symphony what it is, the result was a performance whose brilliance defies adequate description. It could have been taken for granted that Mr. Francescatti would deal with the fireworks with all his accustomed flair and dextrous accuracy. That he surely did.

Virtuoso Performances

Those who are familiar with the extremely musical character of his playing also expected and received a performance of exterior grace and inward profundity. Mr. Francescatti, with his lithe bowing arm, could not turn a phrase that was without sheer beauty of sound or some aspect of emotional expression. Nor would he ever distort or otherwise modify the nature of any rhythm.

When he joined with the Boston Symphony's splendid first cellist, Samuel Mayes, in the long and unaccountably neglected Double Concerto of Brahms, Mr. Francescatti had a partner of equal talent. Together, and with a superbly vital and glowing collaboration from Mr. Munch and the orchestra, the two soloists achieved a gorgeous performance of music rich and romantic.

Applause had been generou when the Prokofieff Concerto wa ended. But the audience could no wait to acclaim the two soloists—and of course conductor and orchestra, as well—and burst in upon the final chord of Brahms. The ovation that followed was noisy and sustained.

A Most Memorable Day

Taken all together, this was one of the memorable concerts of the season. It was also a study in contrasts, from the heat and tumult of "Francesca da Rimini," through Prokofieff and Brahms. The two concertos, heard in succession, each set off the other. The Prokofieff, with its spare orchestral texture, its melody which is tender but never too sentimental, and its piquant finale with extremely clever out-of-key harmonies, was pleasantly astringent. Brahms' full-bodied work, with its peculiar coupling of classic structure with out-giving romantic ardor, was an equally pleasant antithesis.

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AMUSEMENTS

At ATC Drive-Ins

Walt Disney's "Song of the South," in color, and Eve Arden in "Our Miss Brooks" will play Sunday through Tuesday at ATC's North Reading Drive-In. Charlton Heston in "Private War of Major Benson," Technicolor comedy, is paired with "The Looters" in the bill opening tomorrow at Saugus. Also beginning Sunday is a new bill at Weymouth—Clark Gable in "Soldier of Fortune" and "Blowing Wild."

AMUSEMENTS AMUSEMENTS

Coca worked hard but in vain.

Music in Review

Music in Review
Music in Review

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THE BOSTON HERALD, SATURDAY, APRIL 14, 1956 A

Industry Rush for Loans Touched off Boost in Rate

Sale is Denied For 3 N. H. Mills

E BOSTON DAILY GLOBE—SATURDAY, APRIL 28, 19

ON TV

JACKIE GLEASON SHOW: Ralph Kramden is invigled into appearing in an amateur theatrical venture and suddenly decides he's the answer to what happened to all the matinee idols. 8 (7-12).

STAGE SHOW: Singer Tony Bennett, the Delacorte Sisters, comedian Roger Ray, violin virtuoso Charles Castle-

Why Gr

By JOSEPHIN

Shudder at Thoug

Does "Going to the beach" make you shudder? Did you miss swim-

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 24th program of the 75th season in Symphony Hall yesterday afternoon. The soloists were Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor and Mac Morgan, bass. Assisting were the Radcliffe Choral Society and the Harvard Glee Club, G. Wallace Woodworth, conductor. The program:

A Psalm of Praise ..... Mabel Daniels
Symphony No. 9 in D minor, Op. 125 ..... Beethoven

By RUDOLPH ELIE

There is no event in the calendar year I view with more mingled emotions than this, the last regular symphony concert of the season.

On the one hand there is the end of the music season, a long and arduous one for the reviewer who must trot about to musical events three and four or more times a week; on the other the end of the refreshing stimulations of these weekly concerts, which add the special dimension of grateful personal contacts among the listeners as well as the musical communication with the orchestra. The weather may occasionally intrude and the fatigues of the winter season may pile up, but for a brief two hours on a Friday afternoon or a Saturday night, there is repose, respite, re-invigoration.

ANNUAL RITE

The final program was but an hour and a quarter long, for it was the annual rite of the Ninth Symphony. But an unusual aspect was the presence on the program of a work by Mabel Daniels, who shares with but six other women the distinction of having her music performed by the Boston Symphony in the whole 75 years of its existence.

It is a curious thing, it has always seemed to me, that music is the one field in all art, indeed in all human endeavor, that women have never achieved a masterpiece corresponding even to those of lesser masters in music. In years gone by the orchestra has played music by Ethel Leginska, Margaret Lang, Helen Hopekirk, Mrs. H. M. A. Beach, Henriette Bosman and Lili Boulanger; it has never repeated it and there is very little likelihood it ever will be revived.

Nor, in its present form, does it seem likely Miss Daniels' very fine "Psalm of Praise" for mixed chorus, three trumpets, percussion and strings, will take its place in the repertoire. By "present form" I mean as a concert hall work; it will undoubtedly have many a performance in its original form with piano, trumpets and percussion, for it is a sound and vigorous work echoing the jubilation of the text from the Old Testament. Its inner part is lovely supplicatory lyric beautifully suited to the mixed chorus, and it ends on a note of triumph. The idiom is personal, makes little use of dissonance, but its contrapuntal lines in the outer sections are somewhat angular in a more contemporary vein. The modulations are free and interesting and, all in all, it is the agreeable product of a lively and gifted mind. Miss Daniels was in the audience and most cordially received.

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The finale, which contains what is certainly the most ungrateful part for a solo quartet ever composed, lost its big lines in a fierce driving conclusion, but the chorus was with the conductor every second and sang with elan and a splendid balance, the sopranos this time getting on top and attacking vigorously and cleanly. Adele Addison, Eunice Alberts, David Lloyd and Mac Morgan as the soloists contending with the impossible almost made it seem possible, Miss Addison in particular soaring above the tumult in striking fashion, though the others traversed the notes with equal brilliance.

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BOSTON SYMPHONY ORCHESTRA

Francescatti Violin Soloist

Charles Munch conducted yesterday afternoon at Symphony Hall the first of the 22d pair of concerts in the Friday–Saturday series by the Boston Symphony Orchestra. The program: "Francesca da Rimini," Tchaikovsky; Violin Concerto in G minor, No. 2 (Zino Francescatti, soloist), Prokofieff; Concerto in A minor for Violin and Cello (Zino Francescatti and Samuel Mayes, soloists), Brahms.

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catti. Thanks to a most fortunate choice of program, we all heard him twice, in music as far apart in style as in chronology.

First, of course, came the Prokofieff G minor Concerto, now a little over two decades old. Not quite such a devil's magic of tech- as its elder broth- r, the G minor is ng, even fearsome, sity. But again like t is also notable and no empty dis-

minor is so fas-

cinating, Mr. Francescatti, one of the great artists of the violin, and the Boston Symphony what it is, the result was a performance whose brilliance defies adequate description. It could have been taken for granted that Mr. Francescatti would deal with the fireworks with all his accustomed flair and dextrous accuracy. That he surely did.

Virtuoso Performances

Those who are familiar with the extremely musical character of his playing also expected and received a performance of exterior grace and inward profundity. Mr. Francescatti, with his lithe bowing arm, could not turn a phrase that was without sheer beauty of sound or some aspect of emotional expression. Nor would he ever distort or otherwise modify the nature of any rhythm.

When he joined with the Boston Symphony's splendid first cellist, Samuel Mayes, in the long and unaccountably neglected Double Concerto of Brahms, Mr. Francescatti had a partner of equal talent. Together, and with a superbly vital and glowing collaboration from Mr. Munch and the orchestra, the two soloists achieved a gorgeous performance of music rich and romantic.

Applause had been generou when the Prokofieff Concerto wa ended. But the audience could no wait to acclaim the two soloists—and of course conductor and orchestra, as well—and burst in upon the final chord of Brahms. The ovation that followed was noisy and sustained.

A Most Memorable Day

Taken all together, this was one of the memorable concerts of the season. It was also a study in contrasts, from the heat and tumult of "Francesca da Rimini," through Prokofieff and Brahms. The two concertos, heard in succession, each set off the other. The Prokofieff, with its spare orchestral texture, its melody which is tender but never too sentimental, and its piquant finale with extremely clever out-of-key harmonies, was pleasantly astringent. Brahms' full-bodied work, with its peculiar coupling of classic structure with out-giving romantic ardor, was an equally pleasant antithesis.

You may or may not admire the febrile orchestral fantasia of Tchaikovsky, although as a tone poem it omits no detail of the unfortunate outcome of the afternoon literary sessions of Paolo and Francesca. As interpretation and orchestral performance, Mr. Munch's reading lacked nothing. It was powerful and tender in turn, of the greatest intensity, and it was never coarse. The orchestra showed a richness of color, and a refinement of sonority which were proof that the Boston Symphony again is at its exalted best. Especially was this true of the strings, which have regained their old depth and sheen.

Next week Mr. Munch will present the Beecham arrangement of a Suite from Handel's "The Faithful Shepherd"; Mozart's D major Piano Concerto (K. 451), with Rudolf Firkusny as soloist; Honegger's Third Symphony ("Liturgique"), and "Chant de Joie," the latter new to these concerts.

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Walt Disney's "Song of the South," in color, and Eve Arden in "Our Miss Brooks" will play Sunday through Tuesday at ATC's North Reading Drive-In. Charlton Heston in "Private War of Major Benson," Technicolor comedy, is paired with "The Looters" in the bill opening tomorrow at Saugus. Also beginning Sunday is a new bill at Weymouth—Clark Gable in "Soldier of Fortune" and "Blowing Wild."

AMUSEMENTS

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Gabriel .15e	4	8	7⅞	7⅞	.....
Gair. Rbt 1.50	7	32¼	31⅝	32¼	+ ½
Gamble Sk .60	11	10	9⅝	9⅝	− ⅛
Gam Sk pf 2.50	1	43½	43½	43½	− 1½
Gamewell .80e	4	27⅝	27½	27⅝	+ ⅛
Gar Wood	79	8	7⅝	7⅞	+ ⅝
Gar Wd pf	5	34¼	33	34¾	+ 2¾
Garrett 2	27	47¼	46¼	47¼	+ 1¼
Gen Aniline .75e	8	7½	7½	7½	.....
Gen Baking .60	2	8½	8½	8½	.....
Gen Bronze .40	3	14¾	14¾	14¾	.....
Gen Cable .60	2	13½	13½	13½	.....
Gen Cigar .50	2	16½	16½	16½	.....
Gen Dyestuff 1	2	44½	44½	44½	.....
Gen Electric .60	27	42⅝	42⅜	42⅝	+ ⅛
Gen Foods 1.20	13	61⅝	60⅞	61⅝	+ ⅝
Gen Foods pf 4.20	260	101	101	101	.....
Gen Motors .75e	32	66	65	66	+ 1½
Gen Motors 2	78	58⅝	57⅝	58⅛	+ ⅛
Gen Motors 1.60	32	18⅞	18⅝	18⅞	+ ⅛
Gen Tel 1.40	18	40⅛	39⅝	39⅞	+ ⅛
Gen Tire 1.40b	11	10⅞	10⅝	10⅝	.....
Gillette .75e	4	12½	12¼	12¼	− ⅛
Gimbel Bros	13	92	88½	92	+ 3
Glidden .60	181	36⅝	36¼	36⅝	− ⅛
Goodrich 1	2330	94	93	94	+ 1⅛
Goodyear 1.40	4	7⅞	7⅞	7⅞	.....
Grace 1.40	7	32¼	31⅝	32¼	+ ½
Granby 5	1	43½	43½	43½	− ½
Gt Atl & Pac .50	4	27⅝	27½	27⅝	+ ⅛
Gt Nor pf 2	79	8	7⅝	7⅞	+ ⅝
Grt Nor Ore .75	5	34¼	33	34¾	+ 2¾
Grt Nor Ry pf 2	27	47¼	46¼	47¼	+ 1¼

Dow-Jones Bo

40 Bonds	.....
10 Higher Grade Rails	.....
10 Second Grade Rails	.....
10 Public Utilities	.....
10 Industrials	.....
Income Rails	.....

Eversharp 1	44	19⅛	18⅞	18⅞	.....
Ex-Cell-O 2	5	83¼	82¾	83¼	+ ⅛
Fairb Mor .70e	7	39¼	38¾	39¼	+ ⅛
Fairch E .25e	88	13⅞	13⅛	13⅝	+ ⅛
Falstaff Br 1	49	18⅝	18	18½	− ⅝
Fam Fin 1.50	2	24	24	24	.....
Fansteel .25e	80	43¾	41⅛	43½	+ 2⅛
Fawick 15e	1	6⅞	6⅞	6⅞	.....
Fedd Quiz .30e	19	12⅝	12⅝	12⅝	− ⅛
Fedd Q pf 2.75	3	51	49¼	49⅝	− 1⅛
Fed Mogul 2a	13	39⅝	37⅛	39½	+ 2½
Fed Pac El .60	15	15⅝	15	15⅛	+ ⅛
Fed Pap Bd 1.80	8	34½	34	34½	+ ⅛
Fed D Str 1.60	46	33¾	32¾	33¾	+ 1
Feit & Tart	29	10⅛	9⅞	10	+ ⅝
Ferro Cp .40e	8	38	37⅝	37⅝	+ ⅛
Fid P Fire 2	6	53¾	53⅝	53¾	+ ⅛
Filtrol 1.80	27	76⅝	74⅝	76⅝	+ 2⅛
Firestone 1.15e	24	77	75⅝	76⅝	+ 1⅝
Firest pf 4.50	210	105	105	105	+ ⅝
First N Str 2a	10	56⅛	55	55	− 1
Firth Cpt .60	3	12	11⅞	11⅞	− ⅛
Flintkote 2.40b	4	37⅛	37	37⅛	+ ⅛
Florsh Stv	10	18	17⅝	18	+ ⅛
Fla Pw 1.60	9	49⅛	48⅞	49⅛	+ ⅛
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April 27	High	Lo
30 Industrials	513.98	507.
20 Rails	178.03	176.
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65 Stocks	182.60	180.

Total sales	2,760,0

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By TUCKER KEISER

Leonard Bernstein returned to the podium in Symphony Hall, after an absence of four years, to lead the Boston Symphony in an unofficial tribute to the memory of Serge Koussevitsky. With the exception of Moevs' Fourteen Variations for Orchestra, all the pieces played were associated with the Koussevitzky regime—and, of course, Mr. Bernstein, himself, is the late conductor's star protege.

The performance hit with an explosive impact, coming as it did in a season that has been lamentably routine. Not that this 75th anniversary hasn't witnessed some genuinely stirring moments, because it has, but we have had no particular program that has been aurally exciting until this one.

Bernstein understands contemporary music, and he has the ability to draw every nuance, every dissonance, and every decibel of sound from these scores. His podium manner is graphic, to put it mildly, but he is not a mere cheer leader and his every movement is graceful.

The concert began with a warm and graceful reading of Mozart's Symphony in A major (K.201), which hardly put the audience in the proper frame of mind to listen to Moevs' Fourteen Variations.

This is a curious work utilizing a much too complicated theme for its own good. The dissonance is brutal, the orchestration intense, and the craftsmanship complex. It is not "pretty" music, yet its massive strength and energetic speech compel attention with almost horrifying fascination. The composer must be a very angry man.

Another Boston favorite, Jesus Maria Sanroma, joined forces with Mr. Bernstein and orchestra to give a jocularly whimsical reading of Stravinsky's "Capriccio."

The concert closed with an exhilarating performance of Prokofieff's witty and urbane Symphony No. 5.

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...off Boost in Rate

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By JOSEPHIN...

Shudder at Thoug...

on TV

JACKIE GLEASON SHOW: Ralph Kramden is unveiled into appearing in an amateur theatrical venture and suddenly decides he's the answer to what happened to all the matinee idols! 8 (7-12).

STAGE SHOW: Elmer Tony Memelli, the Delaroco Sisters, comedian Roger Ray, violin virtuoso Charles Castle-...

Symphony Concert

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A Psalm of Praise ..... Mabel Daniels
Symphony No. 9 in D minor, Op. 125 ..... Beethoven

By RUDOLPH ELIE

There is no event in the calendar year I view with more mingled emotions than this, the last regular symphony concert of the season.

On the one hand there is the end of the music season, a long and arduous one for the reviewer who must trot about to musical events three and four or more times a week; on the other the end of the refreshing stimulations of these weekly concerts, which add the special dimension of grateful personal contacts among the listeners as well as the musical communication with the orchestra. The weather may occasionally intrude and the fatigues of the winter season may pile up, but for a brief two hours on a Friday afternoon or a Saturday night, there is repose, respite, re-invigoration.

ANNUAL RITE

The final program was but an hour and a quarter long, for it was the annual rite of the Ninth Symphony. But an unusual aspect was the presence on the program of a work by Mabel Daniels, who shares with but six other women the distinction of having her music performed by the Boston Symphony in the whole 75 years of its existence.

It is a curious thing, it has always seemed to me, that music is the one field in all art, indeed in all human endeavor, that women have never achieved a masterpiece corresponding even to those of lesser masters in music. In years gone by the orchestra has played music by Ethel Leginska, Margaret Lang, Helen Hopekirk, Mrs. H. M. A. Beach, Henriette Bosman and Lili Boulanger; it has never repeated it and there is very little likelihood it ever will be revived.

Nor, in its present form, does it seem likely Miss Daniels' very fine "Psalm of Praise" for mixed chorus, three trumpets, percussion and strings, will take its place in the repertoire. By "present form" I mean as a concert hall work; it will undoubtedly have many a performance in its original form with piano, trumpets and percussion, for it is a sound and vigorous work echoing the jubilation of the text from the Old Testament. Its inner part is lovely supplicatory lyric beautifully suited to the mixed chorus, and it ends on a note of triumph. The idiom is personal, makes little use of dissonance, but its contrapuntal lines in the outer sections are somewhat angular in a more contemporary vein. The modulations are free and interesting and, all in all, it is the agreeable product of a lively and gifted mind. Miss Daniels was in the audience and most cordially received.

ENORMOUS WORK

I am always at a loss for words with the Ninth, there being virtually nothing to add to the literature on this enormous work, so it always comes down to the performance. Until the later stages of the melodramatic choral finale, it was a very fine performance indeed. Mr. Munch did the scherzo with particular effect, catching the lightning tempo without rushing and bringing out its heroically playful nuances with great sensitivity. The slow movement was a mood of sombre yet tender lyricism on the highest level of expression, though it was briefly marred by the entrance of a horn noticeably sharp in pitch.

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BOSTON SYMPHONY ORCHESTRA

Music in Review

By TUCKER KEISER

The highlight of yesterday's concert by the Boston Symphony was the superbly integrated playing by Zina Francescatti and Samuel Mayes of the solo parts in Brahms' Double Concerto. Both, of course are outstanding soloists in their own right, and for this work they maintained a rapport that was well-high perfect.

Throughtout the three movements the composer has fashioned a duet for violin and cello which calls for the most careful balancing of mood and color. Francescatti's style is basically a violin bel canto; Mayes foremost characteristic is dramatic vigor (he can also mold a cantabile of the purest gold when the music demands it).

One would not suspect that these two artists would so perfectly complement each other, yet they proved to be an ideal combination for the piece. In the figures which begin in one instrument and continue in the other it was almost impossible to tell when one stopped and the other took over. In the passages of octave doubling, they were precisely in tune. In other sections where Brahms has written double stops, they sounded like a seasoned string quartet.

Happily the two artists made up in warmth and vibrancy for the rather square-cut unBrahmsian reading Charles Munch gave to the orchestral part.

Mr. Francescatti earlier in the concert performed the Prokofieff Second Violin Concerto, one of the loveliest and wittiest of contemporary scores. Neither conductor nor soloist were temperamentally suited to realize effectively this urbane, but not unemotional, music. It was a plodding performance with heavy-paced, uninteresting tempos.

Had the conductor rationed some of the verve he expended so lavishly on the opening "Francesca da Rimini" by Tchaikovsky, saving it for the Prokofieff, both the concerto and the tone poem would have been more vivid musical experiences.

Violin Soloist

Thanks to a most fortu- choice of program, we all him twice, in music as far in style as in chronology. t, of course, came the Proko- G minor Concerto, now a over two decades old. Not such a devil's magic of tech- trickery—as its elder broth- D major, the G minor is demanding, even fearsome, of virtuosity. But again like rother, it is also notable n music, and no empty dis- piece.

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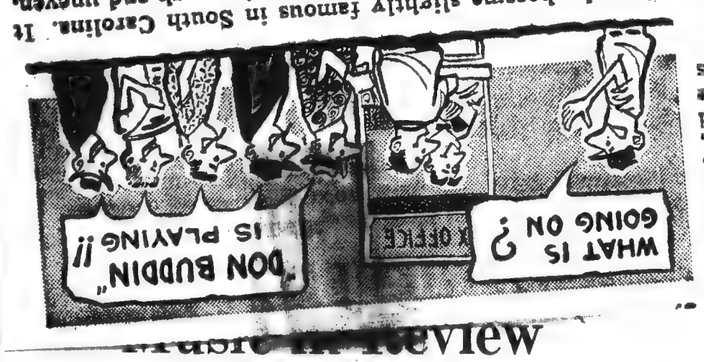

where he became slightly famous in South Carolina. It has a skin diamond and the outfield is rough and uneven, but if you want to play baseball it's perfectly adequate.

His coach, Herb Rollins, who was an important factor in Don's career, has moved on to a new job at Lake City High School, the nearest city of any size.

"When Don was playing his senior year," Mr. Truluck remembered, "we drew 1200 to 1400 people every game. They stood two and three deep around the outfield. People drove 150 miles to see him play and yet it never seemed to affect him. He knew he was going to be a professional baseball player and he knew this was just the early days of his life.

"I'll tell you something of what a natural athlete Don is. One day a man who had been playing golf for years brought his clubs over and hit a few shots in that field across the street. Don borrowed the club and just swung it and hit the ball farther than the man who had been playing for years."

Tom Courtney, Splashes

Industry Rush for Loans Sale is Denied
For 3 N. H. Mills Slid Off Boost in Rate

Ched Pac Bd .60	15	15⅝	15	15⅛	+ ⅛			
Ched Pap Bd 1.80	8	34½	34	34½	+ ⅛			
Ched D Str 1.60	46	33¾	32⅞	33¾	+1			
Chelt & Tarr	29	10⅛	9⅞	10	+ ⅜			
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ANNUAL RITE

The final program was but an hour and a quarter long, for it was the annual rite of the Ninth Symphony. But an unusual aspect was the presence on the program of a work by Mabel Daniels, who shares with but six other women the distinction of having her music performed by the Boston Symphony in the whole 75 years of its existence.

It is a curious thing, it has always seemed to me, that music is the one field in all art, indeed in all human endeavor, that women have never achieved a masterpiece corresponding even to those of lesser masters in music. In years gone by the orchestra has played music by Ethel Leginska, Margaret Lang, Helen Hopekirk, Mrs. H. M. A. Beach, Henriette Bosman and Lili Boulanger; it has never repeated it and there is very little likelihood it ever will be revived.

Nor, in its present form, does it seem likely Miss Daniels' very fine "Psalm of Praise" for mixed chorus, three trumpets, percussion and strings, will take its place in the repertoire. By "present form" I mean as a concert hall work; it will undoubtedly have many a performance in its original form with piano, trumpets and percussion, for it is a sound and vigorous work echoing the jubilation of the text from the Old Testament. Its inner part is lovely supplicatory lyric beautifully suited to the mixed chorus, and it ends on a note of triumph. The idiom is personal, makes little use of dissonance, but its contrapuntal lines in the outer sections are somewhat angular in a more contemporary vein. The modulations are free and interesting and, all in all, it is the agreeable product of a lively and gifted mind. Miss Daniels was in the audience and most cordially received.

ENORMOUS WORK

I am always at a loss for words with the Ninth, there being virtually nothing to add to the literature on this enormous work, so it always comes down to the performance. Until the later stages of the melodramatic choral finale, it was a very fine performance indeed. Mr. Munch did the scherzo with particular effect, catching the lightning tempo without rushing and bringing out its heroically playful nuances with great sensitivity. The slow movement was a mood of sombre yet tender lyricism on the highest level of expression, though it was briefly marred by the entrance of a horn noticeably sharp in pitch.

The finale, which contains what is certainly the most ungrateful part for a solo quartet ever composed, lost its big lines in a fierce driving conclusion, but the chorus was with the conductor every second and sang with elan and a splendid balance, the sopranos this time getting on top and attacking vigorously and cleanly. Adele Addison, Eunice Alberts, David Lloyd and Mac Morgan as the soloists contending with the impossible almost made it seem possible, Miss Addison in particular soaring above the tumult in striking fashion, though the others traversed the notes with equal brilliance.

And so, with bravos and a standing, applauding audience making a demonstration, the 75th season of the Boston Symphony orchestra came to a conclusion in an ocean of sound. It seems, at this moment, a long, long time to October. Sunday night, incidentally, the orchestra will give a concert to benefit its forthcoming European trip, the program consisting of Beethoven's Seventh Symphony and Tchaikovsky's Sixth.

ON TV

JACKIE GLEASON SHOW: Ralph Kramden is invelgled into appearing in an amateur theatrical venture and suddenly decides he's the answer to what happened to all the matinee idols! 8 (7-12).

STAGE SHOW: Singer Tony Bennett, the Delfonics sisters, comedian Roger May, violin virtuoso Charles Castle-

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By JOSEPHIN
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Music for Weekend Concerts And Future Plans Discussed

By Harold Rogers

This week Leonard Bernstein returns to Boston—after a four-year absence—to conduct the Boston Symphony Orchestra. He was a frequent guest on the Symphony Hall podium during Serge Koussevitzky's last years as conductor. He considers his program for the forthcoming concerts something of "a sentimental tribute" to Dr. Koussevitzky, his mentor and friend.

"Koussevitzy is closely associated with each of the pieces I have chosen," he said in an interview earlier this week. "We open with Mozart's little Symphony in A major, No. 29, one of Koussevitzy's favorites which I heard him conduct many times.

"Then we will play the first Boston performances of a new work by Robert Moevs—Variations for Orchestra. This young composer, now living and teaching in Boston, first played me portions of this work when he was composing it while studying in Rome. It was commissioned by the Koussevitzy Foundation."

"The Stravinsky Capriccio for Piano and Orchestra," he continued, "is a work that Koussevitzky introduced to the United States and played here many, many times. In fact, Jesús María Sanromá appeared as the soloist 27 times. He'll be playing it another five times in Symphony Hall during the next few days.

"And the Prokofiev Fifth Symphony—well, Koussevitzky also gave the American première and often played it afterward. It is unquestionably Prokofiev's masterpiece, one of the great symphonies of our time."

* * *

Mr. Bernstein has been having a busy week. He discovered, to his dismay, that the program he chose required more rehearsing than he anticipated. Then he was asked by Charles Munch to conduct the orchestra's concert last night in Hartford—the one postponed when a snowstorm prevented the men from getting to Connecticut. Tonight he will conduct the open rehearsal in Symphony Hall, beginning at 7:30. Tickets for this rehearsal are on sale at the box office. And then he will conduct the regular concerts on Friday afternoon, Saturday night, Sunday afternoon, and Tuesday night.

What are his plans for the future?

His schedule is too carefully planned for comfort, he said. From May 1 until Christmas he will devote his entire time to the musical version of Voltaire's "Candide" that he is preparing with Lillian Hellman. Miss Hellman is making the adaptation. Tyrone Guthrie will be the director. A young poet, Richard Wilbur, will fashion the lyrics. Mr. Bernstein, Miss Hellman, and Mr. Guthrie expect to retire to Martha's Vineyard until the job is done.

* * *

Then Mr. Bernstein will have a month of conducting appearances with the New York Philharmonic-Symphony, beginning with Christmas week. He will conduct a complete performance of Handel's "Messiah" and will record it. A male alto will be employed in keeping with the style of performance that prevailed in Handel's day.

When this stint is over Mr. Bernstein will complete the production plans for another musical, as yet untitled, that he is working on now.

"This is something of a telling of the Romeo and Juliet legend against a background of teen-age gangs in New York City," he said. "Arthur Laurents is preparing the book, Jerome Robbins will direct, and Steve Sondheim will collaborate with me on the lyrics.

"As a matter of fact, there is no precedent for either of the musicals I'm working on. 'Candide' will be something of an opéra comique. The Romeo story will be something of a tragic musical comedy, whatever that may mean. 'Candide' is slated for production in the fall. The other one will be ready in the spring.

"Meanwhile," he sighed in resignation, "I have accepted a commission for a large symphonic work for the 75th anniversary of the Boston Symphony. I've been granted an extension on the time until next season, since I couldn't possibly get to it this year. But now I'm beginning to worry about finding enough time to complete it by next season!"

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Capriccio ..... Stravinsky
Symphony No. 5 ..... Prokofieff

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Aside from the Mozart, which is a perfect gem, he offered three contemporary works, each interesting in its own right but mutually destructive when lumped together. And it all went on much too long. It may well have been a temporal accident, in that Jesus Maria Sanroma could not appear on a later program and Mr. Bernstein didn't want to sacrifice the Boston debut of Moevs' Variations, but the results were not any too happy from an esthetic point of view.

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In any case Mr. Bernstein, who conducted the work from memory, is obviously convinced of the validity of the utterance, and pantomined its emotional stresses with great physical abandon, not failing, however, to cue the orchestra with astonishing clarity. For its part, the orchestra responded with a dazzling virtuosity.

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's — Symphony Plans Extra Concert

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Management Seeking Ways To Complete Fund for Tour

By Harold Rogers

The Boston Symphony Orchestra must raise $25,000 to complete the fund for its European tour this summer. In order to secure a portion of this amount, the management has scheduled an extra concert, the details of which are given below.

The total cost of the tour—as explained to the press yesterday by the manager, Thomas D. Perry—will be $300,000. This will cover the orchestra's expenses for five-and-a-half weeks. Only $100,000 can be earned from the concerts of the tour, which leaves $200,000 to be raised from other sources.

Most of this amount—$175,000 of it—has already been contributed by anonymous donors.

The management hopes to raise part of the remaining $25,000—perhaps $5,000—by selling its main commodity — music. Charles Munch will contribute his services as conductor for the extra concert, to be held in Symphony Hall Sunday evening, April 29, the day after the regular season has closed. The program will consist of two favorites, the Beethoven Symphony No. 7 and the Tchaikovsky "Pathétique" Symphony No. 6.

The public seat sale for this concert will not open until Monday, April 16. Meanwhile, season subscribers, but not the general public, may obtain the seats of their choice from the Symphony Hall box office.

It is to be hoped that many Boston business concerns, as well as private individuals—all those interested in promoting the good name and good will of Boston abroad—will assist in completing the tour fund.

Spies Wins Award

The Board of Judges of the Lili Boulanger Memorial Fund has granted the 1956 award to Claudio Spies—a young Chilean composer—for his "Music for Ballet."

Mr. Spies received his Master's degree in 1954 from Harvard, where he studied composition with Walter Piston. He has won two other prizes for choral works from the Universidad de Chile, but this is his first successful attempt at a major orchestral work.

The Fund, which has its headquarters at 122 Bay State Road, Boston, was founded in 1939 in memory of Lili Boulanger (1893-1918), Nadia Boulanger's sister. Awards are made without regard to nationality and have been won by American, Brazilian, Czech, French, Polish, Scottish, and Turkish musicians.

The Board of Judges consists of Nadia Boulanger, Aaron Copland, Alexei Haieff, Walter Piston, and Igor Stravinsky.

'Arnita Organ Recital

Salvator Arnita, organist, will give a recital Sunday afternoon at 3 o'clock in the MIT Chapel. His program, to which the public is invited, will include works by Corelli, Buxtehude, Bach, Handel, and Edouard Silas.

Mr. Arnita is chairman of the music department at the American University in Beirut, Lebanon. This year he is studying at Harvard University under a fellowship from the Rockefeller Foundation.

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Mr. Francescatti, too, reined in his resources to illuminate the graceful phrases, the lacy figures, the songful moods. The middle Andante was buoyant with his sustained singing tone.

This is not a well-known concerto, nor is it dramatic in the popular sense of the Scythian Suite or "Lieutenant Kije." If it were the only concerto on a program, one might feel a bit cheated—not that it lacks musical substance. It lacks virtuosic intensity.

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—Bernstein Guest at the Symphony

Variations by Robert Moevs Heard in Boston Première

By Harold Rogers

Leonard Bernstein has returned to Symphony Hall after a four-year absence, trailing clouds of Koussevitzkian glory. He has set up a program—substantial, emotional, and musically exciting—which he calls "a sentimental tribute" to the former conductor of the Boston Symphony Orchestra.

Most of Mr. Bernstein's listeners were doubtless carried back to an earlier day when the proceedings at Symphony Hall, however great or small, were infused with a powerful sense of the dramatic. This aura prevailed yesterday afternoon, and there is every reason to believe it will continue during Mr. Bernstein's guest appearances tonight, Sunday afternoon, and Tuesday night.

He opened with one of Koussevitzky's favorite Mozart symphonies—the A major, K. 201—and gave this adroitly fashioned little gem a tender traversal. From this point, however, we stepped irretrievably into the 20th century, and the going was great.

This contemporary parade was led off by a work new to Boston—the Fourteen Variations for Orchestra by Robert Moevs (pronounced to rhyme with raves)—a young composer on the music faculty at Harvard. It is heartening to see a name from the younger generation of Boston composers on the program, something that should occur more often in this eminently musical community.

* * *

Mr. Moevs has spent five years under Nadia Boulanger's guidance, plus some time in Italy on a Prix de Rome. His music, to judge by this one composition, is not in the least precious, as happens to be the case with many of "the Boulangerie," Aaron Copland and Walter Piston being notable exceptions.

Mr. Moevs is an imaginative composer, one who is going places with a will and an uncompromising way. His audience yesterday was friendly in its response, if not overjoyed; but his Variations show clearly that he is the kind of composer who will win supporters to his cause.

* * *

His writing is forceful and granitic; his harmonies are pungent; his rhythms frenetic; his climaxes built with unrelenting tension. He makes deft use of measured silence (and Mr. Bernstein made dramatic use of every rest). He revels in ostinato effects that are almost mechanistic in their increasing momentum. Through an additive construction he builds one climax to an almost unbearable emotional impact.

On the other hand, he can achieve flights of lyricism. He can be pensive, even apprehensive. There are plateaus of troubled waiting. In one variation he deftly tosses a short rhythmic fragment like a ball from choir to choir. This work was commissioned by the Koussevitzky Music Foundation. He is a composer worth his salt.

Jesús María Sanroma made his 29th appearance with the Boston Symphony as a soloist in Stravinsky's Capriccio for Piano and Orchestra. His conception seems to have mellowed somewhat from his recorded performance, made a good 15 years ago, but in the climaxes his finger work produced dazzling effects. His playing was altogether ingratiating from first to last, and the work itself holds enduring charm.

As for Mr. Bernstein, it was evident that a deeper maturity has come into the work of this most gifted musician. In the past he has been criticized for his virtuosic style, especially when it draws attention away from the music.

There were times when this happened yesterday, but not until he became involved with the inspiring score of Prokofiev's Fifth Symphony. By and large his gestures are now musically justified, if sometimes overly graphic. He knows what he wants, and he knows how to get it. In the Prokofiev he let nothing fall to the ground. He extracted the last ounce of emotion from every effect, and he won a justified salvo of bravos.

BU Collegium Musicum

The concert of Boston University's Collegium Musicum under the direction of Karl Geiringer, postponed on account of weather conditions, will be held Tuesday evening at 8:15 in the Recital Hall, 84 Exeter Street.

The program will include choral and orchestral works by Purcell, Buxtehude, Johann Ernst Bach, Christoph Friedrich Bach, Michael Haydn, and Mozart. The public is invited to attend without charge.

Baxter Piano Recital

Katharine Baxter will give a piano recital Thursday evening, April 12, at 8 o'clock in Bardwell Auditorium, Wellesley. She will play selections by Bach, Beethoven, Poulenc, and Chopin. This is the final recital of the season offered by the Bardwell Concert Course, sponsored by the Dana Hall Schools.

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Heart Warming

The return of Jesus Maria Sanroma in Stravinsky's Capriccio, a work he introduced to American audiences in Boston in 1930, was a heart-warming occasion. He has been too long away, and he played for his numberless friends in Boston with great elan and force. The work, when insulated with older works, is delightful, but under the circumstances of following such a high-pressure work as Moevs' Variations, its rhythmic piquancy and its melodic dexterity do not emerge. Mr. Sanroma, who appears not to have changed at all in his years in his native Porto Rico (eight, to be exact), demonstrated a mature and a persuasive art, his formidable technic having matured with it.

I have never been won over to Prokofieff's Fifth Symphony. On its first performance late in 1945 I find my reactions were mixed but mostly unfavorable. I liked the scherzo then and I do now: it is Prokofieff at the very top of his form. But the opening movement, after a lovely start, is over-written and its themes are often banal. The slow movement, a Beethovenate adagio, loses its way, and the finale turns to sheer bombast. The program tells us the composer wrote it in a month. I can well believe it, for he seems to throw everything into it. It is a perfectly legitimate procedure of course, and many masterpieces have been completed in an even shorter time. But it would seem the Prokofieff failed to cull out the dead wood, the redundancies, the toppling dimensions of the symphony, which for a man celebrated for the economy of his means in other works, is not easily comprehended.

In any case Mr. Bernstein, who conducted the work from memory, is obviously convinced of the validity of the utterance, and pantomined its emotional stresses with great physical abandon, not failing, however, to cue the orchestra with astonishing clarity. For its part, the orchestra responded with a dazzling virtuosity.

Mr. Munch returns next week with Tchaikovsky's "Francesa Da Rimini," Prokofieff's G minor Violin Concerto and Brahms' Double Concerto for Violin and Cello. Zino Francescatti and Samuel Mayes are the soloists.

INTOWN SCREEN

ıtti at Symphony

Violinist Heard in Brahms And Prokofiev Concertos

By Harold Rogers

We are grateful for superb violinists wherever we find them—whether in the Soviet Union, the home of David Oistrakh, or in the United States, where we have Isaac Stern and Zino Francescatti. If there were any reason to offer a challenge to Mr. Oistrakh, it is likely that Mr. Francescatti is the man to do it.

According to their disks, the two men have much in common in tone and technique; and when Mr. Francescatti appeared as soloist yesterday afternoon with the Boston Symphony, he was again impressive for his stylistic elegance. Perhaps he does not play with Oistrakh's bravura, but he knows the power he can gain by restraint.

He was heard in two works—in Prokofiev's Violin Concerto No. 2 in G minor, and in Brahms' Concerto in A minor for Violin and Violoncello. For the latter he was joined by Samuel Mayes, first cellist of the Boston Symphony, and we heard a pair of beautifully matched soloists.

This Prokofiev Concerto is almost the antithesis of his Fifth Symphony, conducted by Leonard Bernstein during a recent visit. For the Fifth the composer used an augmented orchestra for an augmented sound, and its aural magnificence still rings in the memory. For this violin concerto, however, he scaled the orchestra down to classical dimensions, and he also treated the work in a quasi-classical style.

Mr. Francescatti, too, reined in his resources to illuminate the graceful phrases, the lacy figures, the songful moods. The middle Andante was buoyant with his sustained singing tone.

This is not a well-known concerto, nor is it dramatic in the popular sense of the Scythian Suite or "Lieutenant Kije." If it were the only concerto on a program, one might feel a bit cheated—not that it lacks musical substance. It lacks virtuosic intensity.

Charles Munch's programing was ideal in that it gave us Mr. Francescatti first as the pure artist, and second, as a virtuoso in the Brahms Double Concerto. In the latter his collaboration with Mr. Mayes was on an equal footing dynamically and interpretively. They both have the silken tone and the romantic verve, and they obviously enjoyed the balanced interplay of Brahms' skillful writing. Their listeners enjoyed the total effect.

Mr. Munch, in rare form after his two-week vacation, opened with Tchaikovsky's seldom-heard "Francesca da Rimini," an Orchestral Fantasia after Dante. Though a bit overlong, it is an impassioned piece of writing, redolent of the Italian Renaissance, and Mr. Munch whipped his musicians into a fiery if not altogether polished performance.

Next week Rudolf Firkusny will be the visiting artist in Mozart's Piano Concerto No. 16 in D major, K. 451. The program will include a Honegger work new to the orchestra's repertoire—"Chant de joie"—as well as a revival of his Third Symphony. Mr. Munch will open with Sir Thomas Beecham's arrangement of a suite from Handel's "The Faithful Shepherd."

nstein Guest at the Symphony

Moevs Heard in Boston Première

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His writing is forceful and granitic; his harmonies are pungent; his rhythms frenetic; his climaxes built with unrelenting tension. He makes deft use of measured silence (and Mr. Bernstein made dramatic use of every rest). He revels in ostinato effects that are almost mechanistic in their increasing momentum. Through an additive construction he builds one climax to an almost unbearable emotional impact.

On the other hand, he can achieve flights of lyricism. He can be pensive, even apprehensive. There are plateaus of troubled waiting. In one variation he deftly tosses a short rhythmic fragment like a ball from choir to choir. This work was commissioned by the Koussevitsky Music Foundation. He is a composer worth his salt.

Jesús María Sanromá made his 29th appearance with the Boston Symphony as a soloist in Stravinsky's Capriccio for Piano and Orchestra. His conception seems to have mellowed somewhat from his recorded performance, made a good 15 years ago, but in the climaxes his finger work produced dazzling effects. His playing was altogether ingratiating from first to last, and the work itself holds enduring charm.

As for Mr. Bernstein, it was evident that a deeper maturity has come into the work of this most gifted musician. In the past he has been criticized for his virtuosic style, especially when it draws attention away from the music.

There were times when this happened yesterday, but not until he became involved with the inspiring score of Prokofiev's Fifth Symphony. By and large his gestures are now musically justified, if sometimes overly graphic. He knows what he wants, and he knows how to get it. In the Prokofiev he left nothing fall to the ground. He extracted the last ounce of emotion from every effect, and he won a justified salvo of bravos.

BU Collegium Musicum

The concert of Boston University's Collegium Musicum under the direction of Karl Geiringer, postponed on account of weather conditions, will be held Tuesday evening at 8:15 in the Recital Hall, 84 Exeter Street.

The program will include choral and orchestral works by Purcell, Buxtehude, Johann Ernst Bach, Christoph Friedrich Bach, Michael Haydn, and Mozart. The public is invited to attend without charge.

Baxter Piano Recital

Katharine Baxter will give a piano recital Thursday evening, April 12, at 8 o'clock in Bardwell Auditorium, Wellesley. She will play selections by Bach, Beethoven, Poulenc, and Chopin. This is the final recital of the season offered by the Bardwell Concert Course, sponsored by the Dana Hall Schools.

THE BOSTON HERALD, SATURDAY, APRIL 7, 1956 B 11

SHIPPING NEWS

2 Colleges Censured, 2 Cleared

ST. LOUIS, April 6 (AP)—St. Louis University and North Dakota Agricultural College were censured by the American Assn. of University Professors today for violation of the association's principles of academic freedom and tenure.

The association also voted to remove from its censure list Evansville (Ind) College, which was censured in 1950, and Middle Tennessee State College of Murfreesboro, Tenn. The Tennessee institution was censured in 1943, when it was known as State Teachers College.

Action on a recommendation that six other schools be censured was postponed until tomorrow.

The six facing action tomorrow are Oklahoma, California, Temple University, the Jefferson Medical College of Philadelphia, Brigham Young University of New Brunswick, N.J., and Ohio state.

Their censure was recommended by the council, 30-member governing body of the association, and a special committee headed by Benjamin Glass, biology professor of Johns Hopkins University.

All of the cases involved the limiting or suspension of faculty members for alleged "immoral" but that some teachers might be unwilling to accept posts at the censured schools.

LaRosa Will Marry Miss Meyer Today

MANITOWOC, Wis., April 6

ARRIVED

AMERICAN PACKER, Dublin, Glasgow; cargo; Pier 1, Boston & Albany Piers, East Boston; U.S. Lines.
CILCO LOGGER, British Columbia, Jumbo; Berth 17, Castle Island, South Boston; Peabody & Lane, Inc.
EASTERN PRINCE (British), Far East via Halifax; cargo; Pier 2, Hoosac Dock, Charlestown; Furness, Withy & Co., Ltd.
ESSO ANNAPOLIS, Baytown, oil; Esso White Fuel Co., South Boston; Esso Shipping Co.
GOVERNMENT CAMP, Lake Charles, oil; Cities Service Oil Co., East Braintree.
POLYDORUS (Dutch), East Indies; cargo; Pier 3, Boston & Albany Piers, East Boston; shifts to Berth 5, Army Base, South Boston; Patterson, Wylde & Co.
SACONA, Beaumont, oil; Socony-Mobil Oil Co., East Boston.
SAN PABLO (Panamanian), Aruba; Esso Shipping Co.; Esso Standard Oil Co., Everett.
WENDOVER (British), New Zealand via New York; cargo; Pier 1, Mystic Terminal, Charlestown; Cunard Lines, Ltd.

SAILED

ROYAL OAK, Lake Charles.
ESSO NEW HAVEN, Baytown.
PIONEER GULF, New York.
ITALAI (Swedish), Philadelphia.
AMERICAN PACKER, New York.
POLYDORUS (Dutch), Baltimore.

DUE TODAY

AMERICAN RANGER, LeHavre via New York; cargo; Pier 1, Boston & Albany Piers, East Boston; U.S. Lines.
FIFIE MAERSK (Danish), Providence; cargo; Pier 5, Commonwealth Piers, South Boston; Sprague SS Co., Boston.
MANAGUI (Honduran), Cuba, sugar; Reeve Sugar Refinery, Charlestown; United Fruit Co.
MATTHEW LUCKENBACH, West Coast via New York; cargo; Pier 5, Commonwealth Piers, South Boston.
PIERCE (Liberian), Venezuela, oil; White Fuel Co., South Boston; Peabody & Lane Inc.
PRESIDENT HAYES, Far East via Mediterranean and New York; cargo; Pier 5, Commonwealth Piers, South Boston; American President Lines.
RADJA (Dutch), East Indies, cargo; Patterson, Wylde & Co., Philadelphia, oil.
SOUTH CAROLINA, Philadelphia, oil; Union Oil Co.; Revere; The Texas Co.
TUNGUS (Norwegian), Far East via Mediterranean and New York; cargo; Berth 8, Army Base, South Boston; Peabody & Lane, Inc.

DUE TOMORROW

ESSO STOCKHOLM, Aruba, oil; Esso Standard Oil Co., Everett; shifts to Shipping Co., South Boston; Esso White Fuel Co.
JULIA (Panamanian), Europe, loads East Boston; Bernard S. Coselio.
NEBRASKA (Swedish), Scandinavia; cargo; Pier 3, Hoosac Docks, Charlestown; Furness, Withy & Co., Ltd.

BOSTON AIRPORT

(Expected Overseas Airline Arrivals, Departures)

INBOUND

Flight 135—Bermuda; due 3:00 P.M. (PAA).

OUTBOUND

Flight 078—Paris; leaves 8:00 P.M. (AIR FRANCE).
Flight 552—Glasgow, London; leaves 7:55 P.M. (BOAC).
Flight 984—Gander, Santa Maria, Lisbon, Madrid, Algiers, Tunis, Rome; leaves 3:30 P.M. (TWA).
Flight 156—Santa Maria, Lisbon, Barcelona, Rome, Beirut; leaves 3:00 P.M. (PAA).
Flight 054—Shannon, London; leaves 3:45 P.M. (PAA).
Flight 134—Bermuda; leaves 5:00 P.M. (PAA).

BOSTON SYMPHONY ORCHESTRA

Bernstein Leads Moevs Music

Leonard Bernstein is guest conductor of the 21st program of the Friday afternoon-Saturday evening series of the Boston Symphony Orchestra, at Symphony Hall. The program: Mozart: Symphony in A major (K. 201); Robert Moevs: Fourteen Variations for Orchestra (first performances in Boston); Stravinsky: Capriccio (Jesus Maria Sanroma, piano soloist); Prokofieff: Fifth Symphony.

By CYRUS DURGIN

The multifariously gifted Leonard Bernstein has returned as guest conductor of the Boston Symphony, his first such appearances since 1952, bringing with him a score by Robert Moevs, who is a member of the music faculty at Harvard. This is the Fourteen Variations for Orchestra, new to Boston and commissioned by the Koussevitzky Music Foundation.

The 35-year-old Mr. Moevs (whose name rhymes with raves), is, as we have known from certain small pieces already performed here, a man of talent and of learning. His Variations make sense and logic, and they can be counted off as each begins, though the musical fabric shows scarcely a break between any of them. His theme is individual, with its seconds dominant features a sustained trill followed by a downward octave leap.

Perhaps, however, this theme is not inherently suitable for variation, for while the numbers have definite points of interest, there is nowhere near enough variety in figuration, not enough in harmonic foundation, and very little in orchestral color. It is one thing to write variations, each separate and each with a close; it is another and a much more difficult thing to create a continuous fabric, which is what Moevs has attempted.

A Growing Talent

That the Variations are, candidly, monotonous; that his scoring seems to jump from a thin chamber-music manner to heavy full orchestra, and that there is little inward motion, need not discourage the composer. He was present yesterday, and was politely received. Another time he likely will have written better music which will garner more applause. Of his yet unmatured talent, there is no doubt.

Very much like old times it was to hear Jesus Maria Sanroma giving a crisp, clear, rhythmically ebullient performance of the piano part in Stravinsky's Capriccio. Mr. Sanroma, in Boston, has a special identification with the piece, for he played it several times in the days of Koussevitzky. Yesterday's performance, orchestrally and in solo, could hardly be bettered. I had never enjoyed the Capriccio very much until now; it used to seem dry and not at all the peculiar blend of classic directness and a light romantic style that it is. Perhaps Bernstein heightened the flavor of it all. Or, more likely, I at last have grown into the music. At any rate, it was sheer delight.

Mr. Bernstein has grown as a conductor. He still looks boyish, and he still dances on the stand, and his gestures still remind you of Koussevitzky. But what the ear receives is the proof of approaching maturity. He has not yet achieved the height of real simplicity: Mozart he conducted, phrased and accented too elaborately, the first movement was a hair too slow and the second a hair too fast.

A Tour de Force

But what Bernstein can do with such a demanding and complex work as the Prokofieff Fifth Symphony! Here was a mastery of technic and expression in the highest degree. The orchestra played superbly for him, with a tone of loveliness. This work of Prokofieff is music of genuine stature, overlong to be sure, but superb in its melodic invention, deeply moving, emotionally, and in the dimensions of its form of a size you could call huge.

To conduct it as Bernstein did, with obvious knowledge of the score from start to finish, with such accurate style, such drive, force, architectural sense, and such beautiful command of details, including those difficult matters of rhythm; to do this takes enormous ability. His performance was a tour de force, thoroughly meriting the applause and the cries of "Bravo!" it received. But I do wish he would stop dancing, for it detracts from the excellence of his work. A conductor ought to be expressive down to the waist, and from there to his feet as rigidly motionless as possible!

Next week Charles Munch will conduct Tchaikovsky's "Francesca da Rimini"; the Prokofieff Violin Concerto in G Minor (No. 2), with Zino Francescatti as soloist, and the Brahms Double Concerto, with Mr. Francescatti and Samuel Mayes, first cello, as soloists.

Art—Music—Theater **11

utti at Symphony

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By Harold Rogers

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Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
APR 18 1956

Society: How Your Old Books May Aid to Bring New Life to Ill Child

By MARJORIE W. SHERMAN

Old books gathering dust on your shelves can help give a sick child a better chance to get well—if you'll give the books you don't want to the Yankee Bookstall.

This ingeniously-planned benefit, the annual Spring project of the Women's Committee of the Children's Medical Center, will find unusual treasures in rare books of every kind when the sale opens on April 26 at 660 Boylston st., near the Copley subway station. The sale continues through Wednesday, May 2, and will be from 10 to 6 daily, except for Saturday, the 28, when it will close at five.

Mrs. Robert Hopkins of Brookline is chairman of the Yankee Bookstall Committee, and working with her are Mrs. Stewart Clifford of Weston, Mrs. Philip Brickey of Boston, Mrs. Roger Perry of Brookline and Mrs. Charles F. Hovey of Chestnut Hill. Mrs. Robert B. Almy of Dedham is chairman of the Women's Committee of the Children's Medical Center, and also helping this most appealing cause are Mrs. Joseph Ryerson Jr. of Brookline, Mrs. Dwight Siscoe and Miss Dorothy Rogers of Chestnut Hill and Mrs. Charles Crockett of Dedham.

25 YEARS OF SERVICE in teaching crafts at the North Bennet Street Industrial School will be observed April 25 and 26 at the annual open house and exhibition. Classes in social service, jewelry, metal work, carpentry, cabinet making and watch repair will have demonstrations. Italian delicacies will be served at lunch and at supper on both days.

Henry L. Shattuck is honorary president of the board, headed by Henry V. Greenough, Mrs. Henry B. Bigelow, Mrs. J. Lewis Bremer, Mrs. Henry Lyman and Miss Mary E. Williams.

HERE AND IN SWITZERLAND announcement is being made of the engagement of Mrs. Louise Shonk of Dublin, N. H., to William R. Nonnenmacher of Lausanne. Mrs. Shonk, the widow of Lt (j.g.) Herbert B. Shonk, is the daughter of Dr. and Mrs. Wyman Whittemore of Boston and director of music at the Dublin School.

Mr. Nonnenmacher was formerly married to Margaret G. Salmen of Boston, who died in 1953. He studied in Switzerland and served as assistant director of the Brillantment School in Lausanne. He now heads the French department at the Dublin School.

ACTOR RUSSELL NYPE will be honored at a supper party at the Westwood house of Mr. and Mrs. David D. McNeish after the Saturday night performance of "Wake Up, Darling" on Saturday, April 21. The Gordon Pollock play opened last night at the Plymouth. Guests at the party will include Mr. and Mrs. James McGeough, Mr. and Mrs. John D. McNeish Jr., Mr. and Mrs. Malcolm B. Leslie, Mr. and Mrs. Richard F. Brackett, Mr. and Mrs. Donald P. Babson, Mr. and Mrs. Frederic J. Gardner, Mr. and Mrs. Paul W. Boyd, Mr. and Mrs. Richard L. Gardner, Mr. and Mrs. Robert T. Harvey, Mr. and Mrs. Andrew J. Lord Jr., Mr. and Mrs. John D. Deacon, Mr. and Mrs. David F. Hall, Mr. and Mrs. Francis E. Kavanaugh, Dean and Mrs. John J. McKenzie, Mr. and Mrs. Mark Haller, and Mr. and Mrs. R. Willis Leith Jr.

(Luckett)

A FALL WEDDING is planned by Miss Alice Williams, daughter of Mr. and Mrs. Charles A. Williams of Holliston, who are announcing her engagement to Phillip C. Howard, son of Mr. and Mrs. Albert Howard of Swampscott. She is a MacDuffie School graduate and a student at Pembroke. He is a Brown University senior.

A FIRST CHILD, Edward, was born to Mr. and Mrs. Stanley L. Weinbaum (Joan M. Zimmon) of Dorchester March 31 at Beth Israel Hospital. He is the grandson of Mr. and Mrs. Isadore Zimmon of Roxbury and of Mrs. Michael Weinbaum of Newton. Mrs. Harry Leish of Brockton is the boy's great grandmother.

AT MIAMI BEACH on their wedding trip are Sherman J. Morrison and his bride, the former Joanne S. Everett, daughter of Mr. and Mrs. B. H. Everett of St. John, New Brunswick. They were married on April 15 at the Hotel Kenmore's Wedgewood Room.

Richard S. Morrison of Newton was best man and Mrs. Morrison was matron of honor. Miss Martha L. Everett of St. John was maid of honor. Mr. and Mrs. Morrison plan to live in Brookline.

AMERICAN MUSIC will be featured at the Pops night of the Boston Tea Party Chapter of the Daughters of the American Revolution on May 7. Mrs. John Hollett and Mrs. Ross Currier head the committee, serving with Mrs. James J. Hepburn, Mrs. George Hughes, Miss Marion Decrow, Mrs. Kenneth W. Goepper, Mrs. John J. Kelley, Mrs. John Gallagher, Mrs. J. S. Barleon, Mrs. Arthur Dorr, Mrs. Edward S. Colton Jr. and Mrs. H. Leland DeRivera.

Those taking tables include the William S. Does, the Allen D. Willards, Mrs. John C. Ross, Mrs. Henry J. Winslow, Mrs. Henry A. Webster Jr., Mrs. Holcomb J. Brown, Mrs. Charles Parker, Mrs. Robert Bray, Mrs. A. B. Joy, Mrs. Herbert F. Perry, Mrs. Georges Doriot, Mrs. Simeon Whitney, Mrs. Clifford A. Waterhouse, Mrs. George Rockwood and Mrs. Charles F. Lambert.

PATRIOTS' DAY tomorrow will find Concord families ready for visitors. At the Concord Anti-

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free
APR 19 1956

Symphony Will End Season With Extra Concert

During the next week Charles Munch and the Boston Symphony Orchestra, with five concerts in eight days, will conclude the regular Boston winter series of concerts in this, the orchestra's 75th anniversary season.

At the final pair of Friday afternoon-Saturday evening subscription concerts, April 27-28, the orchestra will be joined by the Harvard Glee Club and Radcliffe Choral Society, under the direction of G. Wallace Woodworth, for performances of "A Psalm of Praise" for mixed chorus and orchestra by Mabel Daniels, composed for the 75th anniversary of Radcliffe College and to be performed at these concerts for the first time, and Beethoven's Ninth Symphony. The soloists in the Ninth Symphony will be Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and Mac Morgan, bass.

This Sunday at 3 p.m., the final concert in the season's Sunday afternoon series will be given with the following program: Mozart's "Haffner" Symphony; "Romeo and Juliet" Overture-Fantasy by Tchaikovsky; Bohuslav Martinu's Sixth Symphony (called "Fantaisies Symphoniques"); and Three Dances from the Ballet "The Three-Cornered Hat" by Manuel de Falla.

The Tuesday evening series will conclude next Tuesday with a Suite from Handel's "The Faithful Shepherd" arranged by Sir Thomas Beecham, and two symphonies—the Third or "Liturgique" by Honegger and the Fourth by Brahms.

Sunday evening, April 29, at 8:30, Mr. Munch and the orchestra will give an extra concert from which proceeds will be used to help supply funds still needed for the European tour next August and September. The program will consist of two of the best-loved symphonies in the repertoire — Beethoven's Seventh and Tchaikovsky's "Pathetique." Remaining tickets for this concert are on sale at the Symphony Hall box office.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
APR 21 1956

Symphony Concert

The Boston Symphony program opened yesterday with a beautiful reading of Handel's "The Faithful Shepherd" Suite, arranged by Beecham. Charles Munch elicited a finely balanced performance from the orchestra and alternated the Handelian allegro and cantabile in an extraordinarily perceptive manner.

The string section provided a radiance no other group can duplicate. By some strange Munch alchemy the finale was made to sound uncommonly like Berlioz Hungarian March.

Rudolf Firkusny joined the orchestra for a spirited performance of Mozart's Piano Concerto in D (K.451), heard for the first time at these concerts. The soloist played gracefully and accurately, maintaining a limpid line in the andante. Integration between piano and band was notable for its nuances.

Honegger's Third Symphony and "Chant de Joie" followed intermission. For all its pretensions, complexities, and detailed program, the symphony is basically unmusical, completely devoid of that emotional impulse which strikes a response in the listener's heart. The conductor, either piqued at the chill audience reaction or rapt in oblivious personal approval, refused to acknowledge the smattering of applause it did receive.

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NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - S. 172,502
APR 18 1956

Brooklyn

SOCIETY

By RUTH G. DAVIS.

THE BOYS' WELCOME HALL, at 185 Chauncey St., which is the oldest boys' club in Brooklyn, will benefit from a card party to be given by the Women's Guild, at Kismet Temple, 92 Herkimer St. It will take place tomorrow evening.

Ruth G. Davis

Mrs. William Falconer is president of the Women's Guild and she will be assisted at the benefit by Mrs. Henry C. Halboth and Mrs. Katherine McEwen in charge of a fancy work table; Mrs. Jacques Hirsch, chairman of refreshments; Mrs. John Cashmore and Miss Erna Kraemer, cake and candy table; and Mrs. Edward Hill and Mrs. Daniel Dans, prizes.

Miss Nancy Delaporte will direct a junior committee selling candy and other donated articles.

* * *

Mr. and Mrs. W. Vincent Hall of Brooklyn Heights will leave tomorrow by United Air Lines for Hawaii. They will remain in the islands until May 22 when they will sail on the Steel Chemist, returning to Brooklyn June 10. The Halls entertained at the last of a series of cocktail and supper parties at their home on Sunday. Their guests were William J. Rudolph, Mr. and Mrs. Raymond McGowan and Mr. and Mrs. Joseph McNulty.

* * *

Chiropean, Mrs. Edward S. Candidus president, will meet at the Towers Hotel tomorrow. Following a business meeting and luncheon, Mrs. Edwin B. Wilson, chairman of Municipal Affairs, will present Walter J. Cogan, who will talk on "The Port of New York Authority, a Partnership."

A conference of officers was held at the home of Mrs. Cord A. Meyer last week, when plans were made for future programs. Delegates were chosen to attend the convention of the New York City Federation of Women's Clubs, Inc., on Friday, May 4, at the Hotel New Yorker. Delegates to be sent to the second district meeting of the N. Y. State Federation of Women's Club Inc. at the Garden City Casino on Monday also were elected.

Members of Chiropean also will join the New York City Federation's spring outing on the sightseeing yacht Knickerbocker around Manhattan Island on Monday, May 21, at 2:30 p.m.

The annual philanthropic bridge party was set for Nov. 30 at 1:30 p.m. and will be held at the Towers Hotel. At the close of the meeting, tea was served, with Mrs. LeRoy S. Edwards and Mrs. William C. Knoll presiding.

* * *

A spring meeting and tea in behalf of the Boston Symphony Orchestra was held yesterday afternoon at the home of Mrs. Carroll J. Dickson, 160 Henry St. Mrs. Dickson is chairman of the women's committee for the orchestra's annau series of concerts at the Academy of Music.

Honored guests were Thomas D. Perry Jr., manager of the orchestra, and Julius Bloom, director of the academy.

Ways were discussed of increasing subscriptions to the series, which are held at the academy under the musical direction of Charles Munch. The concerts scheduled for next season are: Nov. 16, Dec. 14, Jan. 11, Feb. 8 and March 22.

Mrs. Edwin P. Maynard Jr. was elected vice president of the committee, which includes, besides Mrs. Dickson: Mrs. Edward C. Blum and Mrs. H. Haughton Bell, vice chairmen; Mrs. Irving G. Idler, chairman of boxes; and Mrs. Miles Kastendieck, chairman of membership. About 30 attended the tea.

* * *

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Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
APR 18 1956

Society: How Your Old Books May Aid to Bring New Life to Ill Child

By MARJORIE W. SHERMAN

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(Luckett)

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
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APR 19 1956

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The Tuesday evening series will conclude next Tuesday with a Suite from Handel's "The Faithful Shepherd" arranged by Sir Thomas Beecham, and two symphonies—the Third or "Liturgique" by Honegger and the Fourth by Brahms.

Sunday evening, April 29, at 8:30, Mr. Munch and the orchestra will give an extra concert from which proceeds will be used to help supply funds still needed for the European tour next August and September. The program will consist of two of the best-loved symphonies in the repertoire — Beethoven's Seventh and Tchaikovsky's "Pathetique." Remaining tickets for this concert are on sale at the Symphony Hall box office.

Post (m)
STON, Mass.
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rc. 285,839
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JEFF COBB—Reporte

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - S. 172,502
APR 18 1956

Brooklyn

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75th Season With Beethoven Ninth

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Church of Boston
(Congregational)
Beacon St. at Mass. Ave.
The Rev. Chalmers Coe,
Minister
11 a.m. Morning Worship
Sermon by
Mr. Coe
"The Trouble With Miracles"
6:15 Mt. Vernon Fellowship
7:30 Evening Worship
Wednesday 12:10 p.m.
"Prayers"

Rev. John U. Miller, Minister
Divine Worship Sunday
11 a.m.
7 p.m. Evening Service
Stillman Chapel

Post (m)
STON, Mass.
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rc. 285,839
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JEFF COBB—Report...

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
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Next Sunday afternoon at 3:00 the final concert in the Sunday series will be given. The program includes Mozart's "Haffner" Symphony; the "Romeo and Juliet" Overture-Fantasy by Tchaikovsky; Bohuslav Martinu's Sixth Symphony, and Three Dances from the Ballet, "The Three-Cornered Hat," by de Falla.

The Tuesday evening series will conclude April 24 with a Suite from Handel's "The Faithful Shepherd," arranged by Sir Thomas Beecham, and two symphonies—the Third, or "Liturgique," by Honegger, and the Fourth by Brahms.

WASHINGTON, D. C.
STAR
Circ. D. 245,642 - S. 273,244
APR 19 1956

NEWS OF MUSIC

Novelty Introduced In Choral Concert

By IRVING LOWENS

Washington [illegible] Cathedral Choral Societies [illegible] Callaway, conductor; [illegible] soprano; Soloists [illegible] Beverly Wolff [illegible] Mozart; baritone Leslie Chabay [illegible] Protestant [illegible] K. 117a, [illegible] affanni; Mozart [illegible] K. 169; Mozart from Davidde [illegible] Penitente, K. 469; Mozart Aria [illegible] Penitente, K. 469; music from Davidde [illegible] Kierkegaard; Barber [illegible]

Conductor Paul Callaway, the massive Washington and Cathedral Choral Societies, a good portion of the National Symphony Orchestra, four excellent soloists and an audience of about 2,500 music-lovers were on hand last night at the Washington Cathedral as Mozart's unnished C minor Mass and Samuel Barber's magnificent new "Prayers of Kierkegaard" were heard.

The Mozart work was presented in novel fashion, with two arias from a sacred cantata in Italian, "Davidde Penitente," (itself fashioned out of the music of the incomplete Mass) being interpolated after the Gloria at the point where a Gradual would normally come in the liturgy. As a resut, tenor Leslie Chabay had an unexpected chance to star in a piece where he normally has very little to do, and soprano Adele Addison thrilled the audience with her sensational singing of a highly Italianate aria, complete with florid cadenza and equivalent vocal pyrotechnics.

Mr. Callaway's proved to be a surprisingly romantic conception of the Mass, conceived more in 19th-century than in contemporary terms, and no doubt based on the enormous choral and instrumental resources at his command. In many ways, the reading was reminiscent of the storied English performances of Victorian days, with Gargantuan choruses that swept the hearer along on waves of enthusiasm with sheer mass of sound.

In the homophonic and antiphonal choral portions of the Mass, such as in the Credo and the Sanctus, there was blazing power and overwhelming grandeur, and in the quiet, legato passages Mr. Callaway's remarkable way with a large chorus was evident. So far as this reviewer is concerned, however, the high spots were not sufficient compensation for the almost inevitable lack of definition in the great fugues and the buzzing fuzziness in contrapuntal passages.

The interpolated arias, while good grist for the soloists' mill, were not an unqualified success in helping to give the torso of the Mass balance. The contrast between the Latin and the Italian is unfortunate. Furthermore, Mozart wrote the arias in a strongly operatic idiom which clashes, stylistically, to a certain extent, with that of the C minor Mass despite its rococo lines. In the "Davidde Penitente," the tenor aria comes after the Domine Deus and the soprano aria after the Qui Tollis; in last night's version, both were inserted after the Cum Sancto Spiritu. The result seemed to be a breaking of the mood of the Mass rather than an enhancing.

The Barber "Prayers of Kierkegaard," on the other hand, was a resounding and brilliant success. Premiered by the Boston Symphony Orchestra under Charles Munch with Leontyne Price as featured soloist only a little more than a year ago, it has been warmly received throughout the world. Mr. Callaway's version was the second of the Washington season, Warner Lawson having conducted the piece with the Howard University Choir and the National Symphony Orchestra just a few months back. On repetition, it still sounds much like a modern masterpiece.

This was a work after Mr. Callaway's heart, and to it he brought tremendous power and awe-inspiring eloquence. Here the choral work was superb, from the whispered pianissimos to the the frenzied climaxes, with the orchestral men in a particularly virtuosic mood.

Adele Addison was the soprano soloist in the Barber (as she was in Dean Lawson's performance). Her beautiful voice, well known from frequent Washington concerts, gave to the piece great tenderness. She was also the busiest of the singers in the Mozart with two solo arias, half a duet, a third of a trio, and a quarter of a quartet. To her parts she brought the style and authority of a great artist.

New to Washington audiences was mezzo - soprano Beverly Wolff, who showed exceptionally fine tone quality and exquisite musicianship in her Laudamus Te solo and in ensemble work.

Mr. Chabay's big moment came with the interpolated "A te, fra tanti affanni" aria, which revealed him once again as an excellent tenor, while Mac Morgan's dependable baritone was heard only as a member of the quartet in the Benedictus and very briefly in the "Prayers of Kierkegaard."

Call (e)
WOONSOCKET, R. I.
Independent
Circ. 25,494
APR 19 1956

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 58,894
APR 19 1956

—Associated Press Wirephoto

VETERAN CONCERT-GOER—Conductor Charles Munch greets Mrs. Ellen Perry Locke, 102, of Providence, during Boston Symphony concert in the Rhode Island capital. A native of Boston's Back Bay, Mrs. Locke attended the Boston Symphony's initial concert 75 years ago.

ored during the orchestra's appearance in Veterans Memorial Auditorium, Providence, last night where she was greeted by Conductor Charles Munch. (AP wirephoto).

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000
APR 19 1956

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO PERFORMS RUSSIAN WORKS

Editor's Note:—This week's column is by Allan Sly, pianist and composer, whose criticism often appears here.

Recent details of Boston Symphony programing had led me to wonder whether we had been having enough Russian music lately. As if in response to such a notion the twenty-second Saturday program of the orchestra, featuring M. Munch's return, consisted of two Russian works and a Brahms. However, the former did not sound exotic; rather, all three works seemed to possess some family likenesses, all being strongly rooted in the best European traditions and giving the listener more than one reminder of the debt we owe to Italian influences.

Tchaikovsky's Francesca da Rimini, after Dante (and long after Liszt), was a perfect vehicle for Mr. Munch's now well-known flair for orchestral virtuosity in performance. But even so, the composition came to us in very concise terms, and for my part, supported my present disposition to regard Tchaikovsky as a classicist. What superb proportions, what self control, what fine drawing is there! The only fault I could find during the playing of this work had nothing to do with the activity on the stage but a great deal to do with the house management. An individual made a most unseemly, untimely and unnecessary demonstration of how to reach a certain part of the house regardless of what was in progress. Ignoring five or six doors that were nearer to his destination than where he entered, he disturbed some hundreds of listeners as he zig-zagged to his objective and pounded on the floor with his heels a rhythmic pattern which asserted itself above those coming from the stage. In a life-time of concert attendance I have never seen the like of it. Surely the house management could avoid intrusions such as the one described, especially as to the manner in which the urgency, whatever it was, was attended to. The orchestra, the conductor and the audience must be guaranteed the setting up of tolerable conditions in Symphony Hall.

After the unfortunate latecomers, who had patiently awaited their cue, were seated, Zino Francescatti was presented as soloist in the Prokofieff G minor concerto. The scaled-down orchestra provided an apt milieu for the golden tone and serene eloquence of his playing, but the performance had a defect in that the orchestra seemed to respond slowly to the increases in animation that the soloist wished to initiate here and there. I have noticed this dilemma before in the playing of concertos and am inclined to think that the soloist must share some responsibility for these occasional maladjustments. A soloist sometimes appears to be the victim of his own eagerness and strives to be heard first, however the orchestral background tries to adjust to his rhetoric. On Saturday the frustration of this contretemps (it was not of large proportions and to some listeners may have seemed to be an acoustical problem rather than one of performance) became the genesis of a short memory lapse on Mr. Franeescatti's part. While this was unfortunate, an experienced listener was able to hold the threads together for himself and to assimilate the many outstanding virtues of the composition and of its presentation.

After Intermission, Mr. Francescatti was joined by Samuel Mayes in the Brahms Double Concerto, opus 102, in A minor. Not too well known in Boston, the subtleties of this great symphonic work tended to be overshadowed by the intriguing interplay of the medium. Mr. Munch captained the performance in the grand manner that we now take for granted and Mr. Mayes matched his guest colleague's eloquence of delivery and beauty of tone to great effect.

Next weekend Mr. Munch will conduct the Handel "Faithful Shepherd" Suite, the Mozart D major piano concerto, K. 451, with Rudolf Firkusny as soloist, and two works by Honegger—the third symphony ("Liturgique") and "Chant de joie" (new to Boston).

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
APR 20 1956

Valente

Rudolf Firkusny will be the piano soloist with the Boston Symphony Orchestra this afternoon and Saturday night.

WASHINGTON, D. C.
NEWS
Circ. D. 166,814
APR 20 1956

61

The New Recordings

By M. B.

ANGEL has had the great Russian violinist, David Oistrakh, do another outstanding Prokofiev sonata—No. 2 in D major (Ang 35203). This is coupled with the Khatchaturian G minor sonata. The Prokofiev work is a lighter work than the No. 1 which Mr. Oistrakh played here, and has more immediate appeal. Both sonatas on the disk are melodic and reflect the sure touch of composers who have both imagination and technical mastery. Engineering-wise it is very good, too . . . Some sparkling Haydn is played for ANGEL (35312) by Kiev-born Igor Markevitch and the Orchestre National de la Radiodiffusion Francaise. The recording contains two Haydn favorites—the Symphony No. 101 in D (Clock) and No. 102 in B flat. The orchestra's woodwinds come thru with unusual beauty of tone.

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COLUMBIA MASTERWORKS obtained a happy combination to do Faure's two very fine sonatas—the No. 1 in A major and No. 2 in E minor (ML 5049). Zino Francescatti, violinist with a warm tone, and Robert Casadesus, one of the more sensitive pianists, have particular sympathy for and understanding of Faure, as they have displayed in Library of Congress' recitals. An excellent disk all around . . . Mr. Francescatti, with the very capable Artur Balsam at the piano, also gives an highly appealing Ravel recital for COLUMBIA MASTERWORKS. The disk (ML 5058) contains the Sonata for violin and piano; Tzigane; Kaddisch (Prayer for the Dead) and Piece en Forme de Habanera and Berceuse. Mr. Francescatti's style is particularly suited to Ravel. Incidentally, this is the first complete long-play collection of the composer's violin-piano works.

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RCA VICTOR marked the Easter season by issuing Haydn's The Seven Last Words of Christ. The version here consists of seven individual string quartets beautifully performed by first desk Boston Symphony members. These are Richard Burgin, concert master; Alfred Krips, second violin; Joseph de Pasquale, viola, and Samuel Mayes cello. It is a chamber group to be proud of, and RCA VICTOR is to be congratulated for planning more of their recordings. The sound in this, their first one, is fine . . . The engineering is also proficient in RCA VICTOR'S new Tchaikovsky Symphony No. 4 (LM 1953). Charles Munch and the Boston Symphony give a sumptuous account of the work. The disk is another in the Boston Symphony 75th anniversary series . . . Whether or not his musical ideas appeal to you, Bartok is well worth listening to. Particularly RCA VICTOR'S recording of his Concerto for Orchestra (LM 1934). This one by Fritz Reiner and the Chicago Symphony is well engineered and well performed. Mr Reiner has been acquainted with the work from the days Bartok created it . . . Mario Lanza sings well in the RCA VICTOR disk of the sound track from his film "Serenade." (LM 1996). This story of an opera singer is filled with such popular arias from Rosenkavalier, Rigoletto Otello and such popular songs as La Danza and Torna a Surriento.

Herald (m)
BOSTON. Mass.
Independent Republican
Circ. 130,559
APR 20 1956

71st Pops Season To Start on May 1

America's most famous springtime musical fare, the concerts of the Boston Pops Orchestra, will begin in Symphony Hall on Tuesday evening, May first, for the 71st season. Arthur Fiedler has been the conductor of the Boston Pops concerts since 1930.

WASHINGTON, D. C.
STAR
Circ. D. 245,642 - S. 273,244
APR 19 1956

NEWS OF MUSIC

Novelty Introduced In Choral Concert

By IRVING LOWENS

Washington [illegible] Cathedral Choral Societies [illegible] Callaway, conductor. Soloists [illegible] Addison, soprano; Beverly [illegible] mezzo-soprano; Leslie Chabay [illegible] baritone. Program: Mozart: Mass [illegible] Mozart: Aria [illegible] aflanni, from Don Giovanni [illegible] Mozart: Aria [illegible] from Don Giovanni [illegible] Mozart: Prayers of Kierkegaard, Barber.

Conductor Paul Callaway, the massive Washington and Cathedral Choral Societies, a good portion of the National Symphony Orchestra, four excellent soloists and an audience of about 2,500 music-lovers were on hand last night at the Washington Cathedral as Mozart's unfinished C minor Mass and Samuel Barber's magnificent new "Prayers of Kierkegaard" were heard.

The Mozart work was presented in novel fashion, with arias from a sacred cantata in Italian, "Davidde Penitente" (itself fashioned out of the music of the incomplete Mass) being interpolated after the Gloria, at the point where a Gradual would normally come in the liturgy. As a result, tenor Leslie Chabay had an unexpected chance to star in a piece where he normally has very little to do, and soprano Adele Addison thrilled the audience with her sensational singing of a highly Italianate aria, complete with florid cadenza and equivalent vocal pyrotechnics.

Mr. Callaway's proved to be a surprisingly romantic conception of the Mass, conceived more in 19th-century than in contemporary terms, and no doubt based on the enormous choral and instrumental resources at his command. In many ways, the reading was reminiscent of the storied English performances of Victorian days, with Gargantuan choruses that swept the hearer along on waves of enthusiasm with sheer mass of sound.

In the homophonic and antiphonal choral portions of the Mass, such as in the Credo and the Sanctus, there was blazing power and overwhelming grandeur, and in the quiet, legato passages Mr. Callaway's remarkable way with a large chorus was evident. So far as this reviewer is concerned, however, the high spots were not sufficient compensation for the almost inevitable lack of definition in the great fugues and the buzzing fuzziness in contrapuntal passages.

The interpolated arias, while good grist for the soloists' mill, were not an unqualified success in helping to give the torso of the Mass balance. The contrast between the Latin and the Italian is unfortunate. Furthermore, Mozart wrote the arias in a strongly operatic idiom which clashes, stylistically, to a certain extent, with that of the C minor Mass despite its rococo lines. In the "Davidde Penitente," the tenor aria comes after the Domine Deus and the soprano aria after the Qui Tollis; in last night's version, both were inserted after the Cum Sancto Spiritu. The result seemed to be a breaking of the mood of the Mass rather than an enhancing.

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Adele Addison was the soprano soloist in the Barber (as she was in Dean Lawson's performance).

ENGLISH ROAST BEEF, YORKSHIRE
Our Quahog Chowder
Chicken Chow Mein
Fresh Seafood, Sauté a la Newburg
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Barbecued Tiny Spare Ribs
Chicken Salad
Tunafish
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Stuffed Eggs
SUNDAY NIGHT SMORG
April 22nd — 4 p.m. to
130 LB. ENGLISH ROAST BEEF on Sundays st
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The New Bedford

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000
APR 19 1956

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO PERFORMS RUSSIAN WORKS

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
APR 20 1956

75 YEARS OF SYMPHONY

. . . Mrs. Ellen Perry Locke, 102, of Providence, a native of Boston's Back Bay, who attended the Boston Symphony Orchestra's initial concert 75 years ago, was honored during the orchestra's appearance in Veterans Memorial Auditorium, Providence, last night where she was greeted by Conductor Charles Munch. (AP wirephoto).

Valente

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WASHINGTON, D. C.
NEWS
Circ. D. 166,814
APR 20 1956

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Herald (m)
BOSTON. Mass.
Independent Republican
Circ. 130,559
APR 20 1956

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62

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

APR 19 1956

Friends of Boston Symphony Give $151,275 for Support

The Friends of the Boston Symphony Orchestra contributed $151,275 toward the orchestra's support, a substantial increase over last year, Dr. Palfrey Perkins, chairman of the organization, announced at the annual meeting yesterday in Symphony Hall.

He said the current membership of 3,992 represented a slight decline. About 1,500 Friends attended the meeting and heard Dr. Palfrey report that one contribution was 50 cents, from an 11-year-old boy member.

The orchestra's attempt to interest business in supporting it had met with increasing success, it was reported, with $8,535 pledged by Boston firms.

Henry B. Cabot, president of the trustees, announced that all but $20,000 already had been pledged of the $300,000 necessary for the orchestra's forthcoming second European tour. A substantial part of the amount pledged came from the President's Fund.

Cabot emphasized that none of the $300,000 was being sought from the Friends. The tour will begin in August, and there is still a possibility that the orchestra will visit Russia, he said.

After the meeting, the orchestra played Mozart's Haffner Symphony and three dances by Falla. The concert was followed by a reception and tea in the art gallery.

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

APR 19 1956

Friends Give $151,275

Former Symphony Violinist Hailed for Fund-Raising Help

At the annual meeting of the Friends of the Boston Symphony Orchestra in Symphony Hall yesterday—the largest to date—both progress and continuing problems relating to the financial requirements of the orchestra were presented by Dr. Palfrey Perkins, chairman of the Friends, and by Henry B. Cabot, president of the orchestra's board of trustees.

The total number of Friends for this season was given by Dr. Perkins as just under 4000, of which 324 were new members. This included businesses and industries. Donors ranged in age from 11 to 90. Their combined contributions to the support of the orchestra amounted to $151,275.

It was pointed out that a turn for the better in enlisting the support of business and industry had been achieved through the efforts of Carlos Pinfield. He, it was explained, after retiring as a violinist in the orchestra for 43 years, had volunteered to help raise money, and had been of great help by his "energy, tact, and persistence." Introduced to the meeting by Cabot, he was applauded enthusiastically.

It remained a fact, however, Cabot said, that "all in all our financial situation is very serious, and we want to increase the number of Friends, and we may be calling on many of you to help us do this. We believe that this community will not be willing to let this great orchestra fail for lack of support."

Referring to forthcoming commitments of the orchestra, Cabot said:

"The remainder of this 75th season is a busy one. After the Pops, the Esplanade and the Berkshire season our orchestra embarks on the European tour. With generous but not entire financing by the United States Government, through the President's Fund, they will give concerts in Ireland, Scotland, Norway, Sweden, Finland, Denmark, West Germany, Austria, we hope Italy, Switzerland, France and England. Now such a tour has many advantages both for the orchestra, Boston and the United States. As ambassadors of good will our orchestra can't be surpassed—but the whole thing is very expensive. I want to assure you that no part of this expense comes out of Boston Symphony Orchestra funds. This trip will be wholly financed by funds given for this trip and designated for this trip only."

Following the addresses, Charles Munch conducted the full orchestra in Mozart's "Haffner" Symphony, and dances from "The Three Cornered Hat," by de Falla. The Friends and members of the orchestra were then guests at tea in the Symphony Hall Art Gallery.

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

APR 20 1956

FRIENDS OF BOSTON SYMPHONY ORCHESTRA received tea yesterday from Mrs. Henry B. Cabot of Dover. At the tea table were, left to right, Charles Munch, director; Edward A. Taft of Boston a trustee, and Thomas D. Perry, Jr., orchestra manager. The organization held its annual meeting in Symphony Hall.

MUSICAL FUTURE OF BOSTON was bolstered yesterday at the Friends of Boston Symphony Orchestra tea where, left to right, Theodore Banks of Cambridge, a trustee, Mrs. Lucy Putnam of Boston, and Henry B. Cabot of Dover, president of the board of trustees, chatted.

EDINBURGH FESTIVAL

Boston Symphony to Give 5 Concerts

Seven symphony orchestras and programs of drama, ballet, opera and chamber music will be featured at the Edinburgh Festival, scheduled for Aug. 19 through [illegible] Travel Association has announced.

[illegible]etimes [illegible] of the [illegible]th an- [illegible]c and [illegible] at least [illegible] United [illegible] three- [illegible]ccessive [illegible]mphony, [illegible]let, the [illegible] Com- [illegible] Piccolo [illegible] will al- [illegible]irection [illegible]nt con- [illegible]eux, its [illegible] its 75th [illegible]nniver- [illegible]sary of the death of Serge Koussevitsky, the orchestra has commissioned several new works from distinguished composers.

The Royal Philharmonic will be heard under the direction of Sir Thomas Beecham, doyen of British conductors. Other orchestras scheduled are: Vienna Hofmusikkapelle, London Mozart Players, Scottish National Orchestra, B.B.C. Scottish Orchestra, National Youth Orchestra of Great Britain.

Four productions will be given by the Hamburg State Opera, including Mozart's Die Zauberflote and Strawinsky's Oedipus and Mavra.

Among artists engaged for individual recitals are Myra Hess, Wolfgang Schneiderhan, Robert Casadesus, Isaac Stern and Irmgard Seefried.

Programs of chamber music will be given by the Amadeus String Quartet, the Vegh String Quartet and the new Edinburgh Quartet.

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Balanced against this company will be the Piccolo Teatro of Milan, which will perform the Goldoni comedy, Arlecchino, and another play by Pirandello. This brilliant Italian company acknowledged to be the finest in that country, has appeared in all major European capitals and in South America. Since the war it has appeared in London, where it met a sensational success.

Matching anything else on the program, at least for sheer color, will be the traditional military tattoo. Staged within the walls of Edinburgh Castle dominated only by flood and spotlights the tattoo is famous for precision drilling and marching by kilted clansmen and bagpipe band, pouring out unearthly music.

Returning as old friends will be the Sadler's Wells Ballet, which will appear under the direction of Dame Ninette de Valois. For the first time, Edinburgh will hear the Ram Gopal Indian Ballet in a specially-commissioned dance of "The Legend of the Taj Mahal."

Reservations will open on April 2, and because of the anticipated demand from all parts of the world, visitors are advised to place their orders on or about that date. Applications should be addressed to your travel agent or to the Edinburgh Festival Society Ltd., Synod Hall, Castle Terrace, Edinburgh 1, Scotland.

Pops Open 71st Season Tuesday Night

America's most famous springtime musical fare, the Boston Pops Orchestra concerts, will begin in Symphony Hall on Tuesday night, May 1, for the 71st season. Arthur Fiedler has been the conductor of the B. P. concerts since 1930.

With its light musical content played in an atmosphere of gay and friendly informality including liquid and gustatory refreshments, a Pops night, however, remains steadfastly and exclusively indigenous to Boston and the Boston Pops.

As always, many local organizations and businesses have arranged their own special Nights at the Pops. Among those who will be in attendance during the first week are the New England Grenfell Association, the American Society of Orthodontists, the Women's City Club, Colby Junior College, Peter Bent Brigham Hospital, Mount Ida Junior College, Dana Hall and Regis College.

The season beginning Tuesday, May 1, will continue through Saturday, June 30. During the first five weeks there will be concerts every night including Sunday. After the fifth week the concerts will be played Monday through Saturday evenings, with no Sunday concerts. Tickets for each of the first-week concerts are now on sale at the Symphony Hall boxoffice, and tickets will be on sale throughout the season one week in advance of each concert.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

APR 19 1956

Friends of Boston Symphony Give $151,275 for Support

The Friends of the Boston Symphony Orchestra contributed $151,275 toward the orchestra's support, a substantial increase over last year, Dr. Palfrey Perkins, chairman of the organization, announced at the annual meeting yesterday in Symphony Hall.

He said the current membership of 3,992 represented a slight decline. About 1,500 Friends attended the meeting and heard Dr. Palfrey report that one contribution was 50 cents, from an 11-year-old boy member.

The orchestra's attempt to interest business in supporting it had met with increasing success, it was reported, with $8,535 pledged by Boston firms.

Henry B. Cabot, president of the trustees, announced that all but $20,000 already had been pledged of the $300,000 necessary for the orchestra's forthcoming second European tour. A substantial part of the amount pledged came from the President's Fund.

Cabot emphasized that none of the $300,000 was being sought from the Friends. The tour will begin in August, and there is still a possibility that the orchestra will visit Russia, he said.

After the meeting, the orchestra played Mozart's Haffner Symphony and three dances by Falla. The concert was followed by a reception and tea in the art gallery.

FRIENDS OF BOSTON SYMPHONY ORCHESTRA received tea yesterday from Mrs. Henry B. Cabot of Dover. At the tea table were, left to right, Charles Munch, director; Edward A. Taft of Boston a trustee, and Thomas D. Perry, Jr., orchestra manager. The organization held its annual meeting in Symphony Hall.

MUSICAL FUTURE OF BOSTON was bolstered yesterday at the Friends of Boston Symphony Orchestra tea where, left to right, Theodore Banks of Cambridge, a trustee, Mrs. Lucy Putnam of Boston, and Henry B. Cabot of Dover, president of the board of trustees, chatted.

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

APR 19 1956

Friends Give $151,275

Former Symphony Violinist Hailed for Fund-Raising Help

At the annual meeting of the Friends of the Boston Symphony Orchestra in Symphony Hall yesterday—the largest to date—both progress and continuing problems relating to the financial requirements of the orchestra were presented by Dr. Palfrey Perkins, chairman of the Friends, and by Henry B. Cabot, president of the orchestra's board of trustees.

The total number of Friends for this season was given by Dr. Perkins as just under 4000, of which 324 were new members. This included businesses and industries. Donors ranged in age from 11 to 90. Their combined contributions to the support of the orchestra amounted to $151,275.

It was pointed out that a turn for the better in enlisting the support of business and industry had been achieved through the efforts of Carlos Pinfield. He, it was explained, after retiring as a violinist in the orchestra for 43 years, had volunteered to help raise money, and had been of great help by his "energy, tact, and persistence." Introduced to the meeting by Cabot, he was applauded enthusiastically.

It remained a fact, however, Cabot said, that "all in all our financial situation is very serious, and we want to increase the number of Friends, and we may be calling on many of you to help us do this. We believe that this community will not be willing to let this great orchestra fail for lack of support."

Referring to forthcoming commitments of the orchestra, Cabot said:

"The remainder of this 75th season is a busy one. After the Pops, the Esplanade and the Berkshire season our orchestra embarks on the European tour. With generous but not entire financing by the United States Government, through the President's Fund, they will give concerts in Ireland, Scotland, Norway, Sweden, Finland, Denmark, West Germany, Austria, we hope Italy, Switzerland, France and England. Now such a tour has many advantages both for the orchestra, Boston and the United States. As ambassadors of good will our orchestra can't be surpassed—but the whole thing is very expensive. I want to assure you that no part of this expense comes out of Boston Symphony Orchestra funds. This trip will be wholly financed by funds given for this trip and designated for this trip only."

Following the addresses, Charles Munch conducted the full orchestra in Mozart's "Haffner" Symphony, and dances from "The Three Cornered Hat," by de Falla. The Friends and members of the orchestra were then guests at tea in the Symphony Hall Art Gallery.

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

APR 20 1956

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Steve Allen

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Starting in late June, Allen
ll head the Sunday-night "Com-
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regular basis. From then on,
'll cut down his "Tonight"
ores to three or four nights a

EDINBURGH FESTIVAL

Boston Symphony to Give 5 Concerts

Seven symphony orchestras and programs of drama, ballet, opera and chamber music will be featured at the Edinburgh Festival, scheduled for Aug. 19 through Sept. 8, the British Travel Association has announced.

The Scottish capital, sometimes called "the festival city of the world," will celebrate the 10th anniversary of its great music and drama fete. Artists from at least six countries, including the United States, will take part.

Some highlights of the three-week event include five successive concerts by the Boston Symphony, the Ram Gopal Indian Ballet, the Stratford Ontario Festival Company from Canada and the Piccolo Teatro of Italy.

The Boston Symphony will alternately play under the direction of Charles Munch, permanent conductor and Pierre Monteux, its former maestro. To mark its 75th anniversary and the fifth anniversary of the death of Serge Koussevitsky, the orchestra has commissioned several new works from distinguished composers.

The Royal Philharmonic will be heard under the direction of Sir Thomas Beecham, doyen of British conductors. Other orchestras scheduled are: Vienna Hofmusikkapelle, London Mozart Players, Scottish National Orchestra, B.B.C. Scottish Orchestra, National Youth Orchestra of Great Britain.

Four productions will be given by the Hamburg State Opera, including Mozart's Die Zauberflote and Strawinsky's Oedipus and Mavra.

Among artists engaged for individual recitals are Myra Hess, Wolfgang Schneiderhan, Robert Casadesus, Isaac Stern and Irmgard Seefried.

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

APR 21 1956

Fund Campaign Asked

Hub Says Library Cost Burden Unfair

By Everett G. Martin
Staff Writer of The Christian Science Monitor

When it comes to giving service, the Boston Public Library belongs to the entire Greater Boston area. But when it comes to paying its operating bill, it becomes the exclusive property of Boston.

Attempts to remedy this situation were rebuffed in the State Legislature this year when a bill asking that the city be reimbursed for a portion of the money it spends on the library's reference section was turned down.

Now the Boston City Council has asked the library trustees to consider a solicitation campaign for gifts to meet the operating expenses. As yet no action has been taken on this request.

The annual operating expense of the library is approximately $3,350,000. Its reference and research facilities, which are classed among the finest in the country, cost the city of Boston about $1,000,000 a year.

Yet up to 50 per cent of the users of the facilities are out-of-towners. It is argued that Boston should be reimbursed for the facilities it maintains for the use of the entire Boston area.

State Avoids Bill

A payment of $500,000 a year from the state has been suggested, but legislators have not risen to the bait. In fact, a bill that asked for only about 30 per cent of the reference costs ($333,000) was reported unfavorably this year by the Committee on State Administration.

Legislators from the western parts of the state are not eager to vote funds for any Boston project.

Another suggestion has been to recognize the regional nature of the library as has been done in the case of the water system and MTA.

Nonresident borrowers' cards, which cost $3 a year, are to be found in 256 out of the 351 cities and towns in the commonwealth. In each of 22 of the cities and towns surrounding Boston there is an average of 320 nonresident borrowers' cards. A total of 10,590 such cards have been issued.

The number of cards, however, does not tell the whole story, because it does not account for the persons who drop in to use the reference material. But it gives a good indication of the use to which the library is put by residents of surrounding communities.

Extensive Collections

The presence of extensive collections of volumes on a great variety of subjects at the Boston library, has made it unnecessary for other libraries in the commonwealth to amass their own collections, it is argued.

Boston, for instance, has two full-time employees who do nothing but handle inter-library loan requests from other public libraries in the Commonwealth.

In view of this, it has been put forth that some type of metropolitan district setup for the library should be instituted that would spread the cost more equitably among the library's users.

Governor Herter's Administrative Library Commission recommended recently that the state should provide funds to aid local public libraries. Based on the formula for distribution of such grant-in-aid funds suggested by the commission, Boston would receive $241,500.

The formula calls for the state to pay half the salaries, or $1,500, whichever is smaller, for each library employee per 5,000 population of the town it serves.

Problem Remains

Spokesmen for the Boston library hasten to point out that this amount, while necessary to the city, would not go toward reimbursing the city for outsiders' use of its reference services. Rather it would go toward the more adequate development of book collections and services in common with other public libraries in the state.

Reimbursement for the expense of its reference section would be an additional need to the proposed state grants-in-aid, because of the unique position of the Boston library.

Another source of revenue, which is largely untapped by the Boston library, is private gifts from firms and foundations.

Boston City Councilor Gabriel F. Piemonte has pointed to the success of such donations in supporting the New York Public Library and asked that trustees of the Boston Public Library consider a "continuing program of annual solicitation and giving."

N.Y. Endowment

Through private gifts and endowment income, the New York library pays for its reference division. It took a period of over 10 years to build up the gifts to a sizable amount, but in fiscal 1955 they amounted to $429,000.

Boston library put on a drive during its centennial year that raised only $50,000, but it was an inconclusive campaign. However, it indicated the potential, Mr. Piemonte argues.

The major groups who give to the New York library are publishers, insurance companies, petroleum companies, foundations, and lawyers. An effort is made to reach groups that make particular use of the reference facilities.

Boston would face difficulties in starting a solicitation program, it is argued. It has been a public library since 1854—it was the first large municipal library in the nation—and the prospective donors might feel that they are being asked to contribute to what should be a city function. They might argue that they pay taxes for those functions.

The New York library's situation is slightly different in this respect, because it is actually a private library operating through a contract with the city.

Boston Fund Restricted

Boston has endowments which total about $2,000,000 and produce an income of $50,000 annually, but these funds are mostly limited for specific purposes such as building funds or purchase of certain items, so that the library is not free to spend the income where it needs to.

The New York library's endowments total $52,400,000 and produced an income of $2,485,600 in fiscal 1955. Since the way in which the income could be spent was not so strictly limited as in Boston's case, nearly the entire sum—$2,465,600—was spent for the reference library.

The New York library conducts a quiet campaign with prominent business leaders behind it. Irving S. Olds, retired chairman of the board of United States Steel, and Devereux C. Josephs, president of the New York Life Insurance Company, were cochairmen of last year's drive.

It is felt that Boston, too, needs the efforts of leaders in its business community to initiate and follow through on an annual fund-raising campaign that over a period of years might prove to be an important factor in supporting the library. Like the Boston Symphony, the library also needs its "friends," it is argued.

Private foundations are a source of revenue that has not been developed fully in Boston's case. New York received $61,000 from them in fiscal 1955.

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

APR 21 1956

Symphony Musicians, Staffs Guests of Munch at Supper

Conductor Charles Munch last night played host to the entire Boston Symphony Orchestra family—musicians, trustees, managerial staff, secretaries, executive staff and maintenance staff—at a sumptuous supper at the Somerset.

The noted conductor explained to the 250 guests, including wives, that he arranged the party to meet with his colleagues away from the stage and also to honor the 75th season, just completed, of the famed orchestra.

Among the guests were Francis Lee Higginson, a nephew of Henry Lee Higginson, who founded the orchestra in October of 1881, and Henry B. Cabot, president of the orchestra. Former and retired members of the Symphony also were on hand.

Telegrams were received from conductors Dmitri Mitropoulos and Leonard Bernstein; Mayor Hynes, and from former soloists with the orchestra, including violinist Zino Francescatti and pianist Robert Casadesus.

Although Munch had insisted that there were to be no speeches, Richard Burgin, associate conductor and concert master, paid tribute to Munch. And music was written especially for the occasion.

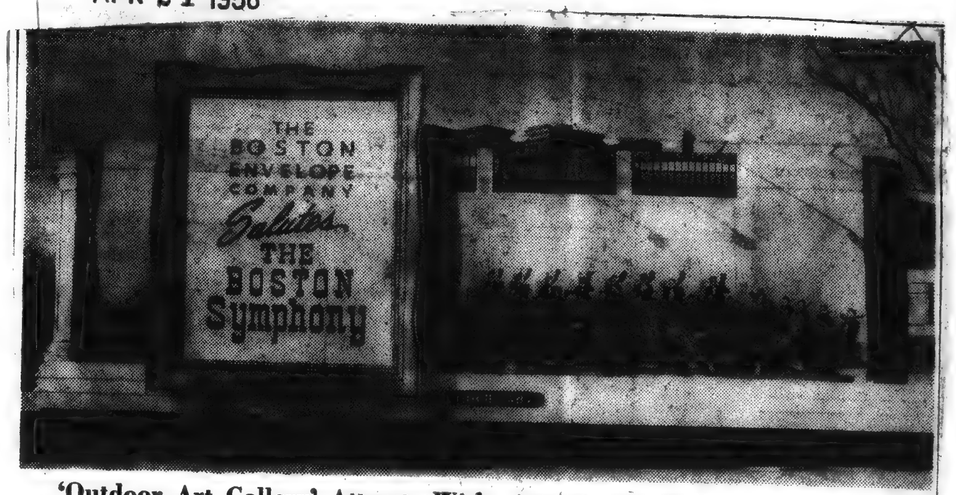
Munch was hailed as "Charles Le Beau, Charles Le Beau, Who Came to Us From Sunny France" by the entire assemblage in a composition by Jacobus Langendoen, cellist and composer of the company. The words were written by violinist James Nagy, also of the orchestra. Arthur Fiedler was at the piano.

The famed conductor told the group "the memory of this occasion will always be one of the most pleasant experiences of my life. I thank you from the bottom of my heart."

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

APR 21 1956

63



'Outdoor Art Gallery' Attracts Wide Attention to Boston Symphony

Advertising Aids Public

Billboard Campaigns

By Everett M. Smith
Staff Writer of The Christian Science Monitor

For many years, the outdoor advertising industry has contributed, each month, a portion of its facilities to serve at least one cause or public service advancing or contributing to the public health, safety, morals, and general welfare.

Last year, nearly $2,000,000 worth of poster space, including 69,508 24-sheet postings, was contributed to national public service campaigns alone. This figure does not include the value of space given for many local campaigns.

The outdoor advertising industry cooperates very closely with other media in the programs as arranged by the Advertising Council, successor to the War Advertising Council, which is carefully scheduled each month covering various themes of particular urgency—such as the Crusade for Freedom, Radio Free Europe, the Ground Observer Corps, the Red Cross, and the Boys' Clubs of America.

In addition, many regional and local firms cooperate regularly with the larger outdoor advertising companies in promoting or aiding civic and private enterprises, highway safety campaigns, and other public services.

Symphony Billboard

An example of this sort of contribution is found in the huge billboard at the intersection of Brookline Avenue and the Riverway in Boston's Fenway, where members of the Boston Symphony Orchestra have been reproduced so realistically that several persons have said they could recognize various musician friends in the group.

Others—and many have written in praise of the display—have expressed a facetious desire that the framed "salute" to the orchestra by the Boston Envelope Company might be "moved occasionally to one side so as to afford a glimpse of the other members of the famous orchestra."

Seventy-five years ago, when the Boston Symphony began its career, and for nearly 40 years after, only one wealthy man—its founder, Henry Lee Higginson—made up its deficits. He could foresee the orchestra's great contribution to Boston's culture and musical knowledge.

However, with the tax situation what it is today, the Boston Symphony has been obliged to rely more and more on individual contributions from music lovers and from industry for help.

An example of such industrial cooperation is found in what many who pass the Fenway billboard have come to regard as Boston's "outdoor art gallery." Their fan mail, both to the envelope company and to the Donnelly Advertising Corporation, tells of their enjoyment and appreciation of this billboard, the theme of which is changed every three months.

Three-Dimensional Effect

The current display, featuring Boston Symphony, has an almost third-dimensional effect which serves to enhance the reality of the musicians depicted.

Preparation for this series of displays highlighting points of historic and scenic interest in Greater Boston is the work of varied skills. Those who execute the finished drawings are artists of the first rank, holding many awards and prizes in the field of both "fine" and "commercial" art.

Whatever the nature of the billboard "copy," exhaustive research is undertaken to assure the authenticity of detail; picture collections are consulted in many cases, and color photographs are taken.

From these source materials, a half-dozen preliminary pencil drawings are prepared. By process of elimination, one or two of these pencil "roughs" are selected for further development.

Second drawings, known as "color comprehensives," are just what the name implies. While still not "finished art," nevertheless they permit everyone concerned to visualize with reasonable accuracy what may be expected from the final rendering.

Final Drawing

The final, full-scale — (one inch to one foot) — drawing is usually done in a combination of transparent and opaque watercolors. After approval, the drawing is sent to what is known as the "pounce room," so-called because of the use of small, porous cloth bags filled with ground charcoal, lampblack, or burnt umber, and called pounces.

The pounce room actually is a large gallery which can be completely darkened, and which is entirely bare save for a Baloptican or opaque projection machine. The drawing is placed in this machine and is projected full size upon a wall which previously has been covered with huge sheets of paper.

On these sheets, the image is meticulously traced by the pounce makers—highly skilled men who follow each line and contour of the art work as it is projected.

These patterns are then perforated—much in the manner of a dressmaker's pattern—and the "pounces" are ready for the painters.

Design Blocked Out

Meantime, skilled color mixers have been preparing the paints to be used in the final outdoor rendering.

On arrival at the scene, and after the previous design has been "blocked out" or covered, the perforated sheets are placed on the surface of the panel, one at a time, in exactly the same relative position they occupied on the pounce room wall.

The small porous cloth bag, or pounce, is then tamped over the entire design. The fine powder filters through the thousands of minute perforations in the paper, and the design is thus transferred to the sign itself.

To the inexperienced, the pattern of innumerable dotted lines looks very much like an elaborate weather map. But, to the experienced painter, they provide an accurate guide.

And, by constant reference to the original art work, he is able to render a remarkably faithful reproduction of the original.

Finally, illumination experts add their bit in the way of assuring perfect night time visibility—and, there is little wonder, as many have expressed in their letters, that those who view this particular billboard almost expect to see the Boston Symphony swing into action.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

APR 21 1956

Music Review

Symphony Concert

By TUCKER KEISER

The Boston Symphony program opened yesterday with a beautiful reading of Handel's "The Faithful Shepherd" Suite, arranged by Beecham. Charles Munch elicited a finely balanced performance from the orchestra and alternated the Handelian allegro and cantabile in an extraordinarily perceptive manner.

The string section provided a radiance no other group can duplicate. By some strange Munch alchemy the finale was made to sound uncommonly like Berlioz Hungarian March.

Rudolf Firkusny joined the orchestra for a spirited performance of Mozart's Piano Concerto in D (K.451), heard for the first time at these concerts. The soloist played gracefully and accurately, maintaining a limpid line in the andante. Integration between piano and band was notable for its nuances.

Honegger's Third Symphony and "Chant de Joie" followed intermission. For all its pretensions, complexities, and detailed program, the symphony is basically unmusical, completely devoid of that emotional impulse which strikes a response in the listener's heart. The conductor, either piqued at the chill audience reaction or rapt in oblivious personal approval, refused to acknowledge the smattering of applause it did receive.

"Chant de Joie," another local premiere, is not even a good "Pops" encore.

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Firkusny Symphony Soloist

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

APR 21 1956

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the 23d program of the 75th season in Symphony Hall Yesterday afternoon. The soloist was Rudolf Firkusny, pianist. The program:

Suite for "Faithful Sherherd" ..... Handel-Beecham
Concerto in D (K. 451) ..... Mozart
Symphony No. 3; "Chant de joie" ..... Honegger

By RUDOLPH ELIE

In a gesture few virtuoso pianists would make, Rudolph Firkusny came to town yesterday afternoon to do a little-known Mozart Concerto and one that provided almost no opportunity for a display of pianistic technique. He did it beautifully, too, in a style at once sensitive and radiant.

With this concerto and its two immediate predecessors Mozart began the perfection of his style in this form. It is a style in which the concerto is not a vehicle for virtuoso display, but a perfect fusion of the orchestra and the piano. The orchestra supports, colors and reinforces the solo instrument in a discourse revealing a continuous interplay of the two. One, in short, despite the conventional orchestral tuttis, is not massed against the other. The consequence is a beguiling integration as pure musically as any music ever written.

This particular work, never heard at these concerts before, is roughly number 15 in the total body of concertos for the piano (There are roughly 26), and it is a happy work throughout. It is not a big work, but one on a smaller scale, and in it the influence of Haydn is very clear. The opening movement is light and gallant, the adagio is untroubled, the rondo jaunty, and it was interesting to note that Mr. Firkusny used the composer's own cadenzas in the two outer movements. This again underlines his integrity in the matter, for most pianist are here tempted to show off their technique in later, more brilliant cadenzas. But the fleetness, clarity and delicacy of his playing was apparent to all.

DELIGHTFUL TO HEAR

The concert opened with Handel's sunny suite from "The Faithful Shepherd," a set of five members arranged in a heavier orchestral scoring by Sir Thomas Beecham. From its stately beginning to its jolly conclusion it is delightful to hear, and it was made even more so in this case by a warm reading by Mr. Munch and a superb flute solo by Mrs. Doriot Anthony Dwyer.

While I was again enormously impressed with Honegger's Liturgical Symphony as a work of the greatest conviction and power, I was again dismayed by the program making that introduced the same composer's "Chant de joie" next on the program. The Chant is a good, lively piece of perhaps five or six minute's duration, but it totally erased whatever impression the Symphony had achieved and proved only that a man's ups and downs needn't necessarily be offered on the same day. Not that the Chant is much of a down, but in contrast to the Third Symphony it certainly is.

The final concert next week offers Mabel Daniel's Psalm of Praise for chorus, three trumpets, percussion and strings, and Beethoven's Ninth Symphony.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

APR 21 1956

3 Recordings Over 50 Yrs. Become Unit

BOSTON, (AP) — A recording commemorating the 75th anniversary season of the Boston Symphony Orchestra features the group playing the same piece under the batons of three conductors.

Three recordings of Berlioz's "Hungarian March" made over a period of nearly half a century were dubbed together electronically to sound as one continuous performance.

Karl Muck, who became conductor in 1906, starts the march. The late Serge Koussevitzy "takes over" in the middle section and Charles Munch, the present director, concludes the piece.

SANTA MARIA, CALIF.
TIMES
Circ. D. 5,160

APR 24 1956

Pianist Plays Mozart Work; Honegger's Third Presented

By Harold Rogers

It was a concert of extremes—of the graces of Handel and Mozart in contrast with the intensities of Honegger.

Charles Munch opened with the suite for orchestra arranged by Sir Thomas Beecham from Handel's opera, "The Faithful Shepherd," and the Boston Symphony traversed its jolly dances, its Arcadian pastorale. No genteel shepherd or shepherdess could hope to tend their docile sheep to lovelier music. Doriot Anthony Dwyer's flute set the air a-shimmer with its sunny melodies.

★ ★ ★

Rudolf Firkusny then gave us a completely satisfying performance of Mozart's Piano Concerto in D major, K. 451, heard for the first time at these concerts. (It seems incredible that there are piano concertos by Mozart still unplayed by the Boston Symphony.)

Mr. Firkusny does not play Mozart in the crisp, dry manner chosen by most pianists, nor does he sentimentalize the music in a romantic way. Since the piece was composed for an early pianoforte, Mr. Firkusny treated it pianistically. He used the pedal with proper restraint; his tone was warm and glowing, his scale passages clean and limpid, And his listeners were pleased, of that there is no doubt.

Mr. Munch devoted the post-intermission period to Honegger — a giant among modern symphonists. The composer wrote the last four of his five symphonies between 1941 and his passing last year. In the second, third, and fifth he achieves emotional heights second to none in this century.

His third, the Symphonie Liturgique heard yesterday, is not one to please those who resist a high dissonance content, yet never was dissonance more aptly employed. Some listeners feel that contemporary composers use dissonance to express the stresses of our troubled times. In this work Honegger uses it to express the age-old battle between good and evil that goes on in the human heart; and those who know something of this battle also know that it is not accompanied by lyrical and diatonic harmony.

★ ★ ★

It is a cataclysmic struggle, and in the first two movements the composer establishes an intense aspiration through a marvelous choice of harmonic frictions. The cataclysm is reached in the third and final movement, after which the prayer—"Dona nobis pacem"—is answered by music of great celestial peace. There is no doubt that Mr. Munch has a profound understanding of the inner meanings of this work.

The conductor then brought the concert to an inspiring close with Honegger's "Chant de joie" of 1923. It is a breezy, more harmonious piece, with straws in the wind pointing to the music of the composer's maturity.

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 179,065

APR 22 1956

Extra Concert Set By Hub Symphony

An extra concert to wind up the Boston Symphony Orchestra's 75th season will be conducted by Charles Munch next Sunday night in Symphony Hall, Boston. The proceeds will be used to help provide funds still needed for the orchestra's European tour next August and September. The program will consist of two symphonies, Beethoven's Seventh and Tschaikovsky's Sixth, the "Pathetique."

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

APR 21 1956

BOSTON SYMPHONY ORCHESTRA

Munch Conducts Honegger

The Boston Symphony Orchestra played yesterday afternoon at Symphony Hall the first concert in the 23rd pair of Friday—Saturday programs. Charles Munch conducted. The program: Handel: Suite from "The Faithful Shepherd" (arranged by Sir Thomas Beecham); Mozart: Piano Concerto in D major (K 451; first time at these concerts), Rudolf Firkusny, soloist; Honegger: Symphony No. 3, "Liturgique"; "Chant de Joie" (first time at these concerts.)

By CYRUS DURGIN

The powerful and distinctive music of the late Arthur Honegger seemed to overshadow the rest of the program by the Boston Symphony Orchestra yesterday afternoon. That this should be true, even when the afternoon contained a relatively unfamiliar Piano Concerto by Mozart, is strange, but so matters turned out.

Conservative members of the audience likely turned pale—and some of them did leave after a bit—at the tremendous force and the piercing dissonances of the first movement of Honeggar's "Liturgical" Symphony. Those of us with more taste for such a style were impressed, perhaps overwhelmed, with the composer's evocation of a Day of Wrath. This Symphony, as Honeggar said, is expression of personal feelings, and the titles of the movements—Dies Irae, De profundis clamavi and Dona nobis pacem—have close association with the character of the music in each.

Applause Spoils Mood

One can but approximate all that was in the composer's mind and heart as he wrote this Symphony; surely it cannot be taken merely as musical sonorities and patterns without losing most of its essence. This is music of strong and deep feeling, expressed in an idiom of modernity, logical and technically expert. I think you can say it is music of rebellion against certain ugliness of this world, and, in its final movement and the quiet, intimate coda—hope (even if a vain hope) for release from that ugliness. In any event, here you have a work very human, very emotional, and altogether compelling.

Evidently Mr. Munch wished to go quickly from the Symphony into the contrasting "Song of Joy," for he kept his hands in the air and waited just long enough for Bernard Zighera to make his way from piano to his harp. But the impetuous, restless-palmed applauders got the jump, and the seemingly intended effect of sustained mood was ruined.

The "Song of Joy," now about 35 years old and new to these concerts, is an ebullient, healthy short piece all in one aspect and one mood: Joy. It is interesting that the writing for orchestra, bold and full of color and rhythmic strength, is not nearly so subtle as that of the Symphony, which came about 23 years afterward.

Wanted: Less Pedal

Rudolf Firkusny, the soloist of the afternoon, is a fine pianist and a true artist, but not precisely my notion of a first-rate Mozart player. All went well, but a little heavily, a little square-cut and with too much reliance upon that aid to pianistic romanticism, the sustaining pedal. I would have preferred more grace, a lighter approach, and less pedal to affirm the lyrical beauty of the slow movement. This was, however, not a poor performance, but neither was it a fine one. Mr. Firkusny, nonetheless, was cordially applauded.

Mr. Munch and the orchestra, a little coarse of ensemble at the outset of Beecham's heavy-tweed arrangement of Handel, improved in Mozart. With Honegger they were a marvel of tonal splendor and technical precision.

The final concerts of the season, next week, will bring the "Psalm of Praise," by the Boston composer, Mabel Daniels, and Beethoven's Ninth Symphony. The Harvard and Radcliffe choruses will assist, and the soloists will be Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and Mac Morgan, bass.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

APR 22 1956

Boston Symphony Season Ends This Week; Extra Benefit Concert on Next Sunday

During the next week Charles Munch and the Boston Symphony Orchestra, with five concerts in eight days, will conclude the regular Boston Winter series of concerts in this the orchestra's 75th anniversary season.

★ ★ ★

At the final pair of Friday afternoon-Saturday evening subscription concerts next week-end the orchestra will be joined by the Harvard Glee Club and Radcliffe Choral Society under the direction of G. Wallace Woodworth for performances of "A Psalm of Praise" for mixed chorus and orchestra by Mabel Daniels, composed for the 75th anniversary of Radcliffe College and to be performed at these concerts for the first time, and Beethoven's Ninth Symphony. The soloists in the Ninth Symphony will be Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and Mac Morgan, bass.

Extra Concert

This afternoon at 3 o'clock the final concert in this season's Sunday afternoon series will be given with the following program: Mozart's "Haffner" Symphony; the "Romeo and Juliet" Overture-Fantasy by Tchaikovsky; Bohuslav Martinu's Sixth Symphony (called "Fantaisies Symphoniques"); and Three Dances from the Ballet "The Three-Cornered Hat" by Manuel de Falla.

The Tuesday evening series will conclude this Tuesday with a Suite from Handel's "The Faithful Shepherd" arranged by Sir Thomas Beecham, and two symphonies—the Third or "Liturgique" by Honegger and the Fourth by Brahms.

Next Sunday evening at 8:30 Mr. Munch and the Orchestra will give an extra concert from which proceeds will be used to help supply funds still needed for the European tour next August and September. The program will consist of two of the best-loved symphonies in the repertoire — Beethoven's Seventh and Tchaikovsky's "Pathetique." Remaining tickets for this concert are on sale at the Symphony Hall box-office.

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

APR 22 1956

LEAGUE CONCERT

The North Shore Catholic Charity League is sponsoring its annual pop concert at the New Ocean House, Swampscott Sunday evening at 8:15. Leo Litwin will conduct the Boston Symphony Players and Margo Stagliano will again be guest soloist. Working with Mrs. Thomas O'Connell, president of the league, are Mrs. Fred A. Donovan, Mrs. Henry J. O'Donnell, Jr., Mrs. William F. Regan and Mrs. Thomas A. O'Keefe.

APR 22 1956

Pops Music—Light, Peppy And Airy

With A Song In Your Heart

That's How You'll Leave Sunday 'Twilight Concerts' At Encanto

Jerome Kern, Leroy Anderson, Rodgers and Hammerstein, Iriving Berlin, Cole Porter, Franz Lehar, George Gershwin, Victor Herbert.

Sound like long-hair music?

No siree!

And you'll hear no long-hair music at the "Twilight Concerts" to be given by the Phoenix Symphony Pops Orchestra for five consecutive Sundays, beginning next Sunday.

The place—Encanto Bandshell.

The time—7 p.m.

The orchestra will be made up of 46 key musicians from the Phoenix Symphony Orchestra. Dr. Leslie Hodge, symphony conductor, will be on the podium.

MUSIC WILL be a complete departure from the serious symphonic programs heard throughout the regular concert season.

Something you'll be able to hum—to whistle.

Like musical comedy, popular and light opera selections.

The idea of a series of pops twilight concerts came from the musicians themselves. They put it up to the "POPS." Spelled out that's Promoters of the Phoenix Symphony. They are the sponsors.

"The Twilight Concerts," says William C. Turner, president of POPS, "represent an innovation in Phoenix musical entertainment. If successful, as they have proved in other areas of the country, these concerts will become an annual event. For many years the Boston Pops Orchestra, made up entirely of players from the Boston Symphony Orchestra, has presented a spring series of outdoor pop concerts. They were immediately successful for they offered varied and popular programming, which appealed to all kinds of tastes."

Of pops music, Arthur Fiedler, conductor of the Boston Symphony and the Boston Pops, put it this way: "A Strauss waltz is as good a thing of its kind as a Beethoven symphony. It's nice to eat a good chunk of beef, but you want a slice of nice dessert, too."

The Phoenix Pops Orchestra will dish up the dessert at its Twilight Concerts.

THE MUSICIANS will not be the only ones to let their "hair down" at the pops concerts. No need for the audience to dress up for these concerts. Come in comfortable clothes. POPS officials suggest a late afternoon picnic at Encanto Park, then stay for a concert under the stars, to climax a delightful family Sunday.

In the one pops concert given by the orchestra last year, as a sort of tryout on the public, close to 2,000 persons attended.

So benches at the bandshell may be at a premium.

But there's plenty of lawn. That's where most of the folks sit at the Berkshire Music Festival at Tanglewood, Mass.

The committee comes up with these suggestions for those who come too late to occupy benches.—bring your car robes (who has 'em in the Valley of the Sun?) or blankets or rugs, just in case the grass is damp. Or bring camp stools or your folding lawn chairs.

Tickets for the concerts may be purchased at the Phoenix Symphony Orchestra Association office, 19 E. Coronado Rd., just one block north of the Phoenix Public Library; or, at the Republic and Gazette World Travel Service, 120 E. Van Buren.

Admission is 50 cents for adults; 25 cents for children from 6 to 12. Children under 6 will be admitted free.

Here's the program for next Sunday's concert:

The January February March	Don Gillis
Pavane	Morton Gould
Doll Dance	Nacio Herb Brown
Deep Purple	Peter De Rose
Tango in D	Albeniz
A Trumpeter's Lullaby	LeRoy Anderson
"Juba Dance from the Suite 'In the Bottom'"	R. Nathaniel Dett
Overture from "Kismet"	Borodin
Dancing Violins	Gerhard Winkler
Waltz from the ballet "The Sleeping Princess	Tschaikowsky
Highlights from "Show Boat"	Jerome Kern
Themes for "Scheherazade	Rimsky-Korsakov

66 MIAMI, FLA.
HERALD
Circ. D. 244,295 - S. 284,929
APR 22 1956

Radio Highlights

Current Events

TOWN MEETING OF THE AIR—8 p.m., ABC-WQAM—"Is Moderation Good for the Country?" will be discussed by political analyst Samuel Lubell, author of "Revolt of the Moderates," and other speakers. Shepherd L. Witman will be moderator.

Variety

E. POWER BIGGS—10:05 a.m., CBS-WGBS—Organist Biggs will play an all-Handel program with members of the Boston Symphony Orchestra.

WHAT'S NEW IN MUSIC?—1 p.m., CBS-WGBS—Canadian-American friendship will be hailed with the premiere performance of Percy Faith's new composition, "A Dream of Lisa." Gisele MacKenzie is guest star.

SYMPHONETTE—2 p.m., CBS-WGBS—Saxophonist Vincent J. Abato is soloist for the aria, "Dawn With Her Rosy Mantle" from Rossini's "The Barber of Seville."

MONITOR—2 p.m., NBC-WIOD—Interview with Anne Jeffries and Robert Sterling. Monitor also visits a collection of music boxes in Chicago.

I WAS A COMMUNIST FOR THE FBI—6:30 p.m., WQAM—Matt Cvetic is ordered by the Commies to slow down the work of a super calculating machine.

EDGAR BERGEN HOUR—7:05 p.m., CBS-WGBS—Rudy Wissler, 27-year-old singer pinch-hits for Gary Crosby who is making a two-month tour of England and Australia with Louis Armstrong's band.

MONITOR—7:30 p.m., NBC-WIOD—Woody Herman discusses jazz with the Rev. Norman O'Connor, jazz authority, at Marquette University Festival in Wisconsin.

MITCH MILLER SHOW—9:05 p.m., CBS-WGBS—Singer Teresa Brewer, Judy Tyler, star of the Broadway musical, "Pipe Dream," and jazz pianist, Teddy Wilson, are Mitch's guests.

TREASURY OF GREAT MUSIC—10 p.m., WQAM—Gene Perazzo's featured recorded work is Beethoven's Symphony No. 5 as performed by the Boston Symphony under the direction of Charles Munch.

NEW YORK PHILHARMONIC-SYMPHONY—10 p.m., CBS-WGBS—Violinist Tossy Spivakovsky will perform the Sibelius Violin Concerto in D Minor with the orchestra. Conductor Dimitri Mitropoulos will open the concert with Brahms Symphony No. 2 in D Major.

Religion

CHURCH OF THE AIR—9:30 a.m., CBS-WGBS—Rev. Fred M. Holloday of First Presbyterian, Rutherford, N. J., preaches on "Religious Growth."

NATIONAL RADIO PULPIT—10 a.m., NBC-WIOD—Dr. Carl W. Segerhammar, president, California Conference of the Augustana Evangelical Lutheran Church, talks on "A New Look at Life."

MESSAGE OF ISRAEL—10:35 a.m., ABC-WQAM—Rabbi James A. Wax, Temple Israel, Memphis, Tenn., speaks on "Pride and Prejudice."

THE LUTHERAN HOUR—1:30 p.m., MBS-WKAT—Dr. Oswald Hoffman's topic is "Peace of Christ."

THE CATHOLIC HOUR—2:30 p.m., NBC-WIOD—Rt. Rev. Msgr. Paul J. Glenn, rector of St. Charles Borromeo Seminary, Columbus, Ohio, speaks on "Peace Be to You."

Sunday Herald
BRIDGEPORT, Conn.
Non-partisan
Circ. 93,769
APR 22 1956

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253
APR 22 1956

Paris Opera Wracked By Managerial Storm

By FRANCIS D. PERKINS

Paris's operatic weather is calm, but a managerial and political storm is sweeping around the Opera and Opera-Comique in Paris in the wake of the announcement that Georges Hirsch will return as their administrator. According to a recent report from the French capital, Mr. Hirsch has become the target of a violent campaign launched first in "Le Figaro" and later in "Le Monde," which has dug up an old story imputing that all was not financially sound in a South American tour made by the Opera.

Mr. Hirsch was administrator, from 1946 to 1951, when he was succeeded by Maurice Lehmann; the noted composer Jacques Ibert took over the job last fall. Mr. Hirsch, whose appointment is to take effect in October, would like to take the managerial reins immediately. Since Mr. Ibert had accepted the position under protest and has been ill most of the winter, his opposition to Mr. Hirsch's taking charge in advance seemed unlikely, but he has suddenly picked up interest in his operatic duties and planned great things for the fall. But, even if Mr. Hirsch waits until the official date for assuming command, Mr. Ibert will not have much time to carry out these intentions.

Jacques Ibert

Philadelphia also has a managerial opera row, which has held up a municipal grant of $25,000 for that city's Grand Opera Company. The company was formed last year by a merger of the Philadelphia La Scala and Civic Grand Opera groups. Partisans of Humbert Pelosi, former head of the Scala group, contend that he was ignored in favor of Anthony Terraciano, of the Civic company in this season's productions and the ten planned for 1956-'57. The civic check will not be presented until the factions agree.

* * *

Londoners to Russia

The London Philharmonic will probably win the distinction of being the first orchestra from outside the Soviet orbit to visit Russia. It is to tour the Soviet Union, with Sir Adrian Boult conducting, from Sept. 19 to Oct. 4. Maura Lympany will be the soloist. The Philadelphia Orchestra has had to decline an official bid to visit Russia early this fall and, at least thus far, there have been no tangible results from the Boston Symphony's expression of its willingness to extend its coming European tour to the U. S. S. R.

As for visits in the other direction, both Emil Gilels and David Oistrakh are expected to be back in America next season, although definite arrangements are not complete. But they will not arrive before January, 1957, at the earliest.

* * *

Award for Symphony

The Symphony of the Air has received a medal from the University of the Philippines proclaiming it to be "the visiting musical entity of the year". The presentation was made in Manila March 15, and accepted by the United States Ambassador, Homer Ferguson, on behalf of the orchestra.

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241
APR 25 1956

Boston Symphony to Play Work of Hub Woman

The magic number at Symphony Hall this week-end will be 75.

At the final concert of its 75th year, the Boston Symphony Orchestra will play a composition written for Radcliffe College's 75th anniversary.

It is the "Psalm of Praise" by Mabel Daniels, Radcliffe 1900. It was performed last year for the first time at Radcliffe's Diamond Jubilee Concert by the Harvard Glee Club and the Radcliffe Choral Society in Sanders Theatre.

Friday afternoon and Saturday evening, the choruses will repeat their performance at Symphony Hall.

Miss Daniels' work was originally scored for mixed chorus, trumpets, percussion, and piano and has now been orchestrated for stringed instruments. Charles Munch will conduct.

Only two other women have ever had symphony works performed by the B. S. O. Miss Daniels, a resident of Boston, is a well known composer.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753
APR 22 1956

BOSTON SYMPHONY PROGRAMS PLANNED

Leonard Bernstein again will be guest conductor of the Boston Symphony Orchestra for the broadcast tomorrow (NBC Radio, 8.15 p. m., EST). The broadcast will be devoted entirely to Prokofiev's Symphony No. 5. The work is four movements—andante, allegro moderato, adagio and allegro giocoso.

For the broadcast of Monday, the 30th, the orchestra's regular music director, Charles Munch, will be on the podium. His all-Russian program will include the symphonic poem, "Francesca da Rimini" by Tchaikovsky, and the Violin Concerto No. 2 in G minor by Prokofiev, with Zino Francescatti as soloist.

Taking The Air

ABC Steps Up Jazz, Dance Band Music

By LEO MILLER

LET US ALL who esteem jazz and music salute the ABC radio network, which has begun some of the best band features a broadcaster has introduced in years . . . On "American Music Hall" at 8 to 9:25 weeknights (except from 8:30 to 9 Mondays) the network presents 35-piece dance, concert and string orchestras with such special guests as Bobby Hackett, Peanuts Hucko, Billy Butterfield and Earl Wilde. . . . From 9:30 to 9:55 the same nights and 8:05 to 9 P. M. Saturdays "Best Bands in the Land" finds Paul Whiteman introducing a name aggregation from a hotel or ballroom, under the auspices of Dance Orchestra Leaders of America, a new organization dedicated to furthering the popularity of dance music throughout the country.

"WEEKDAY" DIETS

ABC ALSO schedules a "rock 'n' roll" feature, "Rhythm on Parade," with Willie Bryant and Maurice King's orchestra, from a Detroit spot at 11:30 Monday nights and 9:05 Saturdays . . . Jazz also makes inroads into Bridgeport's Ritz ballroom, where trumpeter Jimmy McPartland presents an all-star combination this Sunday . . . Two of the talents of the latter group, trombonist Vic Dickenson and tenor sax Bud Freeman, top Tuesday night's "Jazz at the Westnor" in Westport . . . Connee Russell presides over "Magic of Music" on the Mutual network at 12:05-1 Saturday afternoons.

TOSSY SPIVAKOVSKY, the Wilton violin virtuoso, will be the soloist with the N. Y. Philharmonic under Dimitri Mitropoulos' direction at 2:30 Sunday on CBS; he will do the Sibelius concerto in D minor, the composer's only work for solo instrument and orchestra . . . Thomas L. Thomas, the baritone, will be the guest soloist on ABC at 8:30 Monday night.

NBC's "WEEKDAY" gives a daily demonstration of effective dieting at 11:45 Monday through Friday as five stout women, along with hostess Virginia Graham, and the husbands of two of the participants go on a four-week routine especially prepared by doctors and nutritionists . . . Hartford's fine actor Ed Begley, who was graduated from WTIC, will be the "Weekday" guest at 11:15 A. M. Tuesday, and Adlai E. Stevenson has a date in the same spot Wednesday.

HAPPY 10th anniversary at the New York flagship station of NBC to Tex and Jinx McCrary, who began it all 15,000 guests ago on WEAF, which became WRCA by way of WEAF . . . The knowing couple celebrates the decade Monday with a party at the Waldorf-Astoria, which is their headquarters . . . Of the two, in the opinion of most of it, Jinx is the superior, easily as fine in her specialty as any hostess on either radio or TV, a gal who can do—and does do—as well with a man-oh-Manischewitz commercial as she does with an interview with a top world diplomat.

BOB BEST BET

"SOUNDS OF THE YWCA," a commentary with descriptive material on the authentic recorded sounds of YWCA activities all over the country in observance of National YWCA Week, will be heard on NBC at 5:15 P. M. Monday with Arnold Moss as narrator . . . WDRC personnel gave a party for Engineer Herman Goodstine, who left for a high-paying job with the United Aircraft engineering department . . . Blanche Thebom, the Metropolitan Opera mezzo-soprano, sings the "Habanera" from Bizet's "Carmen" at 9 Monday night on NBC ... Incidentally, Leonard Bernstein conducts the Boston Symphony Monday night on NBC at 8:15.

BY THIS TIME all of us who do any listening in the radius of WICC know that there has been no disk jockey in New England history more outstanding than Bob Crane, who works from 6 to 10 weekday mornings . . . But it took a column in Sponsor magazine by Robert L. Foreman, vice-president of Batten, Barton, Durstine and Osborn advertising agency, to put the clincher on it . . . Foreman calls Crane "as intelligently and amusingly capable as the early Godfrey of the WTOP days. His humor is infectious and his candor refreshing. He can also pour it on when the straight sell is called for. Furthermore, he is a master of the smooth segue from show to copy, a necessity for as sold-out a program as he presents" . . . All of which is true . . . Crane is easily one of the greatest in his field anywhere.

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930
APR 22 1956

Boston Symphony Has Busy Final Week

During the coming week the Boston Symphony Orchestra will give five concerts in eight days. This afternoon they play a program of Mozart, Tchaikovsky and Martinu (Fantaisies Symphoniques). Tuesday evening the concert features two symphonies, Honegger's Third and Brahms' Fourth, and Friday and Saturday, the season ends with Beethoven's Ninth with chorus and soloists. A special concert to aid the European tour fund is slated for next Sunday evening. The pieces to be played are Beethoven's Seventh Symphony and Tchaikovsky's Sixth.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

APR 22 1956

WORLD OF MUSIC: NEW HEAD FOR SALZBURG

Herbert von Karajan Selected Festival Leader for Three-Year Period

By ROSS PARMENTER

IN the past, the leadership of the Salzburg Festivals has been in the hands of a board of directors. Individual conductors have had most of the authority over their allotted projects. Sometimes the lack of centralized authority has led to confusion. To offset this, the Salzburg Festival Committee finally has decided to install an artistic director, starting with the 1957 festival. The man the committee has engaged for the post is Herbert von Karajan, and he has received a three-year contract. This means he will be in charge of the 1957, 1958 and 1959 festivals.

Up to now, von Karajan has not conducted at the festival, so his appointment means the injection of a new personality into a familiar picture. But von Karajan will not take over the whole foreground. His conducting—the only work he will be paid for—will be restricted to two of the festival operas and two, or perhaps three, of the orchestral concerts. Other top-ranking conductors will be engaged for the other operas and concerts. Starting next year, too, a visiting foreign orchestra will be invited to Salzburg each summer to provide the orchestral concerts for the first half of the festival. This has been made necessary because the additional orchestral concerts in the first half of the festival have become too heavy a load for the Vienna Philharmonic, which is unduly occupied at this time with both rehearsing and playing for the operatic productions.

Meanwhile, it has been learned that the move to engage von Karajan as the new director of the Vienna Opera has come to nothing. One factor was the protest of the Berlin Philharmonic, which did not want to release him from his commitments as its musical director.

AIR LIFT: The A. C. Spark Plug Division of General Motors engaged Hilde Gueden for a Sunday concert. Wanting to publicize it, they asked the soprano if she could come to Flint, Mich., the Thursday before to be photographed and to give a press conference. The singer protested that it would tire her too much, since she had to sing on Saturday night at the Metropolitan. Think nothing of it, said the big corporation, we'll whisk you back and forth for the conference in a private plane. It won't tire you at all. Thereupon Miss Gueden agreed. But even General Motors occasionally must bow to the forces of nature. The day of the press conference was stormy. The company could not get its plane to New York. Miss Gueden had to make her way to Detroit and back by commercial planes, frantically getting her own tickets at the last moment. The best the company could manage was private plane service both ways between Detroit and Flint.

'CELLIST: Gregor Piatigorsky has long felt that, when a musician visits a city, he should do more than give a concert and take the next train out. His engagement with the Louisville Orchestra last month gave him an opportunity to try out the sort of visit he would like to make general in his touring. He made a point of reaching the city almost a week in advance, and, because he was there Sunday night, he attended the Chamber Music Society's final concert of the season, a program by the Budapest Quartet. During the intermission, a plot was hatched to have him sit in with the quartet and play Schubert's Quintet in C major, which calls for a second 'cello. He agreed. Not expecting such a thing, the audience didn't mind the wait while a taxi went for Mr. Piatigorsky's 'cello. On Tuesday he gave a public lecture at the University of Louisville School of Music and stayed for hours afterward, meeting young musicians, answering their questions and even listening to them play. On Wednesday he finally played with the orchestra.

HEMIDEMISEMIQUAVERS: Norman Scott sang Sarastro when the Metropolitan Opera opened its week in Boston. Jerome Hines, who was to have sung the part, came down with mumps. . . . Lee Shaynen, formerly of the New York City Opera, recently conducted "Aïda" at the Munich Opera. . . . Jennie Tourel is going to Storrs, Conn., on April 30 to sing Dido in a performance of Purcell's "Dido and Aeneas," which Philip Treggor will conduct with the concert choir and orchestra of the University of Connecticut. . . . The State Publishing House of Music in the Soviet Union is preparing a complete edition of the works of Glinka to be issued next year to commemorate the centennial of the composer's death. . . . Wells Hively's opera "Junipero Serra" had its première last month in Mallorca. . . . The American Guild of Organists will hold its twenty-third national convention in New York from June 25 to 29. . . . Contemporary Concerts, a new organization that has been formed in Chicago, will present its first program there on May 2. . . . Because the Boston Symphony still has not raised all the money it needs for its European tour, it will give an extra concert next Sunday, and all the proceeds will go into the tour fund. Beethoven's Seventh Symphony and Tchaikovsky's "Pathétique" will be the selections. . . . Lukas Foss' "The Jumping Frog of Calaveras County" recently had its European première in Cologne.

MIDDLETOWN, N. Y.
TIMES HERALD
APR 22 1956

Concert Committee Starts Campaign Week

Shown at last night's kick-off dinner of the subscription week for next year's Community Concerts series are the officers and executive committee of the Concert Association, with a young prospective member. Standing, left to right, are Dr. W. Mortimer Clark, president; William Miles, New York representative; Richard Kainu, concert chairman; Mrs. Martin Rosenblum, publicity chairman; and Howard M. Diver, treasurer. Seated in the same order are Elizabeth Spector, daughter of the new general chairman of the campaign; Mrs. Maurice Spector of Goshen, general chairman; Mrs. Clark, acting secretary; and Mrs. Charles J. Hooker of Goshen, vice president. Dr. William J. Hicks is also a vice president. The drive for members will continue through Saturday night.—Photo by Stewart.

Boston "Pops" Orchestra Announced As Next Season's Featured Group

With the announcement that the Boston "Pops" Orchestra, one of the nation's most famous and popular orchestras, has been obtained for next season's Community Concert Series, campaign week for subscriptions for the year 1956-57 opened last night with a kick-off dinner for committee workers at the Mitchell Inn. Campaign headquarters has been established at the hotel, and the drive will continue all week. Dr. W. Mortimer Clark, president, introduced the new campaign chairman, Mrs. Maurice Spector of Goshen, and William Miles of New York, Community Concerts representative. Mr. Spector announced that the programs for the concert series to be held in Port Jervis, Suffern and Liberty would be included in the local program, so that subscribers would be able to plan to attend other concerts in the area, a privilege which is included in the subscriptions. Mr. Miles added that membership in the plan allows attendance at a concert at any of the 800-odd cities throughout the country where the series is held, provided it is not sold out or otherwise reserved. He mentioned a salesman who attended 38 concerts in one year by taking advantage of this opportunity.

Both speakers stressed the value of "live" music, and of the special chance to hear locally music of the finest quality, provided by such group endeavor. Mr. Miles stated that in the United States "there are 25% more concerts every year than in all the countries of Europe, and of these, 80% are under some organized audience plan".

It was also noted that the recent concerts for children sponsored by the Central PTA Council and given by the Rochester Civic Orchestra, whose personnel is made up of members of the Rochester Philharmonic, could not have been presented if the orchestra had not been scheduled to appear here first under the auspices of the Concert Series. It was stressed that school and college students get special consideration.

Headquarters in the Inn lobby will be open today through Thursday from 10 a.m. to six p.m., and Friday and Saturday from 10 a.m. to nine p.m.

Other officers of the Association are Dr. William J. Hicks of Middletown and Mrs. Charles J. Hooker of Goshen, vice presidents; Mrs. W. Mortimer Clark, acting secretary; and Howard M. Diver, treasurer. Executive committee members are Mrs. Spector, Mrs. Martin Rosenblum, publicity chairman; and Richard Kainu, concert chairman.

The Rev. Robert Hoag of Chester offered grace.

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,092,455 - S. 3,653,302

APR 26 1956

Marion Marlowe has been signed by Ed Sullivan for five additional guest shows on his Channel 2 show. . . . Tempus Fugit Dept.: Harvey Fischman, once a Quiz Kid, is now a program coordinator for Robert Q. Lewis' daytime TV series. . . . June Havoc is the hostess of NBC-TV's Comedy Hour, Sunday, May 6, 8 P. M.

* * *

NBC's Television Theatre enters its tenth year on Wednesday, May 2, marking the longest continous run of any network drama series. It will celebrate the occasion by offering a repeat, via kinescope, of its acclaimed "A Night to Remember," an adaptation of the Walter Lord book first presented March 28.

* * *

The Boston Pops Orchestra, under the baton of Arthur Fiedler, returns to NBC-Radio for a series of Monday night concerts, starting May 7, 8:15 P. M. . . . WMGM's Big Joe Rosenfield will be heard in a special five-hour anniversary program, next Monday at midnight, launching a drive to equip a "Happiness Exchange Ward" at New York's Knickerbocker Hospital.

—Rudy Bergman.

Norfolk County Free Press
NORWOOD, Mass.
Weekly Independent
Circ. 7,300

APR 26 1956

Page Twenty

Reverend Robert J. Gannon, S.J. Guest Of Boston Eire Society

The Eire Society of Boston will have as its honored guest speaker at its annual dinner on Saturday evening, May 5, Very Reverend Robert I. Gannon, S.J., former president of Fordham University. Msgr. Gannon will receive the Eire Society Gold Medal for 1956. This award is given in recognition of Msgr. Gannon's "outstanding contributions as a true educator of men and priest of God."

Bringing greetings from Ireland at the annual dinner will be John J. Hearne, ambassador for Ireland to the United States.

Michael T. Kelleher will receive, on behalf of the trustees of Boston Symphony Orchestra, a gift of $1,000 from the Eire Society in grateful appreciation of the concerts to be given by this famed orchestra in Cork and Dublin, Ireland.

Joseph Gannon, president of the Eire Society, will make the presentation of the check to the Symphony Orchestra.

Sunday Republican
SPRINGFIELD, Mass.
Independent
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APR 22 1956

Second Thoughts in Music

Rococo Ensemble Heard In Excellent Performance

Group Includes Violin, Viola, Double Bass and Harpsichord; Junior Extension Concludes Season With Recital; Tanglewood Features Noted

By WILLARD M. CLARK

One of the high lights of the current music season was provided by the Tuesday Morning Music Club when they presented the Rococo Ensemble. This unique group consists of violin, viola, double bass and harpsichord played by Charles Treger, Paul Doktor, Michael Krasnopolsky and Robert Conant.

With such an instrumentation programs are quite different from the usual run; so is the texture of the sound. Each player is a virtuoso and each has had a wide experience in ensemble playing. The result was a series of impeccable performances of such works as Sonata in G for violin, vola, harpsichord and bass; Duo in C for violin and viola by Stamitz, Sonata da Camera in G minor, for solo viola, harpsichord and bass and the fascinating "L 'Apotheose de Lulli" by Couperin.

The Junior Extension

The Junior Extension of the Tuesday Morning Music Club concluded is 32d season with a recital by a few of its talented members. The Extension is about the only place where young people have a chance to appear publicly or meet those with similar interests. At one time or another, practically all of our important musicians have been members of the Extension.

The parent club gives an annual scholarship of $100 and a second known as the Minnie W. Scott scholarship, also of $100, is available. These were awarded Ann Staniski and Jerry Hakes, pianist and organist, respectively.

Festival Notes

Looking over the programs scheduled for the Berkshire Festival at Tanglewood July 4—Aug. 12, it appears that no one composer will be featured. The past two seasons, Berlioz and Beethoven were featured. It is inevitable that much music by Mozart will be heard because of the anniversary.

The Wednesday night chamber music series is particularly interesting for it includes the Kroll String Quartet, the Boston Symphony String Quartet, the Beaux Arts and Trio Rudolf Serkin and the Boston Symphony Woodwind Quartet.

In the Bach-Mozart series "The Passion According to St. John." will be sung with Adele Addison, David Lloyd and Mac Morgan as soloists. An all-Mozart program will be given by Luboshutz, Nemenoff and Goldovsky. The program will feature the Concerto in F major, for three pianos: the Concerto in E flat major, for two pianos and the Concerto in A major for piano. Lukas Foss, pianist, will play the Bach Piano Concerto in D minor and the fabulous Doriot Anthony Dwyer will be the soloist in the Bach Suite No. 2 in B minor for flute and strings.

Shed Concerts

The Shed concerts will be conducted by Charles Munch, Leonard Bernstein, Eleazar de Carvalho, Richard Burgin and Pierre Monteux. Two of the programs will feature operatic excerpts, namely the first act of "Die Walkure" with Margaret Harshaw, Albert de Costa and James Pease as soloists and the opening and final scene of Act 3 of "Die Meistersinger." Soloists for this excerpt will be De Costa, Pease and Marguerite Willauer.

Eleazar de Carvalho has not been at Tanglewood for several seasons. His program includes "Mathis der Maler" by Hindemith. The Oavel piano concert played by Jocy de Oliveira and the complete "Petrouchka."

As usual, Leonard Bernstein will conduct the concert in memory of Koussevitzky. He has programmed the "Kyrie" and "Gloria" from Mozart's Mass in C Minor, Prokofieff's fifth symphony and "Variations for Orchestra" by Moevs. Soloists in the Mass will be Adele Addison, Eunice Alberts and David Lloyd. It looks like an interesting season with plenty of variety.

68 Patriot-Ledger (e)
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APR 24 1956

Charles Munch Interview Inspires Visiting Editor

(The author of the following is an Israeli journalist who is spending three months at the Quincy Patriot Ledger under arrangements made by the U.S. State Department.)

By DAVID PORTER
Coeditor, Tel Aviv Haboker

This is the 75th anniversary season of the Boston Symphony Orchestra, three-quarters of a century of creative work and aspiration.

Among Greatest

One of Boston's enlightened and enterprising sons, Henry L. Higginson, has laid down the foundations in the New World of what was due to become one of the world's greatest philharmonic achievements. The Boston Symphony was obviously one of the first institutions on my studying list, when I learned that my U.S. visit is to be intimately linked with Massachusetts.

Faithful to its artistic ideals, the Boston Symphony has undertaken one of the most ambitious and imaginative endeavors in the annals of musical enterprise, in creating the Berkshire Festival and Musical Center. Ever since the Hawthornian mansions of Tanglewood have had something of a magnetic charm for universal students and lovers of music.

Met Koussevitzky

Having had the privilege of meeting one of the great architects of that almost unique talent finding and stimulating a center the late Serge Koussevitzky—during an unforgetful visit to my country, my path to the Boston Symphony was well nigh predisposed.

And there was, of course, the highly attractive personality of the present conductor of the Boston Symphony, Charles Munch, for whose gentle baton the music loving public in my country as elsewhere is longing, since his visit about a decade ago.

Music, especially symphonic music, has been one of the sources of inspiration to my nation, both in its dispersion and at home. In some of the gloomiest moments of our history, music has often served as the one moral subterfuge, where to lay our weary head in peace, if only for a moment.

Mother Of Tongues

To many of us, music has always meant considerably more than it meant to the average concert goer. On many occasions our philosophy and our will to survive and surmount all physical and moral obstacle, has been under the spell of the all-enticing vibration of that human mother of tongues—music.

This minor "catechism," defining what I, for one, came to regard as a profound moral factor in my nation's psychoanalysis, often guides me in my attempt to contemplate and study some of the driving force, behind the works of great musicians and humanists alike, of whom the Munch-Schweitzer family is an outstanding example.

Cultural Crossroads

Alsace, the home of the two great musicians and humanists, lies on the crossroads of two rich and influencial cultures—the French and the Germanic—that so often clashed, within the last two centuries. The provinces of Alsace-Lorraine, have changed hands several times, their inhabitants being torn between nationalities, two languages and civilizations, with all the ensuing embarassments and temptations.

Caught between the two conflicting powers and influences, Conductor Charles Munch was conscripted to the German Army in World War I, and was wounded in the battle for Verdun, against what he regarded as his chosen people—France. Under similar tragic circumstances, a member of another branch of the same family, Dr. Albert Schweitzer, equally a great musician and humanist, who has undertaken a one man humane mission to Equatorial Africa, was interned as an "alien enemy."

Parallel Humanitarianism

The personal tragedy of these two personalities has lead them to a more profound and thorough devotion to music and humanitarianism, two directions which have proved to be closely connected with each other. Albert Schweitzer, a distinguished organist. (I know of no other instrument more apt to interpret the noblest of human feelings), has also taken up medicine to help save many Africans from disease, and has made Equatorial Africa his "outpost" in order to help those human beings who were deprived of the boons of civilization.

Charles Munch's father, Earnest, and uncle, Eugene, too were organists, decendants of an old family of organists and music teachers. Of Eugene Munch, his organ teacher, Dr. Albert Schweitzer said: "this was a musician who on his deathbed sang recitatives from Bach's 'Passion according to St. Matthew' until his dry throat could no longer utter a word."

'Music Box' Home

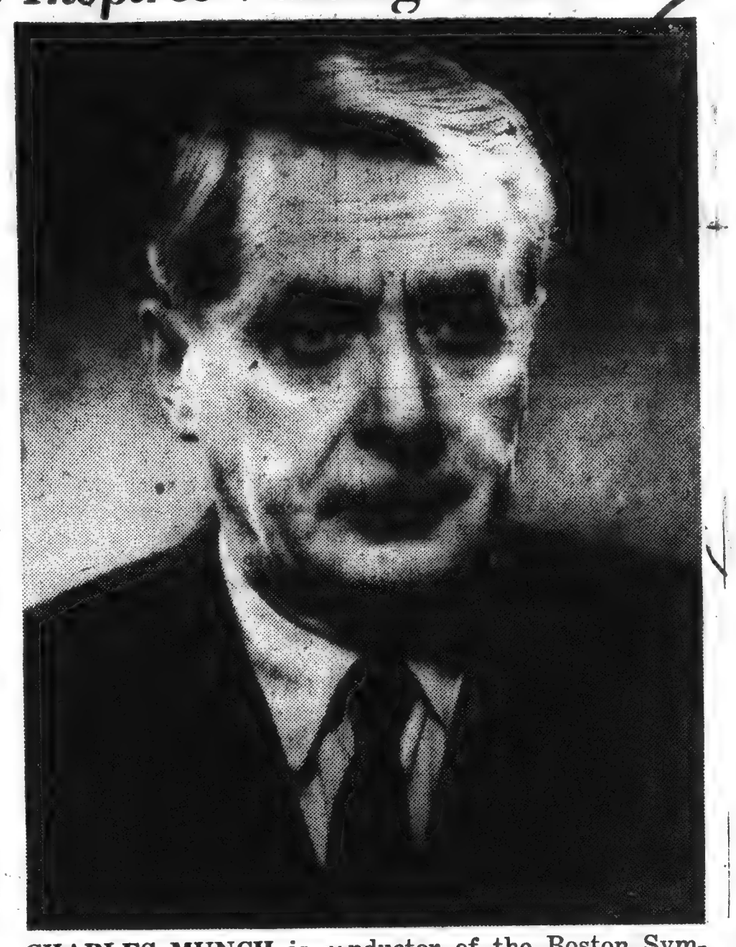
The home of the Munch family in Niederbronn, Vosges Hills, was named the "music box." No wonder that from this magic "box" came forth also the intransigent and unconquerable spirit of true humanity, surviving in its unwavering integrity two gruesome world wars. In fact the two Alsatians, who were forced by political circumstances, to fight their way through prejudices and dangers, belong to the entire human race no less than they belong to their homeland.

With these introductory reflections in mind, I have slipped into the front balcony of the solemn and mysteriously empty Symphony Hall, where Maestro Munch rehearsed his full orchestra, the "finishing touches" on the first passages of Tchaikovsky's "Francesca da Rimmini Phantasy." He was just pointing out, by all means of manifestation, including his own human voice, how better to accentuate the moaning motives of human sufferings, embodied in the entrance to the Russian master of lamentations' sound version of Dante's "inferno."

Worth Trip

To a music lover this extemporaneous spur of the moment alone, would have been worth traveling the whole way across the Atlantic, just for the sake of beholding it. In his book "Je suis Chef d'Orchestre" ("I am a Conductor") Charles Munch offers the following definition to the art of which he himself is one of the supreme interpreters: "Music is the art of expressing the inexpressible."

I recalled this formula, when I was making a vain attempt to put on paper some of my impressions of the orchestra's collective reading of the scores, under the inspiring guidance of Charles Munch. Words seemed just mute unavailing tools, to portray what was going on, in the course of a few seconds on the platform. To the naked eye it was merely an inexplicable gesture of two human limbs and a thin nearly invisible baton, accompanied by words in several languages and sounds. Yet myriads of celestial inexpressible feelings were exchanged between the conductor and his orchestra, in just a flash of a moment, in a superhuman language that only the musical organ in the human soul could grasp.



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This classical work requires trained co-operation between the two solo instruments, as well as disciplined accompaniment by the orchestra. Only accomplished and well trained soloists are usually entrusted with a joint public performance of the work. The enthusiasm of the members of the orchestra at their fellow musician's success (who, I learned, was of Indian descent), was both understandable and admirable.

Special Interview

These vivid impressions of several hours' rehearsal of the orchestra, under Charles Munch, culminated in a special interview, the maestro was magnanimous enough to accord, after the thorough reading of three symphonic works and before the orchestra starts its concert tour in Europe. The conductor looked satisfied, inspite of the trying and tiring hours of the day. In a smiling dreamy look he gave me some of his reminiscences of the Holy Land for whose people he had some warm and encouraging words, in reviving his impressions of our National Symphonic Orchestra and the music loving public. But I wanted him to review the last symphonic season, and to hear whether he personally had something to stress the 75th anniversary year.

"I have a lot to say" - Mr. Munch remarked in a somewhat "desperate" tone, as if to warn me that whatever he was going to say was just a trifle of what he had to. On being satisfied that I well understood his misgivings, he reassuringly gave some details of his reflections.

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"We traversed quite an artistic ground during this season," he said. "In addition to the normal classical and modern curriculum, the works of some 15 American-born and Americanized composers have been presented to the public, from Aaron Copeland to Buhuslav Martinu (a Czech born composer who has made the U.S. his home). All the work have been well received by the audiences."

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"The Boston concert-goer is trained in the listening to new music," he said. "He would listen attentively and patiently to a first performance, and would not be shy to admit that he did not understand the work at once. But he would try again and again, until the inherent true values of the symphonic work would occur to him."

Really Great Day

With this thoughtful appraisal of the Boston music loving public, expressed by a great conductor, I parted from Maestro Charles Munch and the president and secretary of the Orchestra, feeling that my first day in the pursuit of New England's institutions of learning and culture was a really great day.

Courier
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Weekly Independent
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The two undergraduate choruses will repeat the work which has been orchcestrated for stringed instruments, Friday afternoon and Saturday evening (April 27 and 28) in Symphony Hall with the Boston Symphony Orchestra. Charles Munch conducting.

A graduate of Radcliffe with the class of 1900, Miss Daniel's compositions have been marked by a contemporary style which has not only kept abreast of the times, but has been experimental as well.

Orchestra preludes and symphonic works for chorus and orchestra which have been performed by Koussevitsky, Barbirolli, Hanson and other oustanding conductors, have expressed the musical times in which they were written.

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Miss Daniels' musical background set the stage for her career. Her father was president of the Handel and Haydn Society in Boston for many years. But although music played at large part in her childhood, it did not become an important part of her life until she entered Radcliffe College. As an undergraduate, she was the leader and soloist of the Choral Society and composed music for three operettas in which she either conducted the orchestra or sang the principal part. Josephine Hull, Radcliffe '99, was also a member of the cast.

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Messenger (e)
NORWOOD, Mass.
Tri-Weekly Independent
Circ. 4,750

Press
WESTWOOD, Mass.
Weekly Independent
Circ. 2,300

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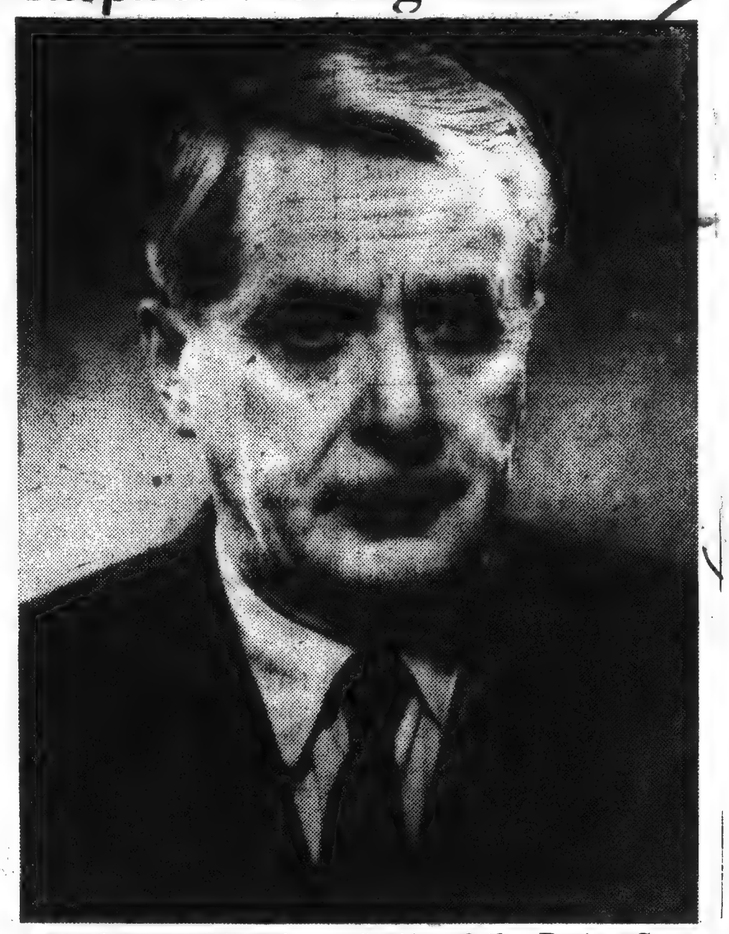

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YOUR HOSPITAL

By MARY J. MURPHY

Echoes from the Charity Ball still linger with enthusiastic comments on the good time everyone enjoyed, the lovely garden-like atmosphere and the danceable music.

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Page Twelve

Reverend Robert J. Gannon, S.J. Guest Of Boston Eire Society

The Eire Society of Boston will have as its honored guest speaker at its annual dinner on Saturday evening, May 5, Very Reverend Robert I. Gannon, S.J., former president of Fordham University. Msgr. Gannon will receive the Eire Society Gold Medal for 1956. This award is given in recognition of Msgr. Gannon's "outstanding contributions as a true educator of men and priest of God."

Bringing greetings from Ireland at the annual dinner will be John J. Hearne, ambassador for Ireland to the United States.

Michael T. Kelleher will receive, on behalf of the trustees of Boston Symphony Orchestra, a gift of $1,000 from the Eire Society in grateful appreciation of the concerts to be given by this famed orchestra in Cork and Dublin, Ireland.

Joseph Gannon, president of the Eire Society, will make the presentation of the check to the Symphony Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

APR 25 1956

Society — Century-Old Composition to Have Premiere Here

By MARJORIE W. SHERMAN

Providing musical training for young Bostonians at nominal fees the Boston Music School will observe its 48th year of community service with a chamber music concert on April 30. The 8:30 program at 251 Commonwealth ave. will benefit the work of the school, which is also supported by Red Feather allocations and gifts of friends.

John Holmes and Paul and Helen Keaney will offer from manuscript a trio for oboe, horn and piano believed unheard before, although it was written by Heinrich von Herzogenberg in Brahms' day. Norma Farber will be the soprano soloist in pieces by Steffani and Bach and a poem, To the Lighthouse, set to music by John Bavicchi. The program will begin with trios by Ignaz and Franz Lachner.

Sponsors planning to take guests to the benefit include Mrs. Charles S. Richardson, Mrs. Alexander Steinert, Mr. and Mrs. Carl A. Weyerhaeuser, Mrs. H. S. Parson Rowe, Mrs. John A. Lunn, Mr. and Mrs. Kendall Preston, Mrs. Frederic Galacar, Mr. and Mrs. Alvan T. Fuller and Mr. and Mrs. John E. Boit.

Others interested in the performance include Mrs. John T. Bottomley, Mr. and Mrs. Charles Boyden, Mr. and Mrs. John Codman, George M. Butler Jr., Miss Susanna R. Dabney, Mr. and Mrs. William W. Dunnell Jr., Ernest Edler, Mrs. Richard A. Ehrlich, Mrs. Israel Friedlander and Mrs. Langdon Frothingham.

(Bachrach)

IN VIRGINIA on her wedding trip is Mrs. John J. Finnigan (Patricia Carey), who was married April 21 at the Basilica of Our Lady of Perpetual Help. The bride is the daughter of Mr. and Mrs. William A. Carey of Jamaica Plain.

(Loring)

OCTOBER 13 is the wedding date chosen by Miss Mary T. Corcoran, daughter of Mr. and Mrs. Francis A. Corcoran of Burlington, who are announcing her engagement to Francis P. Harte, son of Thomas F. Harte of Waltham.

GIVING A PARTY Saturday for Miss Mary K. Simonds and Samuel Parkman, who are to be married in June, are Mrs. W. M. Parker Mitchell and Mrs. Oliver H. P. Rodman. Mrs. Rodman will be hostess at her Brookline house, the guests including Mrs. Lester O. Simonds, Mrs. Francis Parkman, Mrs. Frederic D. Lawrence, Mrs. Bigelow Heath, Mrs. Charles W. Brockunier, Mrs. David Van-Buskirk, Miss Mary Burk Miss Waring Inge, Miss Pri cilla Dunphy, Miss Anne Eise man, Miss Penny Pownin Mrs. Philip Drinker, Mis Ishbel Keefer and Mis Barbara Ames.

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NEFIT CHAIRMAN 5 at Pops which will College Night, is Mrs. F on, who is serving with M m Graham.

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Harry B. Duane Jr., of the volunteer serv ribute to Mrs. Sears T and Mrs. George who have served Ladies for 14 y taking part in the ncluded Miss Grace ector of nursing serv omas J. Fitzpatrick, rs. Jacob H. Fine of y committee.

West Roxbury Transcript
BOSTON, Mass.
Weekly Non-Partisan
Circ. 6324

Parkway Transcript
BOSTON, Mass.
Weekly Non-Partisan
Circ. 7,994

APR 26 1956

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Mrs. George H. Sweeney of Arlington is chairman and Mrs. Edward C. Keane of West Roxbury as co-chairmen.

A special feature of the Pops' program will be the presentation of songs by t Emmanu College Glee Club.

Proceeds of the concert, spo sored by the Alumnae Asso ation will benefit the colleg building program. Tickets ho ever, must be obtained by Ma 6 if benefits from the sale a to be realized.

Serving on the committe from West Roxury are: Mr James Travers, Mrs. James Co way, Mrs. John R. Barry, Mr Edmond J. Donlan, Mrs. Pa Markey, Mrs. Thomas Gaqu and Mrs. Matthew Butler.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

APR 25 1956

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Her compositions, in addition to those already mentioned, include "Songs of Elfland," a sonata for piano and violin; "Pirate's Island," "The Holy Star," "A Holiday Fantasy" and "The Christ Child." She has won numerous prizes for compositions, including a National Federation of Music Clubs award, and for several years was director of music at Simmons College.

NEWARK, N. J.
N. J. Afro-American
Circ. W. 9,489
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Her career was launched when Charles Munch selected her as soloist with the Boston Symphony in Symphony Hall, Tanglewood, and in Carnegie Hall performances of Honegger's **La Danse des Morts.** She also appeared at the Theatre des Champs Elysees in Paris as part of the International Exposition of the Arts.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,746

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

APR 28 1956

BOSTON SYMPHONY MAY PLAY IN RUSSI

WASHINGTON, April 27 (A —The State Department is look ing to the Boston Symphony Or chestra to take the place of the Philadelphia Orchestra, which as canceled plans to play in the oviet Union this year.

Department officials said to- y that the substitution of the oston orchestra, if it could be ranged, would have the added rtue of costing the Government othing.

Donald L. Engle, manager of he 105-member Philadelphia Orhestra, telegraphed the State Department last night that the roup had voted unanimously gainst going through with a roposed trip to the Soviet Union beginning Aug. 15.

The Boston Symphony, which also has a world reputation, is going to be in Western Europe and the Scandinavian countries during August and September. Officials said they hoped a way could be found to extend this tour into the Soviet Union for about five days.

They said the Soviet Government would act as impresario, as it did in the case of the "Porgy and Bess" opera troupe. This would guarantee expenses and a profit no matter what the gate receipts turned out to be.

Record (m)
MERIDEN, Conn.
Independent Republican
Circ. 15,700

Patriot (e)
BANGOR, Me.
Independent
Circ. 20,000

Herald (m)
RUTLAND, Vt.
Independent
Circ. 20,790

APR 28 1956

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

APR 28 1956

Boston Symphony Asked To Tour in Russia

Boston —(UP)— The Boston Symphony is expected to visit of Russia this Summer.

The 104-piece orchestra was asked by the State Department yesterday to substitute for the Philadelphia Symphony, which was forced to cancel its planned Soviet tour because of a labor dispute.

Consent of orchestra members remained the only point to be completed. The State Department said there would be no trouble in arranging visas and travel accommodations.

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This closed the negotiations which had been dogged by more than the usual U.S.-Soviet discord in such cases. There also was union-management trouble. This labor dispute over a pension plan spilled over into the efforts to send the world famous group to Russia.

The Boston Symphony is going to be in West Europe and the Scandinavian countries during August and September. Officials said they hope a way can be found to extend this tour into Russia for five days or so.

No cost to the U.S. government would be involved, they said. The Soviet government would act as impressario, as it did in the case of the Porgy and Bess Opera Co. This would guarantee expenses and a profit no matter what the gate receipts turned out to be.

A spokesman for the Boston Symphony said there is time available in the orchestra's European tour schedule to fit in the Russian concerts if they can be arranged. He said the orchestra management would have a statement "as soon as things are definite."

Sun (m)
LEWISTON-AUBURN, Me.
Independent
Circ. 21,208

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118

PHILADELPHIA, PA.
INQUIRER
Circ. D. 647,807 - S. 1,146,321

APR 28 1956

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Independent
Circ. 28,059

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 146,283

Enterprise & Times (e)
BROCKTON, Mass.
Non-Partisan
Circ. 42,005

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 39,259

APR 28 1956

MAY TOUR RUSSIA

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Actual consent by the orchestra members remained the only point to be completed.

Karakul lamb pelts are taken from the animals as soon after birth as possible.

The Symphony already has made plans to leave in mid-August for a month-long tour of Europe. After appearances in Scotland and Ireland, the group will visit Finland and Czechoslovakia. It has open dates for Sept. 5 and 6, at which time it is expected the orchestra would be able to go from Helsinki, Finland, to Moscow.

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 58,894

News (e)
NEWBURYPORT, Mass.
Independent Republican
Circ. 6,504

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

APR 30 1956

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Monday night, the Boston Symphony ended its 75th anniversary season with a special concert to raise additional funds for its first European tour since 1953.

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Said Manager Bill Rigney: "These three come through rehabilitation program and Foster Castleman—Al Worthington, Daryl—heavily on their young shoulders. Throughout their campaign this spring the Giants made it clear they were not a four-man team. Said Foster Castleman: "I'm proud of my teammates. Al Worthington, Daryl Spencer and Ray Katt made it possible for us to win. We all knew we could go places." By JOHN DRESKIN

4-Bagger Scores Cas

(Bachrach)

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Weekly Non-Partisan
Circ. 6824

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Circ. 7,994

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Sun (m)
LEWISTON-AUBURN, Me.
Independent
Circ. 21,908

Transcript-Telegram (e)
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PHILADELPHIA, PA.
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Circ. D. 647,807 - S. 1,146,321

APR 28 1956

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

ROOF LEAK, $14
NEW ROOF, $179
Painting, gutters, chimneys.
All work fully guaranteed.

...EFIT CHAIRMAN ...5 at Pops which will ... College Night, is Mrs. F... ...on, who is serving with ...m Graham.

...e hospital's aid associa... ...ing at St. Peter's Episc... ...ch in Beverly, White ... and members of ... ...hes of volunteer se... ...nstrated their roles.

... Harry B. Duane Jr. ... of the volunteer serv... ...ribute to Mrs. Sears T... and Mrs. George ... who have serve... Ladies for 14 y... taking part in the ncluded Miss Grace ...ector of nursing serv... ...omas J. Fitzpatrick, ...s. Jacob H. Fine o... ...y committee.

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APR 30 1956

Record (m)

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IDGE, Mass.
Independent
,000 Free
6 1956

Graduate Concert

Symphony Or-
open the fin
s 75th year wit
on written fo
lege's 75th An
one of the few
s most disting-
n composers to-
Daniels.
scored for mixed
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Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

APR 25 1956

Society

Century-Old Composition to Have Premiere Here

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Others interested in the performance include Mrs. John T. Bottomley, Mr. and Mrs. Charles Boyden, Mr. and Mrs. John Codman, George M. Butler Jr., Miss Susanna R. Dabney, Mr. and Mrs. William W. Dunnell Jr., Ernest Buskirk, Miss Mary Burk, Miss Waring Inge, Miss Pris cilla Dunphy, Miss Anne Eise man, Miss Penny Pownin Mrs. Philip Drinker, Mis Ishbel Keefer and Mis Barbara Ames.

(Bachrach)

IN VIRGINIA on her wedding trip is Mrs. John J. Finnigan (Patricia Carey), who was married April 21 at the Basilica of Our Lady of Perpetual Help. The

THE FINAL SYMPHONY CONCERT this week by the Boston Symphony Orchestra will feature Mabel Daniels' "Psalm of Praise" written for Radcliffe's 75th anniversary last year. The work will be offered at the Friday afternoon and Saturday evening concerts conducted by Charles Munch and performed by members of the Harvard Glee Club and Radcliffe Choral Society.

ACTIVITIES FOR OLDER PEOPLE will be the theme of the hobby show to be staged at Horticultural Hall May 11. Sponsored by the Red Feather's Community Recreation Service, the annual "60-plus" show will include collections as well as crafts and paintings. Show patrons include Miss Emma S. Alden, Miss Eleanor W. Allen, Lewis Armistead, F. Gregg Bemis, Mrs. William A. Burnham, Mrs. J. Templeman Coolidge, Mrs. Livingston Davis, Mrs. Henry G. Everett Jr., Mrs. David Forbes, Mrs. Marie Griggs, Mrs. Brinley M. Hall, Alan Hay, Charles Jackson, Ernest Jacoby, Mrs. Atherton Loring, Mrs. Albert G. Mason, Rev. John U. Miller, Arthur G. Rotch, Mrs. William P. Smith, Thomas J. Turley, Mrs. Guy Waring, Mrs. Eva Whiting White and Mrs. W. W. Dunnell.

NEW GARDENS surround old Beacon Hill houses own before by the Bee ill Garden Club will be o om 10 until 6, giving visi chance to see those of J layton B. Craig at 8 W edar st., Mrs. Edward ft at 8 Walnut st., homas C. Howard at 46 ernon st., Mrs. Frederic agg at 14 Walnut st., olly Hebert at 32 West C , Mrs. Thomas E. P. Rid Chestnut st. and mes C. White at 34 ernon st.

PRACTICAL DEMONSTRATION of the services contrib the Beverly Hospital by lunteers was given yeste ternoon at the annual me

BENEFIT CHAIRMAN y 5 at Pops which will gis College Night, is Mrs. F Dillon, who is serving with illiam Graham.

f the hospital's aid associat eeting at St. Peter's Episc hurch in Beverly, White es and members of o anches of volunteer se monstrated their roles.

Mrs. Harry B. Duane Jr., d ctor of the volunteer service id tribute to Mrs. Sears Tuck nan and Mrs. George F vinn, who have served a hite Ladies for 14 year hers taking part in the pre m included Miss Grace Nan director of nursing service s. Thomas J. Fitzpatrick, R. N Mrs. Jacob H. Fine of th isory committee.

West Roxbury Transcript
BOSTON, Mass.
Weekly Non-Partisan
Circ. 6324

Parkway Transcript
BOSTON, Mass.
Weekly Non-Partisan
Circ. 7,994

APR 26 1956

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Committee members are working hard to make the Symphony Hall event a family night as well, with students and alumnae attending in family groups with their parents, brothers, sisters, husbands and children.

Mrs. George H. Sweeney of Arlington is chairman and Mrs. Edward C. Keane of West Roxbury as co-chairmen.

A special feature of the Pops' program will be the presentation of songs by the Emmanuel College Glee Club.

Proceeds of the concert, sponsored by the Alumnae Association will benefit the college building program. Tickets however, must be obtained by May 6 if benefits from the sale are to be realized.

Serving on the committee from West Roxury are: Mrs. James Travers, Mrs. James Conway, Mrs. John R. Barry, Mrs. Edmond J. Donlan, Mrs. Paul Markey, Mrs. Thomas Gaquin and Mrs. Matthew Butler.

Sun (m)
LEWISTON-AUBURN, Me.
Independent

Joins NU Group

—John F. Carney, 102 Winthrop street, is one of 17 Northeastern University engineering students inducted into Phi Kappa Sigma, a national engineering and is a graduate of Coyle High school.

—Much interest was demonstrated in the "Hobby Show" conducted Thursday night in Baldwin Hall of First Parish Congregational church. Throughout the day-long program, numerous participants and guests filled the hall to inspect the many hobbies which varied from foreign dolls and uniforms to Japanese articles and hooked rugs. Mrs.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

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Following her graduation, magna cum laude, she studied composition with George W. Chadwick in Boston and Ludwig Thuille in Munich, and in 1905 wrote "An American Girl in Munich," impressions of her life as a music student in that historic city.

Through her career her music has been marked by a contemporary style and a willingness to experiment. Her orchestra preludes and symphonic works have won high praise not only from music critics but also from such

NEWARK, N. J.
N. J. Afro-American
Circ. W. 9,489

APR 28 1956

Betty Allen gives recital

TALLAHASSEE — Betty Allen, promising young mezzo-soprano appeared in concert at Florida A. and M. University, Sunday evening, under the auspices of the artists and lyceum committee.

Miss Allen was born in Ohio and was graduated from Wilberforce University.

Her career launched when Charles Munch selected her as soloist with the symphony in Tanglewood. She has sung in Carnegie Hall, Tanglewood's Theatre in Paris, and in leading concerts in Europe.

TOWNS fought three hours yesterday in Sacred Heart Church. About 500 persons suspect a short circuit caused

conductors as Mitropoulos, Bernstein, Sabarbirolli, Howard Hanson, and others. She has received several valuable awards for her contribution to music. She has received degrees from Howard University and her alma mater. She is a member of the New England Conservatory of Music, a cor- of the MacDowell Colony, and a director of the Music of Boston University and the Zimbler Sinfonietta.

Her compositions, in addition to already mentioned, include "Songs of Elfland," a sonata for piano and violin; "Pi- d," "The Holy Star," "Fantasy" and "The d." She has won numerous prizes for compositions, a National Federation of Clubs award, and for years was director of Simmons College.

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Courier
BRIDGE, Mass.
Independent
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Graduate Concert

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David Forbes, Mrs. Marie Gr
Mrs. Brinley M. Hall, Alan
Charles Jackson, Ernest Ja
Mrs. Atherton Loring, Mrs.
G. Mason, Rev. John
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Miss Philippa Guerrette, cous
in of the bride, was maid o
honor. She was attired in a blus
pink nylon net gown, sprinkle
with sequins over shirred tulle
and carried a cascade of pin
carnations.

Bridesmaids were Miss Patri
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Crowley, Miss Carey and Mis
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ORIENTAL

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Herald (m)
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67

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Other compositions, in addition to those already mentioned, include "Songs of Elfland," a sonata for piano and violin; "Pirate's Island," "The Holy Star," "Holiday Fantasy" and "The Christ Child." She has won numerous prizes for compositions, including a National Federation of Music Clubs award, and for several years was director of music at Simmons College.

NEWARK, N. J.
N. J. Afro-American
Circ. W. 9,489

APR 28 1956

Betty Allen

Legislature Election Law

Limitation on occupations to exemption from service.
Election every 10 years on constitutional convention.
Grant specific home rule power to cities and towns.
Provide for holding one-day law revisions.
Grant East Providence vote on provisions of the home rule

Transportation Bids Solicited

State Dept. Asks Boston Symphony To Play in Russ

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Boston Symphony New Russia Replacement

WASHINGTON, April 27 (AP) — The State Department is looking to the Boston Symphony Orchestra to take the place of the Philadelphia orchestra, which has canceled plans to play in the Soviet Union this year.

Department officials said today that substitution of the Boston orchestra, if it can be arranged, would have the added virtue of not costing the U. S. government one penny.

Donald L. Engle, manager of the 105-member Philadelphia orchestra, telegraphed the department last night that the group had voted unanimously against going through with a proposed trip to the Soviet Union Aug. 15.

This closed the negotiations which had been dogged by more than the usual U. S.-Soviet discord in such cases. There also was union-management trouble. This labor dispute over a pension plan spilled over into the efforts to send the world famous group to Russia.

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The Symphony already has made plans to leave in mid-August for a month-long tour of Europe.

public affairs, said.

Perry said the orchestra already has scheduled one concert behind the Iron Curtain. This is on Sept. 11 in Prague.

The orchestra will leave Boston in mid-August.

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Thomas D. Perry Jr., orchestra business manager, conferred yesterday on arrangements with State Department officials in Washington.

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Mrs. George H. Sweeney of Arlington is chairman and Mrs. Edward C. Keane of West Roxbury as co-chairmen.

A special feature of the Pops' program will be the presentation of songs by the Emmanuel College Glee Club.

Proceeds of the concert, sponsored by the Alumnae Association will benefit the college building program. Tickets however, must be obtained by May 6 if benefits from the sale are to be realized.

Legislature Election La

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Symphony May Play In Russia

The Boston Symphony Orchestra may play two concerts in Russia during September, it was learned today.

The 104-piece orchestra already has scheduled an European trip but has two dates open in September.

The State Department yesterday requested the Boston orchestra to substitute for the Philadelphia Orchestra which cancelled its planned Russian trip.

Thomas D. Perry Jr., business manager of the Boston Symphony, spent some tmie yesterday in Washington discussing arrangements with the State Department.

The only hitch to making the announcement official is consent of the members of the orchestra, Robinson McIlvaine, State Department deputy assistant for public affairs, said.

Perry said the orchestra already has scheduled one concert behind the Iron Curtain. This is on Sept. 11 in Prague.

The orchestra will leave Boston in mid-August.

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Following her graduation, refugees marched through the cum laude, she studied streets, headed by the intrepid with George W. Wick in Boston and Ludwig Wolfe in Munich, and in 1905 "An American Girl in Mu- impressions of her life as music student in that historic

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[illegible] claim to have won this [illegible] to take note of it. [illegible] st parties on the Conti[illegible] s all over Europe, and the [illegible] ular fronts" of Socialists [illegible] ting an important effort [illegible] r at a time when the [illegible] ence between great powers has [illegible] been the rule of every period of [illegible] prolonged world peace. But it [illegible] never been accompanied by [illegible] freedom of small nations. On [illegible] contrary, small states, and [illegible] guished conductors as [illegible] sevitzky, Barbirolli, Howe[illegible] Hanson and others, and in [illegible] nition of her contribution [illegible] merican music she has re[illegible] d honorary degrees from [illegible] s, Boston University and her [illegible] alma mater. She is a [illegible] tee of the New England [illegible] nservatory of Music, a cor[illegible] member of the MacDowe[illegible] olony and a director of the [illegible] ends of Music of Boston Uni[illegible] versity and the Zimbler Sinfoni[illegible]

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ACTIVITIES FOR OLDER PEOPLE will be the theme of the hobby show to be staged in Horticultural Hall May 11. Sponsored by the Red Feather's Community Recreation Service, the annual "60-plus" show will include collections as well as crafts and paintings. Sponsors include Miss Emma Alden, Miss Eleanor W. Allen, Lewis Armistead, F. Gr... Bemis, Mrs. William A. Bu... ham, Mrs. J. Templeman Coolidge, Mrs. Livingston Davis, Mrs. Henry G. Everett Jr., Mrs. David Forbes, Mrs. Marie Griggs, Mrs. Brinley M. Hall, Alan Hay, Charles Jackson, Ernest Jacoby, Mrs. Atherton Loring, Mrs. Al... G. Mason, Rev. John U... Arthur G. Rotch, Mrs. ... P. Smith, Thomas J... Mrs. Guy Waring, Mrs. ... Whiting White and Mrs. ... Dunnell.

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Following her graduation, cum laude, she studied composition with George W. Chadwick in Boston and Ludwig Wüllner in Munich, and in 1905 published "An American Girl in Music," impressions of her life as a music student in that historic year, and with their stripes have come inquiries; the chastisements of peace has been upon them.

Through her career her music has expressions, bruised for great-power wounded for great-power, been marked by a contemporary style and a willingness to suffer internal vicarious sufferers, have sacrificed to the co-existence of great powers. Small nations, individual freedom, have always been and symphonic works have received high praise not only from critics but also from such distinguished conductors as Koussevitzky, Barbirolli, Howard Hanson and others, and in recognition of her contribution to American music she has received honorary degrees from Tufts, Boston University and her alma mater. She is a trustee of the New England Conservatory of Music, a corresponding member of the MacDowell Colony and a director of the Friends of Music of Boston University and the Zimbler Sinfonietta.

Longer compositions, in addition to those already mentioned, include "Songs of Elfland," a sonata for piano and violin; "Pirate's Island," "The Holy Star," "A Holiday Fantasy" and "The Christ Child." She has won numerous prizes for compositions, including a National Federation of Music Clubs award, and for several years was director of music at Simmons College.

Boston Symphony May Visit Russia

BOSTON (UP) — The Boston Symphony Orchestra is expected to visit Russia this summer.

The 104-piece orchestra was asked by the State Department Friday to substitute for the Philadelphia Symphony, which was forced to cancel its planned Soviet tour because of a labor dispute.

The Boston symphony already has made plans to leave in mid-August for a month-long tour of Europe. It has open dates for Sept. 5 and 6, at which time is expected the orchestra would be able to go from Helsinki, Finland, to Moscow.

Symphony Men Check Red Tape on Moscow Visit

A visit this year by the Boston Symphony Orchestra to Moscow, and possibly other cities in Russia, seemed virtually assured today.

A nearly unanimous vote taken this week among the 104 members of the world-famed orchestra, the Globe learned today, just about cinched the trip.

The orchestra's business manager, Thomas D. Perry Jr., of Hingham, and the president of the trustees, Henry B. Cabot, were in Washington today, ironing out details with the State Department.

Officially, the Boston Symphony was mum on the question of a definite decision. But a reliable source indicated that the poll of the members was the deciding factor.

The few Russian-born members expressed fear or apprehension. What few dissents arose came from those who thought that living, eatin gand transportatin facilities in Rusia might be too tiring.

The trip won't cost the United States anything. The Boston Symphony had planned an itenerary throughout Western Europe this Summer anyway, and the Kremlin has offered to pick up the extra tab if the orchestra does visit Russia.

Also on the schedule, it is understood, is a Sept. 11 visit to Prague, Czechoslvakia, also behind the Iron Curtain.

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The Boston Symphony is going to be in West Europe and the Scandinavian countries during August and September. Officials said they hope a way can be found to extend this tour into Russia for five days or so.

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Lewis Armistead, F. Gr
Bemis, Mrs. William A. Bu
ham, Mrs. J. Templeman Co
edge, Mrs. Livingston Davis, M
Henry G. Everett Jr., M
David Forbes, Mrs. Marie Grig
Mrs. Brinley M. Hall, Alan H
Charles Jackson, Ernest Jacol
Mrs. Atherton Loring, Mrs.
G. Mason, Rev. John
Arthur G. Rotch, M
P. Smith, Thomas
Mrs. Guy Waring, M
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ARDENS surroundin
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before by the Beacon
arden Club will be open
0 until 6, giving visitors
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on B. Craig at 8 West
st., Mrs. Edward A
at 8 Walnut st., Mrs
as C. Howard at 46 Mt
on st., Mrs. Frederick L
g at 14 Walnut st., Miss
Hebert at 32 West Cedar
Mrs. Thomas E. P. Rice a
Chestnut st. and Mrs
es C. White at 34 Mt
non st.

RACTICAL DEMONSTRA
N of the services contributed
the Beverly Hospital by it
unteers was given yesterday
rnoon at the annual meeting

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miss Philippa Guerrette, cous
ela Carey and Miss France
Crowley, Miss Carey and Mis
Crowley wore pink and blu
gowns, matched in style of ny lor

Bridesmaids were Miss Patri
carnations.

By JOHN DREBINGER

Throughout their u
campaign this spring the G
made it clear they were ba
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Said Manager Bill Rigne
rehabilitation program for
and Foster Castleman—in
Al Worthington, Daisy Sp

4-Bagger Scores Castle
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A spokesman for the Boston Symphony said there is time available in the orchestra's European tour schedule to fit in the Russian concerts if they can be arranged. He said the orchestra management would have a statement "as soon as things are definite."

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Beacon Hill Times
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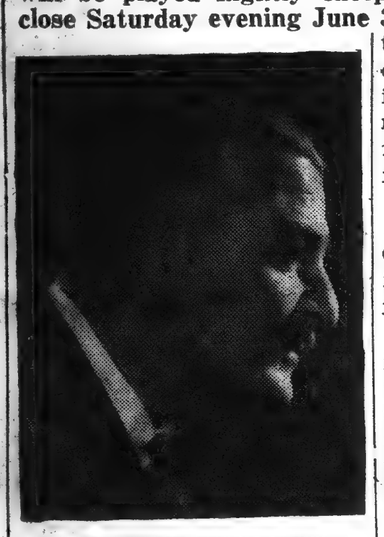
Boston Pops Concerts Opens 71st Season In Symphony Hall Assistant Conductor Named

Gay colors and a light heart will be in order come Tuesday evening in Symphony Hall when the Pops, born and grown in Boston, will begin their seventy-first season in Symphony Hall. The Pops will continue nightly through the month of May, and during June the concerts will be played nightly except Sunday. The season will close Saturday evening June 30.



ARTHUR FIEDLER

A hit procession that started in 1885 the Pops Concerts are a favorite entertainment for hundreds of Boston residents. With the advent of Spring when young and old alike think of lighter happier aspects of life, the Pops Concerts offering the less strenous type of music blend themselves to the mood with bright rythm and flowing melodies.

Arthur Fiedler will inaugurate the season of the Pops Orchestra for his 27th year as its conductor. As always, the floor seats in the auditorium will have been removed and replaced by tables, allowing patrons who have floor seats to enjoy liquid and other refreshments at the same time that they listen to the inimitable musical performances of the Pops.

For the first time in the history of the Pops concerts an Assistant Conductor has been named. He is Harry Ellis Dickson, a member of the violin section in the Boston Symphony Orchestra, who in recent seasons has made many appearances as a guest conductor of the Boston Pops. Last season Mr. Dickson conducted the first four weeks of the Pops during the absence of Mr. Fiedler. He is also the conductor of the Brookline Youth Concerts and he organized the Civic Orchestra in Providence.

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Jewish Advocate
BOSTON, Mass.
Weekly Non-Part.
Circ. 20,000
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MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: HANDEL, MOZART AND HONEGGER

Charles Munch was a warm personal friend of the late Arthur Honegger and has consistently shown a close affinity for his music. He manifested this to Boston audiences as far back as his first appearance in 1947, when, as guest conductor, he gave one of the earliest American performances of the Symphony No. 3, entitled "Liturgique." Honegger died last December, and it was mete that at last weekend's concert, the penultimate of the 1955-56 season, Mr. Munch should devote the last half of the program to another performance of the Symphonie "Liturgique" as well as to the first performance at these concerts of Honegger's "Chant de Joie."

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Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
APR 28 1956

Symphony Men Vote Soviet Tour

'Not Afraid,' Say Members Born in Russia

By JOHN WM. RILEY

The next unofficial United States ambassadors to Russia may be the Boston Symphony Orchestra.

At least, if the members of the orchestra have anything to say about it, the Symphony will extend its planned tour from the British Isles and Scandinavia into the Soviet Union.

The 104 members, when asked their opinion by the Symphony management, voted almost unanimously this week to go along with the proposal to extend their tour into Russia.

This is the sort of democratic process which might not be understood in the Soviet Union, where men and groups do as they are told. The members of the Boston Symphony have accepted the responsibility and challenge of performing their art, as ambassadors, just as did the members of the "Porgy and Bess" troupe which performed Gershwin's opera in Moscow last season to Russian acclaim.

Philadelphia Orchestra members have voted unanimously against a trip to Russia proposed for them. This opens the way for the Boston Symphony which, originally, was the favored ambassador.

Thomas D. Perry Jr., business manager of the orchestra, spent two hours yesterday afternoon in Washington talking over plans with Robinson McIlvaine, State Department deputy assistant for public affairs.

The few Russian-born members of the Boston Symphony express no fear about the trip.

SYMPHONY
Page Fourteen
Independent Democrat
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APR 28 1956

NEWS OF MUSIC

Special Symphony Concert

By JOHN WM. RILEY

The 75th anniversary season of the Boston Symphony ends this week with the last regular programs in Symphony Hall this afternoon and tomorrow night, and a special concert on Sunday evening at 8:30. This last concert, offering two symphonies—the Seventh of Beethoven and the "Pathetique" of Tchaikovsky—has special significance, both musically and otherwise. For the proceeds will go to help pay the costs of the orchestra's tour of Europe this Summer.

The Sunday night concert should be a cheery note for hundreds of Boston music lovers who have been unable to break through the blockage of the orchestra's sold-out-by-subscription situation. As perhaps is generally known, the Boston Symphony's concerts for many years have been sold out each Fall before the season's opening.

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The music of Tchaikovsky has had a curious history in the annals of the Boston Symphony. Introduced at a Symphony concert in 1883, his "Slavic March" was denounced by a Boston critic who said that the piece must be the result of the composer's winning a bet "that he could write the most absolutely hideous thing that had ever been put on paper."

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A program of Polish piano music, including a piece by Paderewski probably never before performed in America, will be presented in the New England Conservatory's Recital Hall tonight by Halina Zythieweicz. The Paderewski piece is Variation and Fugue in A minor, Op. 11.

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American (e)
BOSTON, Mass.
Independent
Circ. 185,401
APR 28 1956

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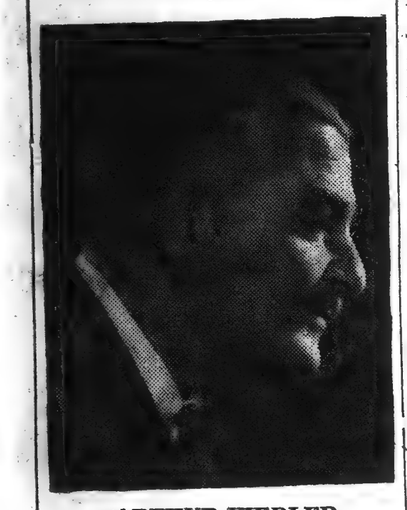
Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

APR 26 1956

Boston Pops Concerts Opens 71st Season In Symphony Hall Assistant Conductor Named

Gay colors and a light heart will be in order come Tuesday evening in Symphony Hall when the Pops, born and grown in Boston, will begin their seventy-first season in Symphony Hall. The Pops will continue nightly through the month of May, and during June the concerts will be played nightly except Sunday. The season will close Saturday evening June 30.



ARTHUR FIEDLER

A hit procession that started in 1885 the Pops Concerts are a favorite entertainment for hundreds of Boston residents. With the advent of Spring when young and old alike think of lighter happier aspects of life, the Pops Concerts offering the less strenous type of music blend themselves to the mood with bright rythm and flowing melodies.

Arthur Fiedler will inaugurate the season of the Pops Orchestra for his 27th year as its conductor. As always, the floor seats in the auditorium will have been removed and replaced by tables, allowing patrons who have floor seats to enjoy liquid and other refreshments at the same time that they listen to the inimitable musical performances of the Pops.

For the first time in the history of the Pops concerts an Assistant Conductor has been named. He is Harry Ellis Dickson, a member of the violin section in the Boston Symphony Orchestra, who in recent seasons has made many appearances as a guest conductor of the Boston Pops. Last season Mr. Dickson conducted the first four weeks of the Pops during the absence of Mr. Fiedler. He is also the conductor of the Brookline Youth Concerts and he organized the Civic Orchestra in Providence.

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Morning Globe
BOSTON, Mass.
Independent
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APR 27 1956

Morning Globe
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APR 28 1956

MUSIC IN ...

By GERALD A. BERLIN

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...ONY

...ued from the First Page

"We hope we will go . . . it ... be wonderful," says one member who, though born in Poland, studied and worked in Russia for nearly 10 years. "We would like to go very much," he says. "We might do much good."

He says the Russian-born members are all in favor of the trip. Members of the orchestra have not been in touch with friends in Russia since the war although before the war some visited the Soviet Union and corresponded with people there.

No cost would accrue to the United States Government if the Boston Symphony extended its tour into Russia. The Soviet Union would guarantee the costs as impresario, as it did with the "Porgy and Bess" company.

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Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

APR 27 1956

Record (m)
BOSTON, Mass.
Independent
Circ. 397,884

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

APR 28 1956

S INVITATION

...phony ...ssia Bid

May Play in Russia

Boston Symphony 'Happy' To Accept Soviet Offer

The world-famous Boston Symphony Orchestra would be "very happy" to accept an invitation to play in Soviet Russia this summer if one is received and other details can be worked out.

The possibility of extending planned European tour behind the Iron Curtain came into the spotlight yesterday when it was announced that the Philadelphia Orchestra had cancelled a scheduled trip to Russia because that the State Department was looking to Boston to fill the gap.

A spokesman for the Boston orchestra expressed the feeling that the invitation should come directly from the Soviet, and not from the State Department, if it is to be considered.

David Oistrakh, Soviet violinist played with the Philadelphia orchestra during his American tour last year, a factor that entered into the Russian invitation going to that city first.

Expenses Guaranteed

Since the Boston orchestra is going to be in West Europe and the Scandinavian countries during August and September, officials are optimistic that it can be arranged to extend the tour into Russia for five days or so.

As in the case of the Porgy and Bess Opera Company, the Soviet government guarantees expenses and a profit no matter what the gate receipts are.

...tone, flexibility, harmonious ensemble and abundance of variety, nuances and color.

The Boston Symphony, which also has a world reputation, is going to be in West Europe and the Scandinavian countries during August and September. Officials said they hope a way can be found to extend this tour into Russia for five days or so.

COSTS GUARANTEED

No cost to the U. S. government would be involved, they said. The Soviet government would act as impressario, as it did in the case of the Porgy and Bess Opera Co. This would guarantee expenses and a profit no matter what the gate receipts turned out to be.

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Monitor (e)
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...irc. 165,872
APR 28 1956

(m)
BOSTON, Mass.
Independent
Circ. 397,884
APR 28 1956

Top of The News

Find Student Dead

Winchester Colby student, missing since Tuesday, was found dead in Augusta, Me. hotel. —Page

Won't Go Home

Four Soviet sailors rejected, in salty terms, a plea by Red Ambassador Zaroubin that they return home. —Page

Macfadden Riches

N. Y. Atty. says Macfadden estate executor showed him $500,000 gold brick late publisher is supposed to have buried. —Page

Nab Ex-Grid Star

A former Weymouth football star was nabbed in Maine on bad check charges. —Page

Approve Gas Hike

DPU has approved a 25-cents-a-month gas hike by the Boston Gas Co. —Page

Hearst Oratory

A Holy Cross student from California won first place in the college student segment of the New England finals of the Hearst Oratory contest. —Page 4

O. K. Confession

John Gilbert Graham loses plea to bar from murder trial confession that he blew up plane with 44 aboard. —Page 5

Motorama Finale

Crowds continue to jam Motorama right up to the end of the 1956 edition. —Page 4

Road Bill Passed

House approves record-breaking $52 billion roads program. —Page 2

Regrets Spy Role

David Greenglass regrets role that sent sister to electric chair in atom spy case. —Page 5

Symphony Gets Bid

The Boston Symphony Orchestra has been asked to tour the Soviet Union. —Page 4

Rocky Abdicates

Rocky Marciano hangs up boxing gloves for keeps. —Back Page

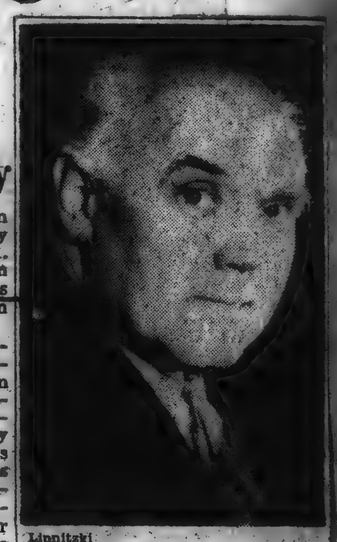
Red Sox Lose, 5-2

Yankees hand Red Sox 5th straight loss, 5-2, behind Don Larsen. —Back Page

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
APR 28 1956

Pops Programs

71st Season Set to Open On Tuesday



Lipnitzki

Walter Gieseking will give a piano recital Sunday afternoon in Symphony Hall.

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El Capitan, March ..... Sousa
Music of the Spheres, Waltzes ..... Josef Strauss
Fantasia on Greensleeves ..... Vaughan Williams
Overture to "La Belle Hélène" ..... Offenbach
Piano Concerto No. 1, in E-flat ..... Liszt
Soloist: Luise Vosgerchian
Suite from "The Nutcracker" ..... Tchaikovsky
Selection from "My Fair Lady" ..... Loewe-Hayman
Love Is a Many-Splendored Thing ..... Fain-Mason
Hungarian Dance No. 5 ..... Brahms
Arthur Fiedler, Conductor

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Wednesday Evening, May 2

Slavonic Dance in C major ..... Dvořák
Overture to "Die Fledermaus" ..... Strauss
Intermezzo from "Tales of Hoffman" ..... Offenbach
Scherzo from Symphony No. 6 ..... Tchaikovsky
Piano Concerto No. 2, in C minor (First Movement) ..... Rachmaninov
Soloist: Mineko Sasahara
Three Dances from "The Three-Cornered Hat" ..... Falla
Colby Junior College Glee Club
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Selection from "My Fair Lady" ..... Loewe-Hayman
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Sailors' Dance, from "The Red Poppy" ..... Glière
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Rakoczy March ..... Berlioz
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Masurka and Galop, from "Masquerade" ..... Khachaturian
Concertstück for Piano and Orchestra ..... Weber
Soloist: Leo Litwin
Capriccio Espagnol ..... Rimsky-Korsakov
Popspourri ..... Arr. by Mason
The Surrey With the Fringe on Top ..... Rodgers-Gould
Triumphal March from "Aida" ..... Verdi
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Knightsbridge March ..... Coates
Where the Citrons Bloom, Waltzes ..... Strauss
Pavane ..... Ravel
Finlandia, Tone Poem ..... Sibelius
Piano Concerto No. 12 in A major, K. 414 ..... Mozart
Soloist: Meg Bachman
Suite from "Gaîté Parisienne" ..... Offenbach
Popspourri ..... Arr. by Mason
On the Trail, from "Grand Canyon Suite" ..... Grofé
Sabre Dance, from "Gayne" ..... Khachaturian
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Saturday Evening, May 5

Regis Night

Washington Post, March ..... Sousa
Music of the Spheres, Waltzes ..... Josef Strauss
Prayer of Thanksgiving ..... Valerius
Overture to "Orpheus in the Underworld" ..... Offenbach
Organ Concerto No. 2, in B flat ..... Handel
Soloist: Berj Zamkochian
Bolero ..... Ravel
Regis College Glee Club
Berj Zamkochian, Director
Selection from "Carousel" ..... Rodgers
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Wedding Dance ..... Press
Regis Alma Mater
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Sunday Evening, May 6

MIT Night

Wedding March, from "The Golden Cockerel" ..... Rimsky-Korsakov
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Iron Works ..... Mossolov
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George Szpinalski, violinist. Jordan Hall, 3:30.

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North Park College Choir of Chicago. John Hancock Hall, 8.

Yale University Concert Band. MIT Kresge Auditorium, 4:15. Free.

Boston Conservatory Orchestra, Rouben Gregorian conducting. Auditorium, 31 Hemenway Street, 8:30. Free.

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Norma Farber, soprano. College Club, 40 Commonwealth Avenue, 8:30.

Tuesday, May 1

Ayrton Pinto, violinist, and Tan Crone, pianist. Gardner Museum, 2:45. Free.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

APR 29 1956

...ox and Symphony

To the Editor of The Herald:

The radio programs of the great Boston Symphony Orchestra as part of its seventy-fifth Anniversary celebration are eagerly awaited here in Maryland by a homesick native who has listened to our world famous group of distinguished musicians for some thirty years. Like most other residents of Greater Boston, I have claimed the music of the orchestra prime evidence of the City's cultural leadership.

Now, though we yet suffer from the loss of his predecessor, I look for more great music from the Boston Symphony under the leadership of Dr. Charles Munch. After another agonizing radio program of anniversary selected compositions only one phrase seems adequate to describe this music—"it stinks!"

Thanks be to the Boston Red Sox and Tom Yawkey who continues the tradition of great leadership by offering the classical direction of Pinky Higgins. May we have more of his solid thinking in the selections of the Boston Symphony!

WALLACE E. DOW
Moakton, Md.

...writers and poets who come

...uld Be Heard

...n M. Sutherland

...her debut at New York's Town Hall, she has been welcomed in recitals and appearances with the country's leading orchestras. In 1952-53 she appeared six times as soloist with Eugene Ormandy and the Philadelphia Orchestra, singing the difficult part in Mahler's "Resurrection Symphony"—a taxing experience for many a more mature artist. She has also sung with the San Francisco Opera in a variety of roles, such as "The Barber of Seville," "Mefistofele," "Boris Godounov" and "Electra."

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She has sung under such exacting task masters as Monteux, Munch, Wallenstein, and Koussevitzky with great success. Always her roles have been vital, though arduous—such works as Handel's "Messiah," Mahler's "Das Lied von der Erde," "Beethoven's Ninth Symphony, and the more recent work of Arthur Honegger, "Joan of Arc at the Stake."

Miss Moudry obtained much of her early training in California where she attended the University of California in Los Angeles and lent her brilliance to such activities as the Bach Festival at Carmel, and the Pasadena Civic Orchestra.

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Recently she joined Saramae Endich, Marvin Worden, and Robert Rue to form the Tanglewood Opera Quartet which has proved of unusual interest to concert audiences. At Tanglewood, in the Berkshires of Massachusetts, the site of a celebrated festival in the summer and the home of the Boston Symphony Orchestra, artists strive to maintain its high professional standard.

Among the qualities attributed to Janice Moudry by critics is her effortlessness, her excellent diction, her ability to convey a sense of solace through song.

Janice Moudry

WITH OUR COMPLIMENTS...

Although this clipping is beyond your order we thought it would interest you.

Please accept it with our compliments.

Sincerely,

NEW ENGLAND NEWSCLIP AGENCY, INC.

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

APR 27 1956

Record (m)
BOSTON, Mass.
Independent
Circ. 397,884

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

APR 28 1956

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...t Dept. is looking to

May Play in Russia

Boston Symphony 'Happy' To Accept Soviet Offer

The world-famous Boston Symphony Orchestra would be "very happy" to accept an invitation to play in Soviet Russia this summer if one is received and other details can be worked out.

The possibility of extending planned European tour behind the Iron Curtain came into the spotlight yesterday when it was announced that the Philadelphia Orchestra had cancel a scheduled trip to Russia that the State Department was looking to Boston to fill the gap.

A spokesman for the Boston orchestra expressed the feeling that the invitation should come direct from the Soviet, and not from the State Department, if it is to be considered

David Oistrahk, Soviet violinist played with the Philadelphia orchestra during his American tour last year, a factor that entered into the Russian invitation going to that city first.

Expenses Guaranteed

Since the Boston orchestra is going to be in West Europe and the Scandinavian countries during August and September, officials are optimistic that it can be arranged to extend the tour into Russia for five days or so.

As in the case of the Porgy and Bess Opera Company, the Soviet government guarantees expenses and a profit no matter what the gate receipts are.

tone, flexibility, harmonious ensemble and abundance of variety, nuances and color.

The Boston Symphony, which also has a world reputation, is going to be in West Europe and the Scandinavian countries during August and September. Officials said they hope a way can be found to extend this tour into Russia for five days or so.

COSTS GUARANTEED

No cost to the U. S. government would be involved, they said. The Soviet government would act as impressario, as it did in the case of the Porgy and Bess Opera Co. This would guarantee expenses and a profit no matter what the gate receipts turned out to be.

...ld Be Heard

By Elizabeth M. Sutherland

Since Kirsten Flagstad departed the concert halls of this country, music critics and impresarios have searched far and wide for a personality of equal vocal ability. Many claim to have found it in the person of Miss Janice Moudry, an engaging mezzo-soprano from Minnesota.

Since 1951, when she made

Janice Moudry

her debut at New York's Town Hall, she has been welcomed in recitals and appearances with the country's leading orchestras. In 1952-53 she appeared six times as soloist with Eugene Ormandy and the Philadelphia Orchestra, singing the difficult part in Mahler's "Resurrection Symphony"—a taxing experience for many a more mature artist. She has also sung with the San Francisco Opera in a variety of roles, such as "The Barber of Seville," "Mefistofele," "Boris Godounov" and "Electra."

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Record (m)
BOSTON, Mass.
Independent
Circ. 397,884

APR 28 1956

Top of The News

Find Student Dead
Winchester Colby student, missing since Tuesday, was found dead in Augusta, Me. hotel. —Page 3

Won't Go Home
Four Soviet sailors rejected, in salty terms, a plea by Red Ambassador Zaroubin that they return home. —Page 2

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N. Y. Atty. says Macfadden estate executor showed him $500,000 gold brick late publisher is supposed to have buried. —Page 3

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

APR 28 1956

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Soloist: Luise Vosgerchian
Suite from "The Nutcracker" ..... Tchaikovsky
Selection from "My Fair Lady" ..... Loewe-Hayman
Love Is a Many-Splendored Thing ..... Fain-Mason
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Wednesday Evening, May 2

Slavonic Dance in C major .. Dvořák
Overture to "Die Fledermaus" ..... Strauss
Intermezzo from "Tales of Hoffman" ..... Offenbach
Scherzo from Symphony No. 6, ... Tchaikovsky
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Prelude and Love-Death, from "Tristan and Isolde" ..... Wagner
Mazurka and Galop, from "Masquerade" ..... Khachaturian
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Soloist: Berj Zamkochian
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Regis Alma Mater
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MIT Night

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Three Dances from "The Three-Cornered Hat" ..... Falla
Iron Works ..... Mossolov
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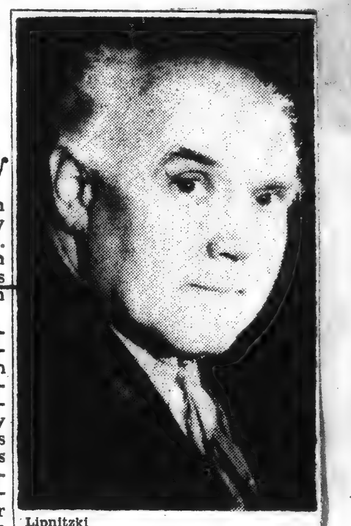

Lipnitzki

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WALLACE E. DOW
Monkton, Md.

Complete Strength in Oils Features Market

Oil shares featured a substantially higher stock market yesterday, gains of 3 to 5 points occurring in key issues, with gains generally running from 1 to 3 points. Dow-Jones industrials climbed 4.91 points and the rails picked up 0.74.

Cement stocks rose briskly in response to House approval of the pending bill calling for a vast

Boston Symphony Gets Russia Bid

WASHINGTON (AP)—The State Dept. is looking to the Boston Symphony Orchestra to take the place of the Philadelphia Orchestra, which has cancelled plans to play in the Soviet Union this year.

Department officials said yesterday that substitution of the Boston orchestra, if it can be arranged, would have the added virtue of not costing the U. S. government one penny.

Donald L. Engle, manager of the 105-member Philadelphia orchestra, has telegraphed the department that the group had voted unanimously against going through with a proposed trip to the Soviet Union Aug. 15.

UNION TROUBLE RISES

This closed the negotiations which had been dogged by more than the usual U. S.-Soviet discord in such cases. There also was union-management trouble. This labor dispute over a pension plan spilled over into the efforts to send the world famous group to Russia.

David Oistrakh, Soviet violinist, hailed as the world's greatest, played with the Philadelphia Orchestra under Eugene Ormandy last year.

Afterward Oistrakh was lyrical in his praise:

"There is hardly another orchestra in the world which may be compared in beauty of tone, flexibility, harmonious ensemble and abundance of variety, nuances and color.

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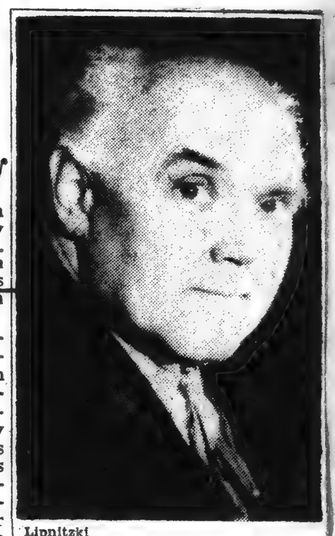

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Piano Concerto No. 2, in C minor (First Movement) ... Rachmaninov
Soloist: Mineko Sasahara
Three Dances from "The Three-Cornered Hat" ..... Falla
Colby Junior College Glee Club
Florence Barbiers, Director
Selection from "My Fair Lady" ..... Loewe-Hayman
The Blue-Tail Fly (Contrasts) Rhodes
Sailors' Dance, from "The Red Poppy" ..... Glière
Arthur Fiedler, Conductor

♪ ♪ ♪

Thursday Evening, May 3

Rakoczy March ..... Berlioz
Overture to "The Marriage of Figaro" ..... Mozart
Prelude and Love-Death, from "Tristan and Isolde" ..... Wagner
Mazurka and Galop, from "Masquerade" ..... Khachaturian
Concertstück for Piano and Orchestra ..... Weber
Soloist: Leo Litwin
Capriccio Espagnol Rimsky-Korsakov
Popspourri ..... Arr. by Mason
The Surrey With the Fringe on Top ..... Rodgers-Gould
Triumphal March from "Aida" . Verdi
Arthur Fiedler Conductor

♪ ♪ ♪

Friday Evening, May 4

Knightsbridge March ..... Coates
Where the Citrons Bloom, Waltzes ..... Strauss
Pavane ..... Ravel
Finlandia, Tone Poem ..... Sibelius
Piano Concerto No 12 in A major, K. 414 ..... Mozart
Soloist: Meg Bachman
Suite from "Gaîté Parisienne" ..... Offenbach
Popspourri ..... Arr. by Mason
On the Trail, from "Grand Canyon Suite" ..... Grofé
Sabre Dance, from "Gayne" ..... Khachaturian
Arthur Fiedler, Conductor

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Saturday Evening, May 5

Regis Night

Washington Post, March ..... Sousa
Music of the Spheres, Waltzes ..... Josef Strauss
Prayer of Thanksgiving ..... Valerius
Overture to "Orpheus in the Underworld" ..... Offenbach
Organ Concerto No. 2, in B flat ..... Handel
Soloist: Berj Zamkochian
Bolero ..... Ravel
Regis College Glee Club
Berj Zamkochian, Director
Selection from "Carousel" ... Rodgers
Jalousie, Gypsy Tango ..... Gade
Wedding Dance ..... Press
Regis Alma Mater
Arthur Fiedler, Conductor

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Sunday Evening, May 6

MIT Night

Wedding March, from "The Golden Cockerel" ..... Rimsky-Korsakov
Three Dances from "The Three-Cornered Hat" ..... Falla
Iron Works ..... Mossolov
Overture to "La Belle Hélène" ..... Offenbach
Piano Concerto No 1, in E-flat . Liszt
Soloist: Luise Vosgerchian
MIT Glee Club
Klaus Liepmann conducting
Popspourri ..... Arr. by Mason
Love Is a Many-Splendored Thing ..... Fain-Mason
Thunder and Lightning ..... Strauss
Arthur Fiedler, Conductor

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George Szpinalski, violinist. Jordan Hall, 3:30.

New York Woodwind Quintet. Gardner Museum, 2. Free.

Komitas Choral Society, Rouben Gregorian conducting. Sanders Theater, Cambridge, 3.

Roland Hayes, tenor. All Saints Lutheran Church, 85 West Newton Street, 3:30.

North Park College Choir of Chicago. John Hancock Hall, 8.

Yale University Concert Band. MIT Kresge Auditorium, 4:15. Free.

Boston Conservatory Orchestra, Rouben Gregorian conducting. Auditorium, 31 Hemenway Street, 8:30. Free.

Monday, April 30

Norma Farber, soprano. College Club, 40 Commonwealth Avenue, 8:30.

Tuesday, May 1

Ayrton Pinto, violinist, and Tan Crone, pianist. Gardner Museum, 2:45. Free.

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By Elizabeth M. Sutherland

Since Kirsten Flagstad departed the concert halls of this country, music critics and impresarios have searched far and wide for a personality of equal vocal ability. Many claim to have found it in the person of Miss Janice Moudry, an engaging mezzo-soprano from Minnesota.

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Miss Moudry obtained much of her early training in California where she attended the University of California in Los Angeles and lent her brilliance to such activities as the Bach Festival at Carmel, and the Pasadena Civic Orchestra.

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Among the qualities attributed to Janice Moudry by critics is her effortlessness, her excellent diction, her ability to convey a sense of solace through song.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071
APR 29 1956

ox and Symphony

To the Editor of The Herald:

The radio programs of the great Boston Symphony Orchestra as part of its seventy-fifth Anniversary celebration are eagerly awaited here in Maryland by a homesick native who has listened to our world famous group of distinguished musicians for some thirty years. Like most other residents of Greater Boston, I have claimed the music of the orchestra prime evidence of the City's cultural leadership.

Now, though we yet suffer from the loss of his predecessor, I look for more great music from the Boston Symphony under the leadership of Dr. Charles Munch. After another agonizing radio program of anniversary selected compositions only one phrase seems adequate to describe this music—"it stinks!"

Thanks be to the Boston Red Sox and Tom Yawkey who continues the tradition of great leadership by offering the classical direction of Pinky Higgins. May we have more of his solid thinking in the selections of the Boston Symphony!

WALLACE E. DOW
Monkton, Md.

Record (m)
BOSTON, Mass.
Independent
Circ. 897,884
APR 28 1956

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
APR 28 1956

Ask Hub Symphony to Go to Russia

WASHINGTON, April 27 (AP)—The State Department is looking to the Boston Symphony Orchestra to take the place of the Philadelphia Orchestra, which has canceled plans to play in the Soviet Union this year.

Department officials said today that substitution of the Boston orchestra, if it can be arranged, would have the added virtue of not costing the United States Government one penny.

Donald L. Engle, manager of the 105-member Philadelphia Orchestra, telegaphed the department last night that the group had voted unanimously against going through wtih a proposed trip to the Soviet Union Aug. 15.

This closed the negotiations which had been dogged by more than the usual United States-Soviet discord in such cases. There also was union-management trouble. This labor dispute over a pension plan spilled over into the efforts to send the world famous group to Russia.

SYMPHONY
Page Twelve

profit no matter what the gate receipts turned out to be.

The whole question of exchanges of technical and cultural groups with Russia has outgrown the State Department's facilities for handling them.

It has asked Congress for $55,625 to ad nine people to its payroll to handle such affairs. In the meantime, temporary arrangements had been made—by scrounging here and there among available employees.

Officials hope by next week two foreign services, with the help of two secretaries, can take over the problem.

The State Department administers a special $5,000,000 Presidential fund for spreading American culture abroad. It was from this fund that $267,000 was taken to finance a six-week Far East tour last year of the Symphony of the Air.

The department cancelled the plans to send the Symphony of the Aid to the Near East after complaints, investigated by the FBI, that some the group's members were "leftists." The official reasons given for this cancellation were that facilities were poor in the Near East and so was the quality of the orchestra's leadership.

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...tudent, miss... was found ... hotel. —Page 1

...Home
...s rejected, ir... by Red Am... that they re... —Page 2

...Riches
...s Macfadden showed him ... late publisher buried. —Page 3

...rid Star
...nouth football ... Maine on bad —Page 3

...as Hike
...ved a 25-cents... by the Boston —Page 2

Hearst Oratory
A Holy Cross student from California won first place in the college student segment of the New England finals of the Hearst Oratory contest. —Page 4

O. K. Confession
John Gilbert Graham loses plea to bar from murder trial confession that he blew up plane with 44 aboard. —Page 5

Motorama Finale
Crowds continue to jam Motorama right up to the end of the 1956 edition. —Page 4

Road Bill Passed
House approves record-breaking $52 billion roads program. —Page 2

Regrets Spy Role
David Greenglass regrets role that sent sister to electric chair in atom spy case. —Page 5

Symphony Gets Bid
The Boston Symphony Orchestra has been asked to tour the Soviet Union. —Page 4

Rocky Abdicates
Rocky Marciano hangs up boxing gloves for keeps. —Back Page

Red Sox Lose, 5-2
Yankees hand Red Sox 5th straight loss, 5-2, behind Don Larsen. —Back Page

Pops Programs

71st Season Set to Open On Tuesday

The 71st season of the Boston Pops will open in Symphony Hall Tuesday evening, May 1. Arthur Fiedler, who has been conductor of the Boston Pops concerts since 1930, will again be on the podium.

For the first time in the history of the Pops concerts an assistant conductor has been named. He is Harry Ellis Dickson, a member of the violin section in the Boston Symphony Orchestra, who in recent seasons has made many appearances as a guest conductor of the Boston Pops. Last season Mr. Dickson conducted the first four weeks of the Pops during the absence of Mr. Fiedler. He is also the conductor of the Brookline Youth Concerts and he organized the Civic Orchestra in Providence.

Many local organizations and businesses have arranged their own special nights at the Pops. Among those who will be in attendance during the first week are the New England Grenfell Association, the American Society of Orthodontists, the Women's City Club, Colby Junior College, Peter Bent Brigham Hospital, Mount Ida Junior College, Dana Hall, and Regis College.

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The season will continue through Saturday, June 30. During the first five weeks there will be concerts every night including Sunday. After the fifth week the concerts will be played Monday through Saturday evenings, with no Sunday concerts.

Tickets for each of the performances during the first week of the season are now on sale at the Symphony Hall box office, and tickets will be on sale throughout the season one week in advance of each concert.

The soloists for the opening week include five pianists and one organist. Luise Vosgerchian will be heard in Liszt's Concerto No. 1 on opening night and again on Sunday night. On Wednesday night Mineko Sasahara will play the first movement of Rachmaninov's Concerto No. 2; on Thursday, Leo Litwin the Weber Concertstück; on Friday, Meg Bachman the Mozart Concerto No. 12. Berj Zamkochian will be organ soloist in Handel's Concerto No. 2 on Saturday evening.

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The programs:

Tuesday Evening, May 1

El Capitan, March ..... Sousa
Music of the Spheres, Waltzes ..... Josef Strauss
Fantasia on Greensleeves ..... Vaughan Williams
Overture to "La Belle Hélène" ..... Offenbach
Piano Concerto No. 1, in E-flat . Liszt
Soloist: Luise Vosgerchian
Suite from "The Nutcracker" ..... Tchaikovsky
Selection from "My Fair Lady" ..... Loewe-Hayman
Love Is a Many-Splendored Thing ..... Fain-Mason
Hungarian Dance No. 5 ..... Brahms
Arthur Fiedler, Conductor

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Wednesday Evening, May 2

Slavonic Dance in C major ... Dvořák
Overture to "Die Fledermaus" ..... Strauss
Intermezzo from "Tales of Hoffman" ..... Offenbach
Scherzo from Symphony No. 6, ... Tchaikovsky
Piano Concerto No. 2, in C minor (First Movement) ... Rachmaninov
Soloist: Mineko Sasahara
Three Dances from "The Three-Cornered Hat" ..... Falla
Colby Junior College Glee Club
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Iron Works ..... Mossolov
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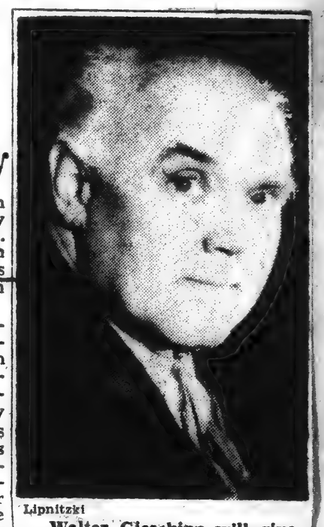

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WALLACE E. DOW
Monkton, Md.

Symphony to Russia

Continued from the First Page

David Oistrakh, Soviet violinist, hailed as the world's greatest, played with the Philadelphia Orchestra under Eugene Ormandy last year.

Afterward Oistrakh was lyrical in his praise:

"There is hardly another orchestra in the world which may be compared in beauty of tone, flexibility, harmonious ensemble and abundance of variety, nuances and color."

The Boston Symphony, which also has a world reputation is going to be in West Europe and the Scandinavian countries during August and September. Officials said they hope a way can be found to extend this tour trip into Russia for five days or so.

No cost to the United States Government would be involved, they said. The Soviet Government would act as impressario, as it did in the case of the Porgy and Bess Opera Company. This would guarantee expenses and a profit no matter what the gate receipts turned out to be.

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Record (m)
BOSTON, Mass.
Independent
Circ. 397,884
APR 28 1956

Top of The News

Find Student Dead

Winchester Colby student, missing since Tuesday, was found dead in Augusta, Me. hotel. —Page 1

Won't Go Home

Four Soviet sailors rejected, in salty terms, a plea by Red Ambassador Zaroubin that they return home. —Page 2

Macfadden Riches

N. Y. Atty. says Macfadden estate executor showed him $500,000 gold brick late publisher is supposed to have buried. —Page 2

Nab Ex-Grid Star

A former Weymouth football star was nabbed in Maine on bad check charges. —Page 3

Approve Gas Hike

DPU has approved a 25-cents-a-month gas hike by the Boston Gas Co. —Page 2

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A Holy Cross student from California won first place in the college student segment of the New England finals of the Hearst Oratory contest. —Page 4

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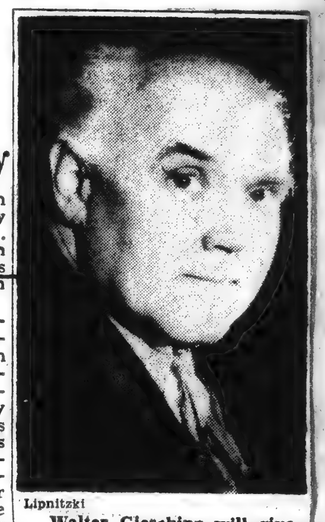

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Selection from "Carousel" ... Rodgers
Jalousie, Gypsy Tango ..... Gade
Wedding Dance ..... Fress
Regis Alma Mater
Arthur Fiedler, Conductor

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Monday, April 30

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Tuesday, May 1

Ayrton Pinto, violinist, and Tan Crone, pianist. Gardner Museum, 2:45. Free.

...ld Be Heard

By Elizabeth M. Sutherland

Since Kirsten Flagstad departed the concert halls of this country, music critics and impresarios have searched far and wide for a personality of equal vocal ability. Many claim to have found it in the person of Miss Janice Moudry, an engaging mezzo-soprano from Minnesota.

Since 1951, when she made her debut at New York's Town Hall, she has been welcomed in recitals and appearances with the country's leading orchestras. In 1952-53 she appeared six times as soloist with Eugene Ormandy and the Philadelphia Orchestra, singing the difficult part in Mahler's "Resurrection Symphony"—a taxing experience for many a more mature artist. She has also sung with the San Francisco Opera in a variety of roles, such as "The Barber of Seville," "Mefistofele," "Boris Godounov" and "Electra."

Janice Moudry

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Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071
APR 29 1956

...ox and Symphony

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WALLACE E. DOW
Monkton, Md.

Record (m)
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Independent
Circ. 397,884
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Top of The News

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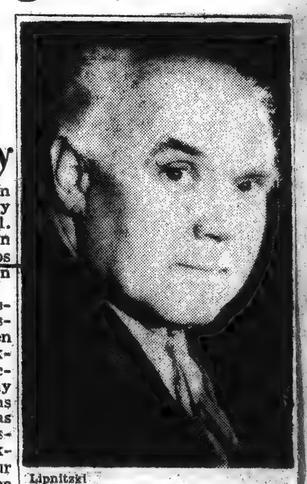
Pops Programs

71st Season Set to Open On Tuesday



Lipnitzki

Walter Gieseking will give a piano recital Sunday afternoon in Symphony Hall.

The 71st season of the Boston Pops will open in Symphony Hall Tuesday evening, May 1. Arthur Fiedler, who has been conductor of the Boston Pops concerts since 1930, will again be on the podium.

For the first time in the history of the Pops concerts an assistant conductor has been named. He is Harry Ellis Dickson, a member of the violin section in the Boston Symphony Orchestra, who in recent seasons has made many appearances as a guest conductor of the Boston Pops. Last season Mr. Dickson conducted the first four weeks of the Pops during the absence of Mr. Fiedler. He is also the conductor of the Brookline Youth Concerts and he organized the Civic Orchestra in Providence.

Many local organizations and businesses have arranged their own special nights at the Pops. Among those who will be in attendance during the first week are the New England Grenfell Association, the American Society of Orthodontists, the Women's City Club, Colby Junior College, Peter Bent Brigham Hospital, Mount Ida Junior College, Dana Hall, and Regis College.

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The season will continue through Saturday, June 30. During the first five weeks there will be concerts every night including Sunday. After the fifth week the concerts will be played Monday through Saturday evenings, with no Sunday concerts.

Tickets for each of the performances during the first week of the season are now on sale at the Symphony Hall box office, and tickets will be on sale throughout the season one week in advance of each concert.

The soloists for the opening week include five pianists and one organist. Luise Vosgerchian will be heard in Liszt's Concerto No. 1 on opening night and again on Sunday night. On Wednesday night Mineko Sasahara will play the first movement of Rachmaninov's Concerto No. 2; on Thursday, Leo Litwin the Weber Concertstück; on Friday, Meg Bachman the Mozart Concerto No. 12. Berj Zamkochian will be organ soloist in Handel's Concerto No. 2 on Saturday evening.

♪ ♪ ♪

The programs:

Tuesday Evening, May 1

El Capitan, March ..... Sousa
Music of the Spheres, Waltzes ..... Josef Strauss
Fantasia on Greensleeves ..... Vaughan Williams
Overture to "La Belle Hélène" ..... Offenbach
Piano Concerto No. 1, in E-flat . Liszt
Soloist: Luise Vosgerchian
Suite from "The Nutcracker" ..... Tchaikovsky
Selection from "My Fair Lady" ..... Loewe-Hayman
Love Is a Many-Splendored Thing ..... Fain-Mason
Hungarian Dance No. 5 ..... Brahms
Arthur Fiedler, Conductor

♪ ♪ ♪

Wednesday Evening, May 2

Slavonic Dance in C major ... Dvořák
Overture to "Die Fledermaus" ..... Strauss
Intermezzo from "Tales of Hoffman" ..... Offenbach
Scherzo from Symphony No. 6, ... Tchaikovsky
Piano Concerto No. 2, in C minor (First Movement) ... Rachmaninov
Soloist: Mineko Sasahara
Three Dances from "The Three-Cornered Hat" ..... Falla
Colby Junior College Glee Club
Florence Barbieri, Director
Selection from "My Fair Lady" ..... Loewe-Hayman
The Blue-Tail Fly (Contrasts) Rhodes
Sailors' Dance, from "The Red Poppy" ..... Glière
Arthur Fiedler, Conductor

♪ ♪ ♪

Thursday Evening, May 3

Rakoczy March ..... Berlioz
Overture to "The Marriage of Figaro" ..... Mozart
Prelude and Love-Death, from "Tristan and Isolde" ..... Wagner
Mazurka and Galop, from "Masquerade" ..... Khachaturian
Concertstück for Piano and Orchestra ..... Weber
Soloist: Leo Litwin
Capriccio Espagnol Rimsky-Korsakov
Popspourri ..... Arr. by Mason
The Surrey With the Fringe on Top ..... Rodgers-Gould
Triumphal March from "Aida" Verdi
Arthur Fiedler Conductor

♪ ♪ ♪

Friday Evening, May 4

Knightsbridge March ..... Coates
Where the Citrons Bloom, Waltzes ..... Strauss
Pavane ..... Ravel
Finlandia, Tone Poem ..... Sibelius
Piano Concerto No 12 in A major, K. 414 ..... Mozart
Soloist: Meg Bachman
Suite from "Gaîté Parisienne" ..... Offenbach
Popspourri ..... Arr. by Mason
On the Trail, from "Grand Canyon Suite" ..... Grofé
Sabre Dance, from "Gayne" ..... Khachaturian
Arthur Fiedler, Conductor

♪ ♪ ♪

Saturday Evening, May 5

Regis Night

Washington Post, March ..... Sousa
Music of the Spheres, Waltzes ..... Josef Strauss
Prayer of Thanksgiving ..... Valerius
Overture to "Orphsus in the Underworld" ..... Offenbach
Organ Concerto No. 2, in B flat ..... Handel
Soloist: Berj Zamkochian
Bolero ..... Ravel
Regis College Glee Club
Berj Zamkochian, Director
Selection from "Carousel" ... Rodgers
Jalousie, Gypsy Tango ..... Gade
Wedding Dance ..... Press
Regis Alma Mater
Arthur Fiedler, Conductor

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Sunday Evening, May 6

MIT Night

Wedding March, from "The Golden Cockerel" ..... Rimsky-Korsakov
Three Dances from "The Three-Cornered Hat" ..... Falla
Iron Works ..... Mossolov
Overture to "La Belle Hélène" ..... Offenbach
Piano Concerto No. 1, in E-flat Liszt
Soloist: Luise Vosgerchian
MIT Glee Club
Klaus Liepmann conducting
Popspourri ..... Arr. by Mason
Love Is a Many-Splendored Thing ..... Fain-Mason
Thunder and Lightning ..... Strauss
Arthur Fiedler, Conductor

Concert Calendar

Sunday, April 29

Boston Symphony Orchestra, Charles Munch conducting. Beethoven, Tchaikovsky. Symphony Hall, 8:30.

Walter Gieseking, pianist. Symphony Hall, 3:30.

George Szpinalski, violinist. Jordan Hall, 3:30.

New York Woodwind Quintet. Gardner Museum, 2. Free.

Komitas Choral Society, Rouben Gregorian conducting. Sanders Theater, Cambridge, 3.

Roland Hayes, tenor. All Saints Lutheran Church, 85 West Newton Street, 3:30.

North Park College Choir of Chicago. John Hancock Hall, 8.

Yale University Concert Band. MIT Kresge Auditorium, 4:15. Free.

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...n M. Sutherland

writers and poets who come

WITH OUR COMPLIMENTS...

Although this clipping is beyond your order we thought it would interest you.

Please accept it with our compliments.

Sincerely,

NEW ENGLAND NEWSCLIP AGENCY, INC.

Janice Moudry

her debut at New York's Town Hall, she has been welcomed in recitals and appearances with the country's leading orchestras. In 1952-53 she appeared six times as soloist with Eugene Ormandy and the Philadelphia Orchestra, singing the difficult part in Mahler's "Resurrection Symphony"—a taxing experience for many a more mature artist. She has also sung with the San Francisco Opera in a variety of roles, such as "The Barber of Seville," "Mefistofele," "Boris Godounov" and "Electra."

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David Oistrakh, Soviet violinist, hailed as the world's greatest, played with the Philadelphia Orchestra under Eugene Ormandy last year.

Afterward Oistrakh was lyrical in his praise:

"There is hardly another orchestra in the world which may be compared in beauty of tone, flexibility, harmonious ensemble and abundance of variety, nuances and color."

The Boston Symphony, which also has a world reputation is going to be in West Europe and the Scandinavian countries during August and September. Officials said they hope a way can be found to extend this tour trip into Russia for five days or so.

No cost to the United States Government would be involved, they said. The Soviet Government would act as impressario, as it did in the case of the Porgy and Bess Opera Company. This would guarantee expenses and a profit no matter what the gate receipts turned out to be.

The whole question of exchanges of technical and cultural groups with Russia has outgrown the State Department's facilities for handling them.

It has asked Congress for $55,625 to ad nine people to its payroll to handle such affairs. In the meantime, temporary arrangements had been made—by scrounging here and there among available employees.

Officials hope by next week two foreign services, with the help of two secretaries, can take over the problem.

The State Department administers a special $5,000,000 Presidential fund for spreading American culture abroad. It was from this fund that $267,000 was taken to finance a six-week Far East tour last year of the Symphony of the Air.

The department cancelled the plans to send the Symphony of the Aid to the Near East after complaints, investigated by the FBI, that some the group's members were "leftists." The official reasons given for this cancellation were that facilities were poor in the Near East and so was the quality of the orchestra's leadership.

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Blast Kills 10, Levels Building; Match Blamed

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Overture to "La Belle Hélène" ..... Offenbach
Piano Concerto No. 1, in E-flat ..... Liszt
Soloist: Luise Vosgerchian
Suite from "The Nutcracker" ..... Tchaikovsky
Selection from "My Fair Lady" ..... Loewe-Hayman
Love Is a Many-Splendored Thing ..... Fain-Mason
Hungarian Dance No. 5 ..... Brahms
Arthur Fiedler, Conductor

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Wednesday Evening, May 2

Slavonic Dance in C major ..... Dvořák
Overture to "Die Fledermaus" ..... Strauss
Intermezzo from "Tales of Hoffman" ..... Offenbach
Scherzo from Symphony No. 6 ..... Tchaikovsky
Piano Concerto No. 2, in C minor (First Movement) ..... Rachmaninov
Soloist: Mineko Sasahara
Three Dances from "The Three-Cornered Hat" ..... Falla
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Selection from "My Fair Lady" ..... Loewe-Hayman
The Blue-Tail Fly (Contrasts) ..... Rhodes
Sailors' Dance, from "The Red Poppy" ..... Glière
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Prelude and Love-Death, from "Tristan and Isolde" ..... Wagner
Mazurka and Galop, from "Masquerade" ..... Khachaturian
Concertstück for Piano and Orchestra ..... Weber
Soloist: Leo Litwin
Capriccio Espagnol ..... Rimsky-Korsakov
Popspourri ..... Arr. by Mason
The Surrey With the Fringe on Top ..... Rodgers-Gould
Triumphal March from "Aida" ..... Verdi
Arthur Fiedler Conductor

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Friday Evening, May 4

Knightsbridge March ..... Coates
Where the Citrons Bloom, Waltzes ..... Strauss
Pavane ..... Ravel
Finlandia, Tone Poem ..... Sibelius
Piano Concerto No 12 in A major, K. 414 ..... Mozart
Soloist: Meg Bachman
Suite from "Gaîté Parisienne" ..... Offenbach
Popspourri ..... Arr. by Mason
On the Trail, from "Grand Canyon Suite" ..... Grofé
Sabre Dance, from "Gayne" ..... Khachaturian
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Saturday Evening, May 5
Regis Night

Washington Post, March ..... Sousa
Music of the Spheres, Waltzes ..... Josef Strauss
Prayer of Thanksgiving ..... Valerius
Overture to "Orpheus in the Underworld" ..... Offenbach
Organ Concerto No. 2, in B flat ..... Handel
Soloist: Berj Zamkochian
Bolero ..... Ravel
Regis College Glee Club
Berj Zamkochian, Director
Selection from "Carousel" ..... Rodgers
Jalousie, Gypsy Tango ..... Gade
Wedding Dance ..... Press
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Sunday Evening, May 6
MIT Night

Wedding March, from "The Golden Cockerel" ..... Rimsky-Korsakov
Three Dances from "The Three-Cornered Hat" ..... Falla
Iron Works ..... Mossolov
Overture to "La Belle Hélène" ..... Offenbach
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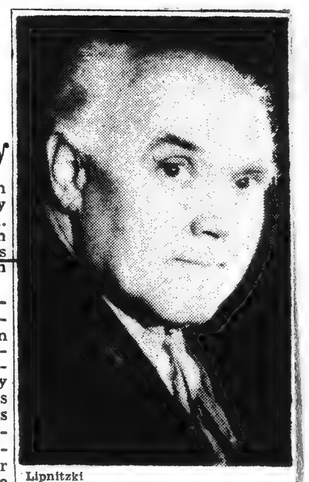

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Concert Calendar

Sunday, April 29

Boston Symphony Orchestra, Charles Munch conducting. Beethoven, Tchaikovsky. Symphony Hall, 8:30.

Walter Gieseking, pianist. Symphony Hall, 3:30.

George Szpinalski, violinist. Jordan Hall, 3:30.

New York Woodwind Quintet. Gardner Museum, 2. Free.

Komitas Choral Society, Rouben Gregorian conducting. Sanders Theater, Cambridge, 3.

Roland Hayes, tenor. All Saints Lutheran Church, 85 West Newton Street, 3:30.

North Park College Choir of Chicago. John Hancock Hall, 8.

Yale University Concert Band. MIT Kresge Auditorium, 4:15. Free.

Boston Conservatory Orchestra, Rouben Gregorian conducting. Auditorium, 31 Hemenway Street, 8:30. Free.

Monday, April 30

Norma Farber, soprano. College Club, 40 Commonwealth Avenue, 8:30.

Tuesday, May 1

Ayrton Pinto, violinist, and Tan Crone, pianist. Gardner Museum, 2:45. Free.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071
APR 29 1956

...ox and Symphony

To the Editor of The Herald:

The radio programs of the great Boston Symphony Orchestra as part of its seventy-fifth Anniversary celebration are eagerly awaited here in Maryland by a homesick native who has listened to our world famous group of distinguished musicians for some thirty years. Like most other residents of Greater Boston, I have claimed the music of the orchestra prime evidence of the City's cultural leadership.

Now, though we yet suffer from the loss of his predecessor, I look for more great music from the Boston Symphony under the leadership of Dr. Charles Munch. After another agonizing radio program of anniversary selected compositions only one phrase seems adequate to describe this music—"it stinks!"

Thanks be to the Boston Red Sox and Tom Yawkey who continues the tradition of great leadership by offering the classical direction of Pinky Higgins. May we have more of his solid thinking in the selections of the Boston Symphony!

WALLACE E. DOW
Monkton, Md.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
APR 28 1956

writers and poets who come

WITH OUR COMPLIMENTS...

Although this clipping is beyond your order we thought it would interest you.

Please accept it with our compliments.

Sincerely,

NEW ENGLAND NEWSCLIP AGENCY, INC.

Janice Moudry

...uld Be Heard

...h M. Sutherland

her debut at New York's Town Hall, she has been welcomed in recitals and appearances with the country's leading orchestras. In 1952-53 she appeared six times as soloist with Eugene Ormandy and the Philadelphia Orchestra, singing the difficult part in Mahler's "Resurrection Symphony"—a taxing experience for many a more mature artist. She has also sung with the San Francisco Opera in a variety of roles, such as "The Barber of Seville," "Mefistofele," "Boris Godounov" and "Electra."

♪ ♪ ♪

She has sung under such exacting task masters as Monteux, Munch, Wallenstein, and Koussevitzky with great success. Always her roles have been vital, though arduous—such works as Handel's "Messiah," Mahler's "Das Lied von der Erde," "Beethoven's Ninth Symphony, and the more recent work of Arthur Honegger, "Joan of Arc at the Stake."

Miss Moudry obtained much of her early training in California where she attended the University of California in Los Angeles and lent her brilliance to such activities as the Bach Festival at Carmel, and the Pasadena Civic Orchestra.

♪ ♪ ♪

Recently she joined Saramae Endich, Marvin Worden, and Robert Rue to form the Tanglewood Opera Quartet which has proved of unusual interest to concert audiences. At Tanglewood, in the Berkshires of Massachusetts, the site of a celebrated festival in the summer and the home of the Boston Symphony Orchestra, artists strive to maintain its high professional standard.

Among the qualities attributed to Janice Moudry by critics is her effortlessness, her excellent diction, her ability to convey a sense of solace through song.

72

Christian Science Monitor (e)
BOSTON, Mass.
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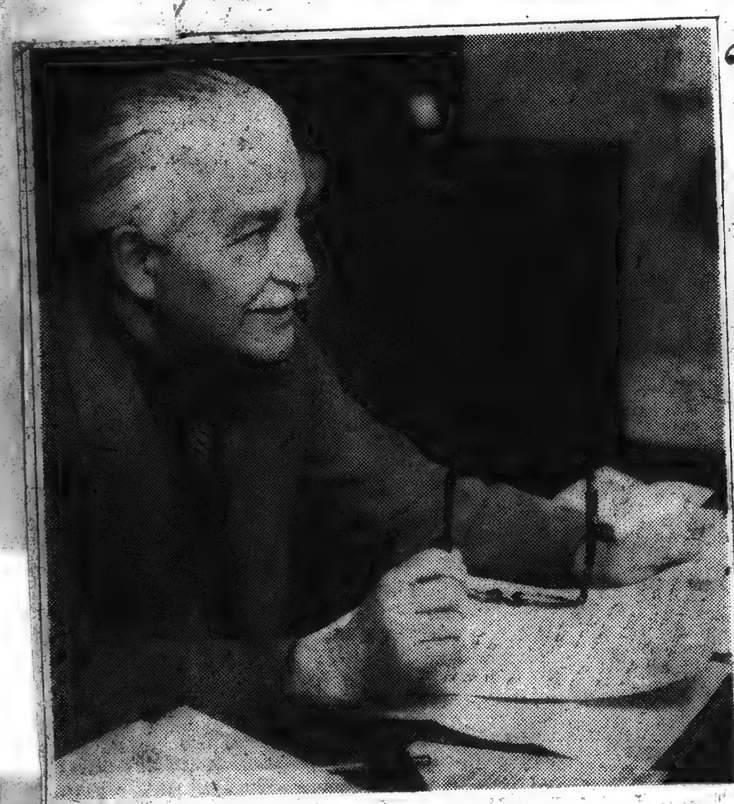
Beethoven's Ninth at Symphony



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This is a fine piece, compact, of an Oriental coloring which beautifully reflects the character of the Old Testament text. There is joy in the words and in the vigorous, plangent music. Harmonically, Miss Daniels' writing is bold and brave, of a dissonance which is expressive but not smothering, and altogether logical for the musical conception as a whole. The Psalm of Praise deserves to take its place in the choral repertory.

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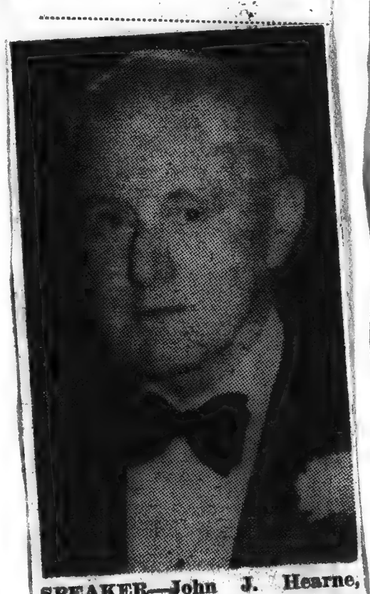

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NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

APR 28 1956

Boston Hears Choral Work By a Woman

By JOHN H. FENTON
Special to The New York Times.

BOSTON, April 27—A Radcliffe College graduate rose from the audience at Symphony Hall today and bowed in response to an ovation for her accomplishments as a composer.

Miss Mabel Daniels, tiny, elderly and smiling, was being honored for her "Psalm of Praise." It was played at the closing Friday afternoon performance of the season by the Boston Symphony Orchestra.

The Harvard Glee Club and the Radcliffe Choral Society sang the vocal parts of the work. The performance will be repeated tomorrow night.

Twenty years ago the symphony played Miss Daniels' "Exultate Deo," with a mixed chorus from the two colleges.

When Charles Munch, musical director of the Boston Symphony, planned the closing two concerts of the orchestra's seventy-fifth anniversary season, he decided to pay tribute to an American woman composer whose alma mater observed its seventy-fifth anniversary last year.

Miss Daniels composed "Psalm of Praise" for the Radcliffe diamond jubilee, just as she had written "Exultate Deo" for the college's fiftieth anniversary in 1929.

One of her brightest memories, she said, is of Christmas Eve in 1935. Then she heard the choir of St. Bartholomew's Protestant Episcopal Church in New York sing her "Christ Child." This is a carol set to words of G. K. Chesterton.

The Radcliffe alumna has heard three of her works played by the Boston orchestra. Her "Deep Forest" was presented in 1937. Although "Exultate Deo" was composed for the Radcliffe fiftieth anniversary, the orchestra did not play it until four years later.

Miss Daniels' penchant for composing came to the fore in her undergraduate days, when she composed the music for three operettas. In these she either conducted the orchestra or sang the principal part.

Studied in Munich

After receiving a degree, magna cum laude, in 1900, Miss Daniels studied composition and orchestration with George W. Chadwick in Boston and with Ludwig Thuille in Munich. In 1905 she wrote "An American Girl in Munich," a book based on her impressions as a music student.

Miss Daniels scored today the popular belief that composing was done by sitting at a piano. "Just the opposite," she said with a laugh. "One of the most difficult things to do is to boil down a symphonic piece into a piano semblance of it."

Instead, she explained, "I hear a theme for individual instruments running through my head; for example, a flute, with a background of strings."

Miss Daniels said she thought that women composers today were "better equipped" than in her day. But she added that composing still meant plenty of hard work.

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American (e)
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As always, the floor seats in the auditorium will have been removed and replaced by tables, allowing patrons occupying floor seats to enjoy liquid and other refreshments as they listen to the inimitable musical performances of the Pops.

For the first time in the history of the Pops concerts, there will be an assistant conductor, Harry Ellis Dickson. He is a member of the violin section in the Boston Symphony Orchestra and in recent seasons has made many appearances as a guest conductor at the Pops. Last season he conducted the first four weeks of the Pops during the absence of Mr. Fiedler. He is also the conductor of the Brookline Youth Concerts and he organized the Civic Orchestra in Providence.

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72

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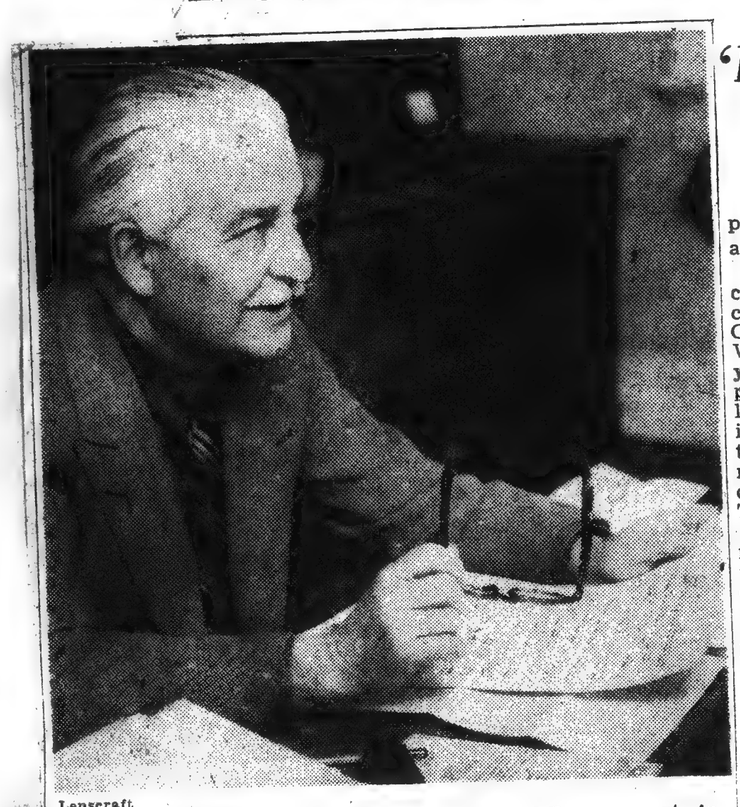

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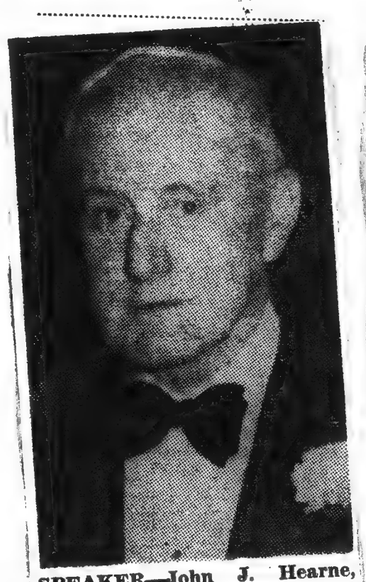

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Herald (m)
BOSTON, Mass.
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Circ. 180,559
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MUSIC

Symphony Concert

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A Psalm of Praise ..... Mabel Daniels
Symphony No. 9 in D minor, Op. 125 ..... Beethoven

By RUDOLPH ELIE

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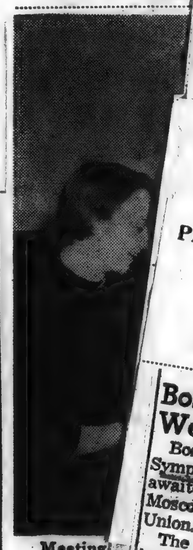

Meeting ... for
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Independent Republican
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Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,780
APR 29 1956

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
APR 30 1956

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By JOHN WM. RILEY

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union Leader (m)
MANCHESTER, N. H.
Independent
Circ. 42,546
APR 30 1956

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Times (e)
HARTFORD, Conn.
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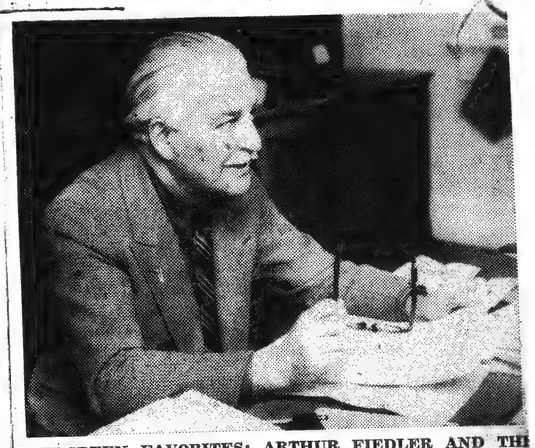

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And so, with bravos and a standing, applauding audience making a demonstration, the 75th season of the Boston Symphony orchestra came to a conclusion in an ocean of sound. It seems, at this moment, a long, long time to October. Sunday night, incidentally, the orchestra will give a concert to benefit its forthcoming European trip, the program consisting of Beethoven's Seventh Symphony and Tchaikovsky's Sixth.

Sunday Herald
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Independent Republican
Circ. 248,071

Sunday Sun
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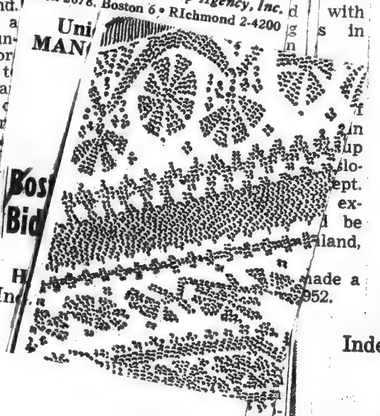
Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,780
APR 29 1956

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
APR 30 1956

Symphony Awaits Soviet Bid for Trip to Moscow

By JOHN WM. RILEY

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200



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Now Assured on Symphony

...day to be assured of hear- ...ony Orchestra in Moscow ...al was down

...s refused to ...or Charles ...te conductor ...the Boston ...led to leave ...r abroad in

...ule calls for ...the Iron Cur- ...echoslovakia, ...its schedule ...pt. 5 and 6 ...elsinki, Fin- ..., a short hop by plane into ...sia.

...he State department re- ...ed that Soviet government ...ld guarantee the orchestra ...enses and a profit for con- ...s within the country.

chestra Ma... ...dy's in So...

...The ...king to ...Orches- ...the ...which ...day in the Soviet Uni... Department ... that substitutio... Orchestra, if it ... would have the ...

...only ...state ...ld be ...s and ...rches- ...erred with ...s in ...

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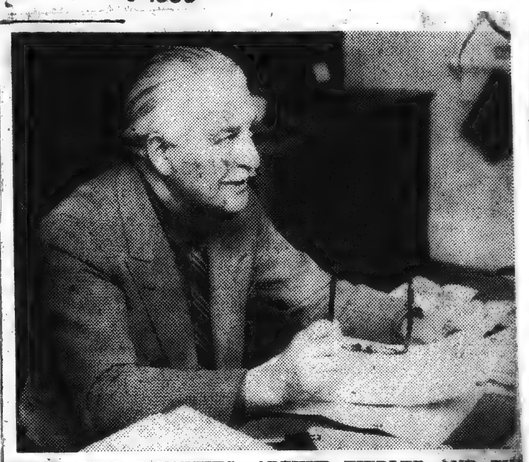

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(Herald Staff Photo by Maynard White)

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Meeting ... Smith Ni... Smith Co... work are... Marian H...

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At her Newton Center home Mrs. Robert M. P. Kennard (right), chairman of opening night at Symphony Pops, Tuesday, for the benefit of the Grenfell Mission, talks over the duties of flower vendors with (left to right) Mrs. Wellington Wells 3d, Miss Charlotte Nickerson, Miss Betsy Wilte and Miss Tenley Albright.

YORK, N. Y.
TIMES
26,215 - S. 1,146,860

APR 28 1956

on Hears
ral Work
Woman

HN H. FENTON
o The New York Times.

. April 27—A Rad-
ge graduate rose from
ce at Symphony Hall
bowed in response to
for her accomplish-
composer.

bel Daniels, tiny, el-
smiling, was being
for her "Psalm of
t was played at the
riday afternoon per-
of the season by the
mphony Orchestra.
rvard Glee Club and
liffe Choral Society
vocal parts of the
performance will be
omorrow night.

years ago the sym-
yed Miss Daniels' "Ex-
," with a mixed chorus
two colleges.

Charles Munch, musi-
r of the Boston Sym-
anned the closing two
f the orchestra's sev-
anniversary season, he
o pay tribute to an
woman composer
na mater observed its
th anniversary last

niels composed "Psalm
for the Radcliffe dia-
ilee, just as she had
Exultate Deo" for the
fiftieth anniversary in

her brightest mem-
said, is of Christmas
35. Then she heard the
t. Bartholomew's Prot-
piscopal Church in New
ner "Christ Child."
carol set to words of
esterton.

adcliffe alumna has
ee of her works played
Boston orchestra. Her
orest" was presented
Although "Exultate
s composed for the
fiftieth anniversary,
estra did not play it
years later.

Daniels' penchant for
came to the fore in
rgraduate days, when
posed the music for
erettas. In these she
nducted the orchestra
he principal part.

udied in Munich

receiving a degree,
um laude, in 1900, Miss
tudied composition and
tion with George W.
in Boston and with
Thuille in Munich. In
wrote "An American
Munich," a book based
mpressions as a music

aniels scored today the
belief that composing
by sitting at a piano.
the opposite," she said
ugh. "One of the most
things to do is to boil
symphonic piece into a
nblance of it."

, she explained, "I hear
for individual instru-
nning through my head;
mple, a flute, with a
nd of strings."

Daniels said she thought
men composers today
etter equipped" than in
But she added that
g still meant plenty of
rk.

n today, she commented,
tter opportunities for
music through playing
chestra. In an earlier
did the next best thing
a chorus, she said.

t Season

y Orchestra and in re-
sons has made many
ces as a guest conductor
ps. Last season he con-
he first four weeks of
during the absence of
ler. He is also the con-
f the Brookline Youth
and he organized the
chestra in Providence.

ps concerts will continue
hrough the month of
uring June, the concerts
played nightly except
The season will close on
night, June 30. Tickets
n sale at Symphony Hall
e one week in advance
concert.

Herald (m)
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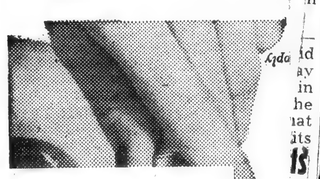

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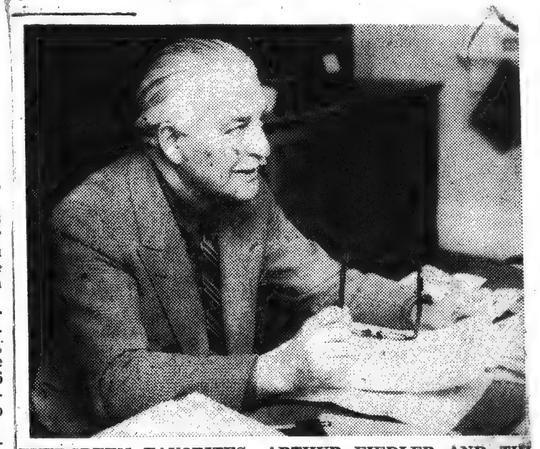

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Meeting to talk over their flower vendor chores for Smith Night at Pops, May 8, sponsored by the Boston Smith College Club and alumnae of its school for social work are (left to right) Miss Anne Whitfield, Miss Marian Francis and Miss Anne Bryant.

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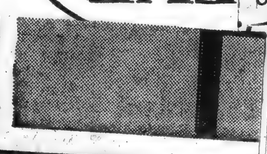

...Day committee meet-
...morrow, reminders of those pre-
...ously announced; honor roll and
...A list of activities for today and
...whom were injured.
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...Drive B, Manchester, driver of ...
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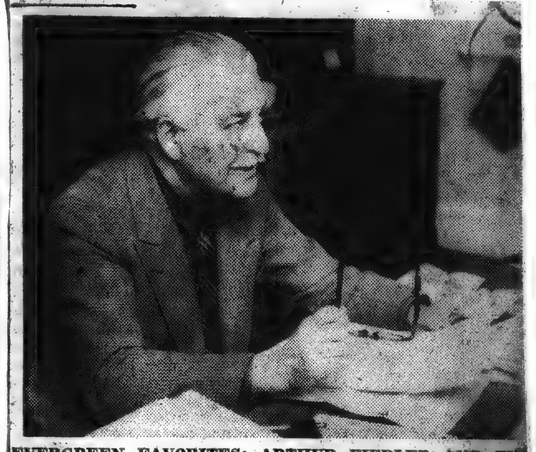

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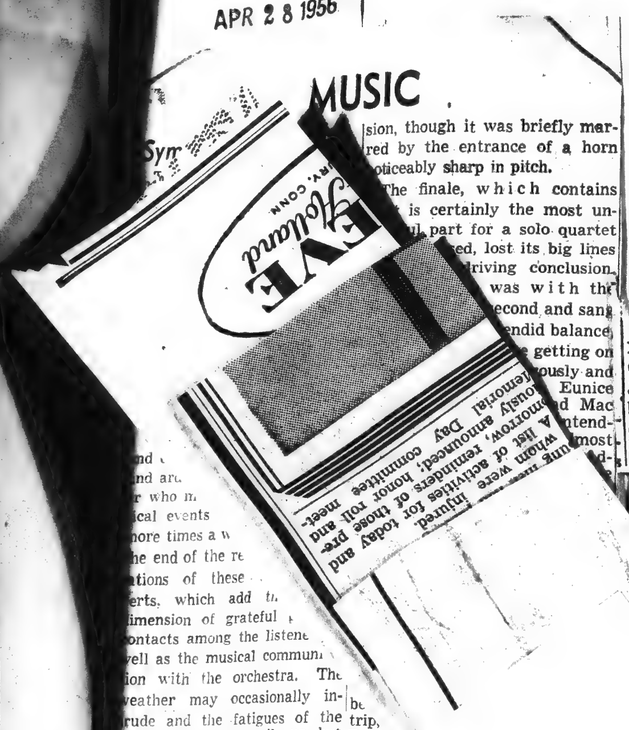

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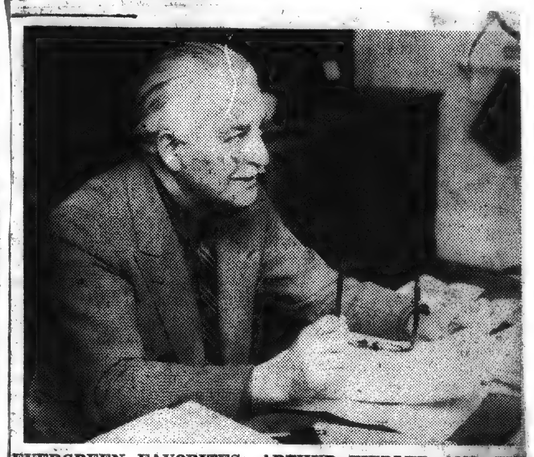

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APR 30 1956

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BY JOHN WM. RILEY

Leader (m)
BOSTON, N. H.
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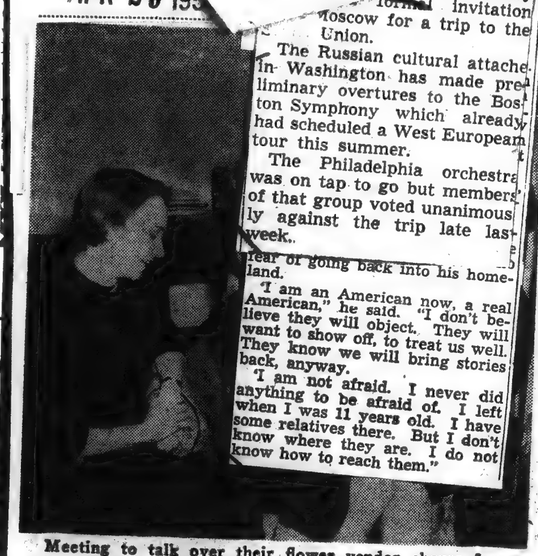
APR 29 1956



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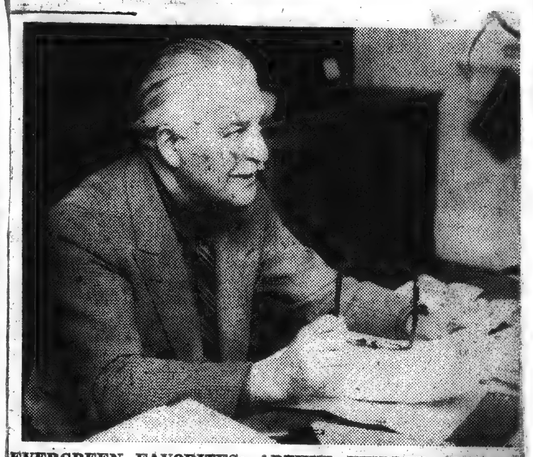

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England Newsclip Agency, Inc.
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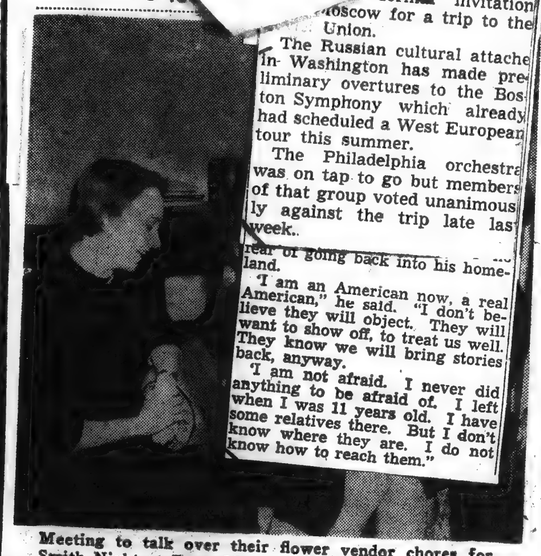

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Herald (m)
BOSTON, Mass.
ndependent Republican
Circ. 130,559
APR 28 1956

MUSI

Symphony Concert

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A Psalm of Praise, Mabel Daniels
Symphony No. 8 in D minor, Op. 125 ..... Beethoven

By RUDOLPH ELIE

There is no event in the calendar year I view with more mingled emotions than this, the last regular symphony concert of the season.

On the one hand there is the end of the music season, a long and arduous one for the reviewer who must trot about to musical events three and four or more times a week; on the other the end of the refreshing stimulations of these weekly concerts, which add the special dimension of grateful personal contacts among the listeners as well as the musical communication with the orchestra. The weather may occasionally intrude and the fatigues of the winter season may pile up, but for a brief two hours on a Friday afternoon or a Saturday night, there is repose, respite, re-invigoration.

ANNUAL RITE

The final program was but an hour and a quarter long, for it was the annual rite of the Ninth Symphony. But an unusual aspect was the presence on the program of a work by Mabel Daniels, who shares with but six other women the distinction of having her music performed by the Boston Symphony in the whole 75 years of its existence.

It is a curious thing, it has always seemed to me, that music is the one field in all art, indeed in all human endeavor, that women have never achieved a masterpiece corresponding even to those of lesser masters in music. In years gone by the orchestra has played music by Ethel Leginska, Margaret Lang, Helen Hopekirk, Mrs. H. M. A. Beach, Henriette Bosman and Lili Boulanger: it has never repeated it and there is very little likelihood it ever will be revived.

Nor, in its present form, does it seem likely Miss Daniels' very fine "Psalm of Praise" for mixed chorus, three trumpets, percussion and strings, will take its place in the repertoire. By "present form" I mean as a concert hall work; it will undoubtedly have many a performance in its original form with piano, trumpets and percussion, for it is a sound and vigorous work echoing the jubilation of the text from the Old Testament. Its inner part is lovely supplicatory lyric beautifully suited to the mixed chorus, and it ends on a note of triumph. The idiom is personal, makes little use of dissonance, but its contrapuntal lines in the outer sections are somewhat angular in a more contemporary vein. The modulations are free and interesting and, all in all, it is the agreeable product of a lively and gifted mind. Miss Daniels was in the audience and most cordially received.

ENORMOUS WORK

I am always at a loss for words with the Ninth, there being virtually nothing to add to the literature on this enormous work, so it always comes down to the performance. Until the later stages of the melodramatic choral finale, it was a very fine performance indeed. Mr. Munch did the scherzo with particular effect, catching the lightning tempo without rushing and bringing out its heroically playful nuances with great sensitivity. The slow movement was a mood of sombre yet tender lyricism in the highest level of expres-

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chestra will give a concert to
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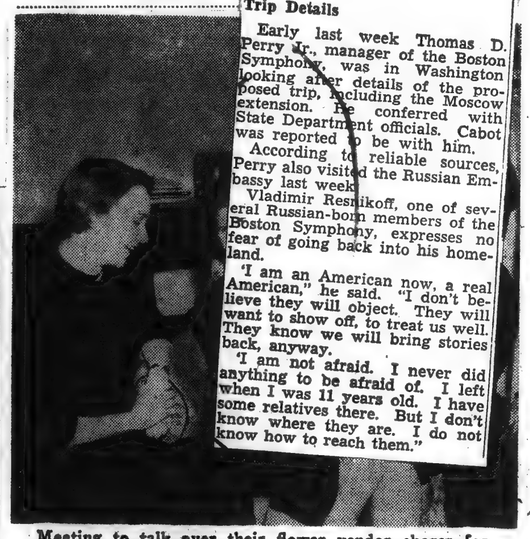

Meeting to talk over their flower vendor chores for Smith Night at Pops, May 8, sponsored by the Boston Smith College Club and alumnae of its school for social work are (left to right) Miss Anne Whitfield, Miss Marian Francis and Miss Anne Bryant.

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At her Newton Center home Mrs. Robert M. P. Kennard (right), chairman of opening night at Symphony Pops, Tuesday, for the benefit of the Grenfell Mission, talks over the duties of flower vendors with (left to right) Mrs. Wellington Wells 3d, Miss Charlotte Nickerson, Miss Betsy Wilte and Miss Tenley Albright.

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"We are ready and willing—even hoping—to go," said Henry B. Cabot yesterday afternoon from his home in Dover. The president of the Symphony trustees said that the Boston Symphony awaits only a formal invitation from Moscow.

SYMPHONY
Page Eleven

Russian trip.

Trip Details

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According to reliable sources, Perry also visited the Russian Embassy last week.

Vladimir Resnikoff, one of several Russian-born members of the Boston Symphony, expresses no fear of going back into his homeland.

"I am an American now, a real American," he said. "I don't believe they will object. They will want to show off, to treat us well. They know we will bring stories back, anyway.

"I am not afraid. I never did anything to be afraid of. I left when I was 11 years old. I have some relatives there. But I don't know where they are. I do not know how to reach them."

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Jesuit to Get Eire Society Medal Here

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John J. Hearne, Irish ambassador, and Edward B. Haniy, a Boston attorney, will address the more than 750 members and friends expected to attend.

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A gift of $1,000 will be presented to the Boston Symphony Orchestra by the society, in appreciation of concerts to be given by the orchestra this summer in Cork and Dublin.

Joseph Gannon, president of the Eire Society, will be toastmaster. Head table guests will include Joseph Shields, Irish consul; Hugh A. Moriarty, president of the American Order of Hibernians; Charles T. Burke, president of the Charitable Irish Society; William B. Caroan, president of the Clover Club; and Humphrey J. Mahoney, president of the Central Council of Irish Country Clubs.

Father Gannon, who will be given the gold medal as a "true educator of men and a priest of God," completed his early studies at Loyola School and Georgetown University. He entered the Society of Jesus in 1913 as an instructor of English and philosophy at Fordham, and was ordained in 1926.

He received an M. A. degree at Christ College, Cambridge, in 1930, and holds a Litt.D. degree from Georgetown and honorary degrees from several colleges and universities. He is now president of Loyola School in New York.

Previous recipients of the society's gold medal include Archbishop Cushing, Prof. Fred N. Robinson of Harvard and John Ford, the film director.

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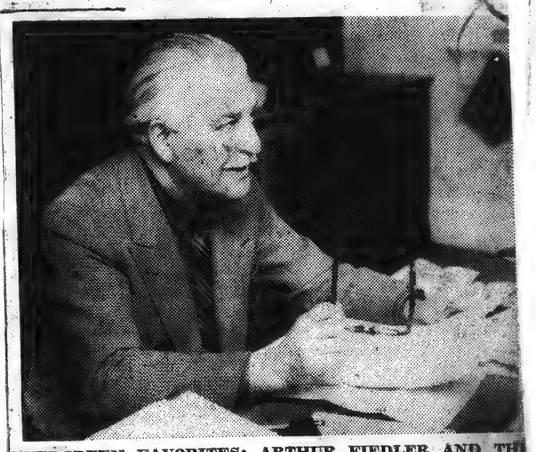

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(Herald Staff Photo by Maynard White)
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CO-CHAIRMAN of alumnae committee planning annual Emmanuel Night at the Pops, Monday, May 14, at Symphony Hall, is Mrs. Edward C. Keane of West Roxbury. Proceeds of the concert will benefit the college building program.

YORK, N. Y.
TIMES
26,215 • S. 1,146,860

APR 28 1956

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Woman

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years ago the sym-
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," with a mixed chorus
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Charles Munch, musi-
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of the orchestra's sev-
anniversary season, he
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Symphony No. 8 in D minor, Op. 93 ..... Beethoven

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SYMPHONY

Continued from the First Page

It has been generally known that the cultural attache of the Russian Embassy in Washington had made preliminary overtures to the Boston Symphony.

The Philadelphia Orchestra entered the picture recently, as a possible Russian visitor, especially after Soviet violinist David Oistrakh, praised the ensemble. But late last week the membership of the Philadelphia group voted unanimously against the trip.

Earlier in the week, Boston Symphony members were approached by the management on the same question. The vote was unanimous in favor of the Russian trip.

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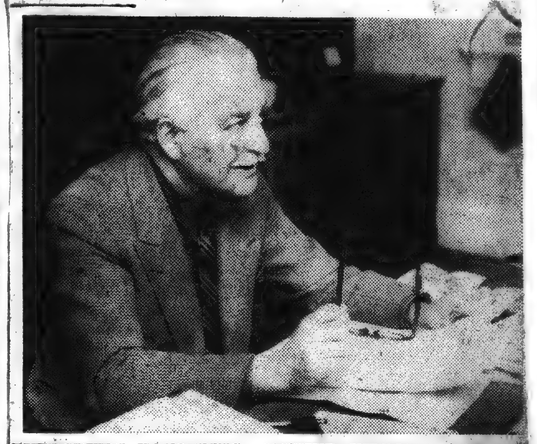

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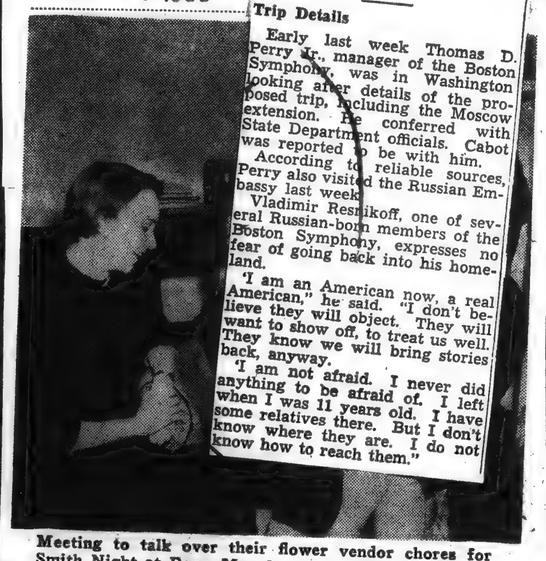

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It is a curious thing, it has always seemed to me, that music is the one field in all art, indeed in all human endeavor, that women have never achieved a masterpiece corresponding even to those of lesser masters in music. In years gone by the orchestra has played music by Ethel Leginska, Margaret Lang, Helen Hopekirk, Mrs. H. M. A. Beach, Henriette Bosman and Lili Boulanger: it has never repeated it and there is very little likelihood it ever will be revived.

Nor, in its present form, does it seem likely Miss Daniels' very fine "Psalm of Praise" for mixed chorus, three trumpets, percussion and strings, will take its place in the repertoire. By "present form" I mean as a concert hall work; it will undoubtedly have many a performance in its original form with piano, trumpets and percussion, for it is a sound and vigorous work echoing the jubilation of the text from the Old Testament. Its inner part is lovely supplicatory lyric beautifully suited to the mixed chorus, and it ends on a note of triumph. The idiom is personal, makes little use of dissonance, but its contrapuntal lines in the outer sections are somewhat angular in a more contemporary vein. The modulations are free and interesting and, all in all, it is the agreeable product of a lively and gifted mind. Miss Daniels was in the audience and most cordially received.

ENORMOUS WORK

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And so, with bravos and a standing, applauding audience making a demonstration, the 75th season of the Boston Symphony orchestra came to a conclusion in an ocean of sound. It seems, at this moment, a long, long time to October. Sunday night, incidentally, the orchestra will give a concert to benefit its forthcoming European trip, the program consisting of Beethoven's Seventh Symphony and Tchaikovsky's Sixth.

Sunday Post
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Independent Democrat
Circ. 230,930

APR 29 1956

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Herald
Mass.
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Now Assured
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For Ormandy's in Soviet

WASHINGTON (AP) — The State Department is looking to the Boston Symphony Orchestra to take the place of the Philadelphia Orchestra, which has canceled plans to play in the Soviet Union this year.

Department officials said that substitution of the Boston Orchestra, if it can be arranged, would have the added virtue of [being], a short hop by plane into [Russ]ia.

The State department [stat]ed that Soviet government [wou]ld guarantee the orchestra [expe]nses and a profit for con[cert]s within the country.

[musi]cians remained the only point to be completed. The state department said there would be no trouble in arranging visas and travel accommodations.

Thomas D. Perry, Jr., orchestra business manager, conferred yesterday on arrangements with state department officials in Washington.

The symphony already has made plans to leave in mid-August for a month-long tour of Europe. After appearances in Scotland and Ireland, the group will visit Finland and Czechoslovakia. It has open dates for Sept. 5 and 6, at which time it is expected the orchestra would be able to go from Helsinki, Finland, to Moscow.

The Boston Symphony made a similar European tour in 1952.

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Jesuit to Get
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Medal Here

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John J. Hearne, Irish ambassador, and Edward B. Haniy, a Boston attorney, will address the more than 750 members and friends expected to attend.

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A gift of $1,000 will be presented to the Boston Symphony Orchestra by the society, in appreciation of concerts to be given by the orchestra this summer in Cork and Dublin.

Joseph Gannon, president of the Eire Society, will be toastmaster. Head table guests will include Joseph Shields, Irish consul; Hugh A. Moriarty, president of the American Order of Hibernians; Charles T. Burke, president of the Charitable Irish Society; William B. Caroran, president of the Clover Club; and Humphrey J. Mahoney, president of the Central Council of Irish Country Clubs.

Father Gannon, who will be given the gold medal as a "true educator of men and a priest of God," completed his early studies at Loyola School and Georgetown University. He entered the Society of Jesus in 1913 as an instructor of English and philosophy at Fordham, and was ordained in 1926.

He received an M. A. degree at Christ College, Cambridge, in 1930, and holds a Litt.D. degree from Georgetown and honorary degrees from several colleges and universities. He is now president of Loyola School in New York.

Previous recipients of the society's gold medal include Archbishop Cushing, Prof. Fred N. Robinson of Harvard and John Ford, the film director.

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EVERGREEN FAVORITES: ARTHUR FIEDLER AND THE POPS will join forces once again on Tuesday night when Boston's favorite spring concerts start their 71st season at Symphony Hall with Mr. Fiedler conducting.

not costing the U. S. government one penny,

Donald L. Engle, manager of the 105-member Philadelphia Orchestra, telegraphed the department that the group had voted unanimously against going through with a proposed trip to the Soviet Union Aug. 15.

This closed the negotiations which had been dogged by more than the usual U. S.-Soviet discord in such cases. There also was union-management trouble. This labor dispute over a pension plan affected the efforts to send the world famous group to Russia.

David Oistrakh, Soviet violinist, hailed as the world's greatest, played with the Philadelphia Orchestra under Eugene Ormandy last year.

Afterward Oistrakh was lyrical in his praise:

"There is hardly another orchestra in the world which may be compared in beauty of tone, flexibility, harmonious ensemble and abundance of variety, nuances and color."

The Boston Symphony, which also has a world reputation, is going to be in West Europe and the Scandinavian countries during August and September. Officials said th[ey] hope a way can be found [to] extend this tour into Ru[ssia] for five days or so.

No cost to the U. S. government would be involved, they said. The Soviet government would act as impressario, as it did in the case of the Porgy and Bess Opera Co. This would guarantee expenses and a profit no matter what the gate receipts turned out to be.

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(Herald Staff Photo by Maynard White)

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CO-CHAIRMAN of alumnae committee planning annual Emmanuel Night at the Pops, Monday, May 14, at Symphony Hall, is Mrs. Edward C. Keane of West Roxbury. Proceeds of the concert will benefit the college building program.

W YORK, N. Y.
TIMES
. 526,215 - S. 1,146,860
APR 28 1956

ston Hears oral Work a Woman

JOHN H. FENTON
al to The New York Times.
ON, April 27—A Rad-
llege graduate rose from
ence at Symphony Hall
d bowed in response to
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a composer.

Mabel Daniels, tiny, el-
d smiling, was being
for her "Psalm of
It was played at the
Friday afternoon per-
of the season by the
Symphony Orchestra.
Harvard Glee Club and
dcliffe Choral Society
vocal parts of the
he performance will be
tomorrow night.

years ago the sym-
ayed Miss Daniels' "Ex-
o," with a mixed chorus
two colleges.

Charles Munch, musi-
tor of the Boston Sym-
lanned the closing two
of the orchestra's sev-
anniversary season, he
to pay tribute to an
woman composer
ma mater observed its
ifth anniversary last

aniels composed "Psalm
" for the Radcliffe dia-
bilee, just as she had
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fiftieth anniversary in

her brightest mem-
said, is of Christmas
35. Then she heard the
t. Bartholomew's Prot-
iscopal Church in New
ner "Christ Child."
carol set to words of
esterton.

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Daniels' penchant for
came to the fore in
rgraduate days, when
posed the music for
rettas. In these she
nducted the orchestra
e principal part.

died in Munich

receiving a degree,
m laude, in 1900, Miss
udied composition and
ion with George W.
in Boston and with
nuille in Munich. In
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niels scored today the
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Season

Orchestra and in re-
s has made many
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Last season he con-
first four weeks of
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He is also the con-
he Brookline Youth
d he organized the
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concerts will continue
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Herald (m)
BOSTON, Mass.
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Circ. 130,559
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MUSIC

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salm of Praise ..... Mabel Daniels
mphony No. 9 in D minor, Op. ..... Beethoven

By RUDOLPH ELIE

There is no event in the cal-
lar year I view with more
ngled emotions than this, the
regular symphony concert
the season.

On the one hand there is the
of the music season, a long
arduous one for the review-
who must trot about to mu-
al events three and four or
re times a week; on the other
end of the refreshing stimu-
ions of these weekly con-
rts, which add the special
mension of grateful personal
ntacts among the listeners as
ll as the musical communica-
on with the orchestra. The
eather may occasionally in-
ude and the fatigues of the
nter season may pile up, but
r a brief two hours on a Fri-
y afternoon or a Saturday
ght, there is repose, respite,
-invigoration.

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Independent Democrat
Circ. 230,930
APR 29 1956

Boston Symphony To Visit Russia

BOSTON, April 28 (UP)—The Boston Symphony is expected to visit Russia this summer.

The 104-piece orchestra was asked by the state department yesterday to substitute for the Philadelphia Symphony, which was forced to cancel its planned Soviet tour because of a labor dispute.

Actual consent by the orchestra members remained the only point to be completed. The state department said there would be no trouble in arranging visas and travel accommodations.

Thomas D. Perry, Jr., orchestra business manager, conferred yesterday on arrangements with state department officials in Washington.

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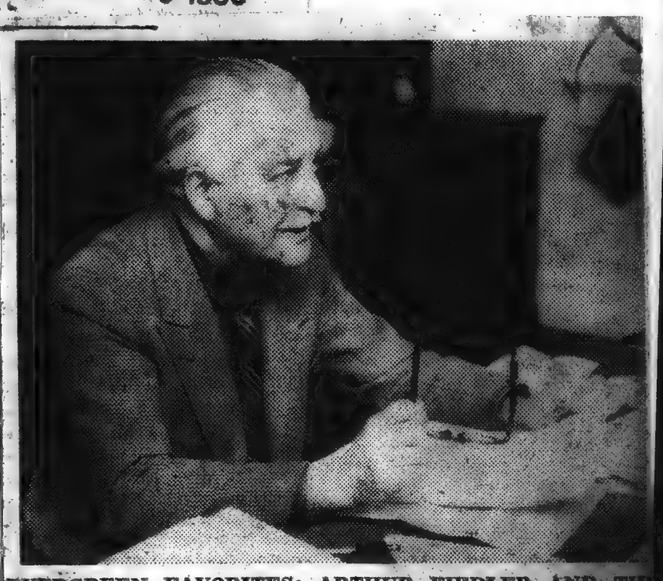

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(Herald Staff Photo by Maynard White)

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PR 28 1956

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N H. FENTON
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Herald (m)
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APR 28 1956

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A Psalm of Praise . . . Mabel Daniels
Symphony No. 9 in D minor, Op. 125 . . . . . Beethoven

BY RUDOLPH ELIE

There is no event in the calendar year I view with more mingled emotions than this, the last regular symphony concert of the season.

On the one hand there is the end of the music season, a long and arduous one for the reviewer who must trot about to musical events three and four or more times a week; on the other the end of the refreshing stimulations of these weekly concerts, which add the special dimension of grateful personal contacts among the listeners as well as the musical communication with the orchestra. The weather may occasionally intrude and the fatigues of the winter season may pile up, but for a brief two hours on a Friday afternoon or a Saturday night, there is repose, respite, re-invigoration.

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Nor, in its present form, does it seem likely Miss Daniels' very fine "Psalm of Praise" for mixed chorus, three trumpets, percussion and strings, will take its place in the repertoire. By "present form" I mean as a concert hall work: it will undoubtedly have many a performance in its original form with piano, trumpets and percussion, for it is a sound and vigorous work echoing the jubilation of the text from the Old Testament. Its inner part is lovely supplicatory lyric beautifully suited to the mixed chorus, and it ends on a note of triumph. The idiom is personal, makes little use of dissonance, but its contrapuntal lines in the outer sections are somewhat angular in a more contemporary vein. The modulations are free and interesting and, all in all, it is the agreeable product of a lively and gifted mind. Miss Daniels was in the audience and most cordially received.

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Russian Trip Now Assured For the Boston Symphony

Russian audiences seemed yesterday to be assured of hearing concerts by the Boston Symphony Orchestra in Moscow and Leningrad, although officially the soft pedal was down hard on all reports.

A Boston spokesman for the orchestra said only that there was no official decision. In Washington, Thomas D. Perry, Jr., orchestra manager, and Henry B. Cabot, president of trustees, who had conferred on the proposed trip with State department officials, could not be reached for comment.

It was reported here, however, that the 104 members of the orchestra who will make the European tour this summer have already voted in favor of giving concerts in Russia.

There are a few Russian-born members of the orchestra and others who were born in countries since closed by the Iron Curtain, but it was reported that none of the players refused to go to Russia.

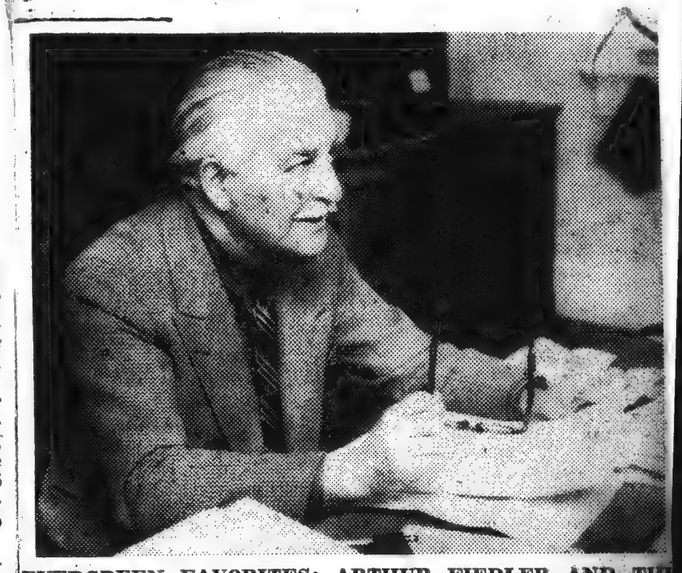
With conductor Charles Munch and associate conductor Pierre Monteux, the Boston Symphony is scheduled to leave for its second tour abroad in mid-August.

Its present schedule calls for one concert behind the Iron Curtain in Prague, Czechoslovakia, Sept. 11. At present its schedule has open dates Sept. 5 and 6 after a concert in Helsinki, Finland, a short hop by plane into Russia.

The State department reported that Soviet government would guarantee the orchestra expenses and a profit for concerts within the country.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

APR 29 1956



EVERGREEN FAVORITES: ARTHUR FIEDLER AND THE POPS will join forces once again on Tuesday night when Boston's favorite spring concerts start their 71st season at Symphony Hall with Mr. Fiedler conducting.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

APR 29 1956

Jesuit to Get Eire Society Medal Here

The Very Rev. Robert I. Gannon, S.J., former president of Fordham University, will receive the Eire Society Gold Medal at the society's 19th annual dinner Saturday at 6:30 p.m. at the Sheraton Plaza Hotel.

John J. Hearne, Irish ambassador, and Edward B. Haniy, a Boston attorney, will address the more than 750 members and friends expected to attend.

1,000 TO SYMPHONY

A gift of $1,000 will be presented to the Boston Symphony Orchestra by the society, in appreciation of concerts to be given by the orchestra this summer in Cork and Dublin.

Joseph Gannon, president of the Eire Society, will be toastmaster. Head table guests will include Joseph Shields, Irish consul; Hugh A. Moriarty, president of the American Order of Hibernians; Charles T. Burke, president of the Charitable Irish Society; William B. Caroan, president of the Clover Club; and Humphrey J. Mahoney, president of the Central Council of Irish Country Clubs.

Father Gannon, who will be given the gold medal as a "true educator of men and a priest of God," completed his early studies at Loyola School and Georgetown University. He entered the Society of Jesus in 1913 as an instructor of English and philosophy at Fordham, and was ordained in 1926.

He received an M. A. degree at Christ College, Cambridge, in 1930, and holds a Litt.D. degree from Georgetown and honorary degrees from several colleges and universities. He is now president of Loyola School in New York.

Previous recipients of the society's gold medal include Archbishop Cushing, Prof. Fred N. Robinson of Harvard and John Ford, the film director.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

APR 29 1956

(Herald Staff Photo by Maynard White)

FLOWER VENDORS at the opening night of the Pops in Symphony Hall, Tuesday evening, will include Charlotte Nickerson of Dedham and Tenley Albright of Newton. For the fourteenth year, the New England Grenfell Association is sponsoring the opening to help the work of the Grenfell Mission in Labrador.

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

APR 29 1956

CO-CHAIRMAN of alumnae committee planning annual Emmanuel Night at the Pops, Monday, May 14, at Symphony Hall, is Mrs. Edward C. Keane of West Roxbury. Proceeds of the concert will benefit the college building program.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

APR 29 1956

WORLD OF MUSIC: MAY FESTIVALS IN U. S.

By ROSS PARMENTER

IN the last few years summer music festivals have forged ahead so rapidly in the United States that many Americans are in danger of forgetting that this country can boast of a much older institution — the May Festival. Among those that have already been detailed in these pages one can cite the Cincinnati May Festival, which dates from 1873, the University of Michigan Festival at Ann Arbor, which dates from 1880, and the Bach Festival of Bethlehem, Pa., which began in 1900.

Other May festivals which have subsequently announced this year's plans also have lengthening histories. Two of them illustrate a development in spring festivals that is a phenomenon of our own generation, dedication to contemporary American composers. We refer to the twenty-sixth Festival of American Music at the Eastman School of Music in Rochester and the thirteenth American Music Festival at the National Gallery in Washington. This year's Eastman festival will be given on eight days between this Wednesday and May 15, and will include two performances of a triple operatic bill made up of Louis Mennini's "The Rope," Ron Nelson's "The Birthday of the Infanta" and Thomas Canning's "Beyond Belief." The National Gallery's festival will open on May 13 and continue on the next four Sunday evenings. The works to be played for the first time are Concerto for Harpsichord, Percussion and Orchestra by Hugh O'Meagher and "The Union," a cantata based on music of the North from 1861-65, by Richard Bales, festival director.

In Iowa

Cornell College's May Festival in Mount Vernon, Iowa, is an example of longevity. This year's festival, from May 3 to 5, will be the fifty-eighth. It will include a performance of Mozart's "Coronation" Mass by the Cornell Oratorio Society and the Chicago Symphony, under George Schick. Two other May festivals, both in their twenty-fourth season, are the annual Bach Festival of Baldwin-Wallace College on May 25 and 26 in Berea, Ohio, and the annual Tri-State Festival for school ensembles sponsored by Phillips University in Enid, Okla., from May 9 to 12.

Another Maytime event that has never assumed the name of festival, but which has maintained the festive spirit, is the Boston Pops series. The Pops opens this year on Tuesday and runs till June 30. This May institution also is a venerable one. The new season will be the seventy-first.

Contemporary Works, Bach Programs Will Be Given in Traditional Events

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

APR 29 1956

Symphony's Commissions: Six Out of Fifteen

By RUDOLPH ELIE

A review of the programs of the recently conoluded season of the Boston Symphony orchestra reveals what a good many of us have suspected all along: they have been less interesting than they have been in many years. There have been, of course, many notable moments and only one program as a whole may be viewed as largely unfortunate, but it has been a year of repeats, of thrice familiar classics, of routine programming and of unfulfilled commissions. The 75th season, brilliant though it was orchestrally—and I think the orchestrt was never in a better estate than it was this year—was not a memorable one musically.

The failure of so many of the commissioned works to appear is rather melancholy commentary on the creative abilities of the contemporary anniversary: only six compiled, and one of those who did, Aaron Copland, gave us an edited version of a work 25 years old. This strikes me as something less than proper, but it certainly underlined the paucity of musical invention to be unable to compose a work on direct commission. Another of the six was represented by a work commissioned and presented last year by Mr. Munch, but it was a legitimate enough gesture to do it again this season.

Of the six new works given, Walter Piston's Sixth Symphony, surely his finest work in the form, and Bohuslave Martinu's "Fantaisies Symphonique" were far and away the best. Villa-Lobos' Symphony No. 11, presented by the composer himself, was an interesting patchwork, and Hanson's Elegy had the distinction of being truly elegiac contemplation of high musical feeling. Copland's Symphonic Ode was a striking piece in his early period but of little lasting impact while Petrassi's Concerto for Orchestra, an incomprehensible esay in the 12-tone technique, was unimportant. Unheard from entirely were Samuel Barber, Leonard Bernstein (save as conductor), William Schuman, Roger Sessions, Benjamin Britten, Henri Dutilleaux, Gottfried von Einem and Jacques Ibert. Nor are works by any of them to be given at Tanglewood. So the high hopes for the premieres of 15 works diminished in the actual performance of only six.

As for the older music programmed, there was little real novelty though we did hear three Mozart choral works never before programmed. There was a good bit of Mozart, suitably enough in the 200th anniversary of his birth, and of it the Sinfonia Concertante for Oboe, Clarinet, Bassoon and horn was the most enchanting. Debussy's "Martyrdom of St. Sebastian" occupied almost one whole concert and was beautifully done. Brahms' Double Concerto for Violin and Cello was certainly one of the high water marks of the season, and so was Bach's "St. John Passion given at Easter time. The Faure Requiem was very much in order and so was Sibelius Seventh, which found Mr. Munch conducting Sibelius for the first time in the city—and brilliantly, too.

The rest consisted of a familiar procession of everything from Tchaikvosky's "Romeo and Juliet" to Franck's D minor; from Beethoven's Overture to "Coriolanus" to Debussy's "Afternoon of a Faun;" from Mendelssohn's Fourth to Schumann's Second. All tried and true works, of course, and all with their place in the programming of so arduous a season as this. Yet it is a narrow and restricted horizon considering the huge repertoire of the treasury of music. I could list a hundred things the Boston Symphony could and ought to do and, come to think of it, in a later Sunday article I will.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

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Special Symphony Concert Today

The 75th anniversary Winter season of the Boston Symphony Orchestra will be concluded with a special concert tonight at 8:30 in Symphony Hall. Proceeds from the concert, which will be conducted by the Orchestra's Music Director Charles Munch, will be used to help supply funds still needed for the European tour next August and September.

For this special concert Mr. Munch has scheduled two symphonies — Beethoven's Seventh and Tchaikovsky's "Pathetique." The Beethoven Symphony was the first work Mr. Munch recorded after he became the Orchestra's Music Director; the recording has consistently been one of the orchestra's best sellers and Mr. Munch has a special reputation in the performance of the score. The Tchaikovsky Symphony was programmed by Mr. Munch early in his first season in Boston; the last time he conducted it here was to open the 1951-52 season, in a pair of concerts played in memory of Serge Koussevitzky.

Remaining tickets for this concert will be put on sale at 1:30 today at the Symphony Hall box-office.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 130,826

APR 29 1956

The Lively Arts—
Table d'hote Music

By T. H. Parker

Year in and year out, the question most frequently asked of this department, is "What are they playing at Tanglewood?" tonight, tomorrow, or a week from some Tuesday. The Berkshire Music Festival does not get under way until July 4, but already missives are arriving here requesting the schedule of concerts. Naturally we comply. Just *Courant* service, Madam.

As preamble to the listing of dates, composers and works, let me say that in the main, you are going to get very much the same sort of thing from Charles Munch and the boys and gal of the Boston Symphony, as you have been getting of late. That is, the more popular among the standard concert classics.

Out of some 36 compositions in the main series, four will be new to Tanglewood. They are the Petrassi Concerto for Orchestra, Hanson's Elegy in Memory of Serge Koussevitzky, Copland's Symphonic Ode, and Piston's Sixth Symphony. If memory serves, this is four out of some fifteen new works by contemporary composers commissioned for the recent seventy-fifth anniversary of the Boston Symphony. It seems a rather frugal sampling.

How "modern" these may be, I cannot say. But as for the rest of the programs, there certainly will be nothing to make you cower, unless a bit of Honegger or Prokofiev still disturbs your ganglia. All else will be plain sailing. Beethoven? Why, of course, a "Leonore" Overture. Schumann? The A Minor Piano Concerto, naturally. Wagner? The "Tristan Prelude and "Love-Death". Etc., etc., etc.

I certainly am not looking down the nose at these masterpieces, or at the people to whom they are still fresh and pristine. But admitting these works to be the good, roast beef of symphony fare, one occasionally finds even this diet palls on the musical gullet.

★

Here are the programs for the "Bach-Mozart Series," to be held in the Theater-Concert Hall:

Friday evening, July 6—All-Mozart, including the Symphony in G Minor (K550); Concerto for Clarinet (K622), Benny Goodman, soloist; and Symphony in D Major (Prague); conductor, Mr. Munch.

Saturday evening, July 7 — Mozart, "Haffner" Symphony and Sinfonia Concertante with oboe, clarinet, horn, bassoon; Martinu, Military Mass.; Cowell, Eleventh Hymn and Fuguing Tune, with Yale Glee Club; conductor, Mr. Munch.

Saturday evening, July 14—All-Bach including Brandenburg Concerto No. 2; Violin Concerto in E Major, soloist, William Kroll; Suite No. 2, for Flute and Strings, soloist, Doriot Anthony; Suite No. 3; conductor, Mr. Munch.

Sunday afternoon, July 15 — All-Bach; The Passion According to St. John; conductor, Mr. Munch.

And now, the main dish, the Music-Shed concerts:

Friday evening, July 20—Berlioz, "Roman Carnival" Overture; Debussy, "Prelude to the Afternoon of a Faun"; Ravel, "Rapsodie Espagnole" Brahms, Symphony No. 2; conductor, Mr. Munch.

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Sunday afternoon, July 22—Rossini, Overture, "Italian in Algiers"; Bartok, Concerto for Orchestra; Schubert, Symphony No. 7; conductor, Mr. Munch.

Friday evening, July 27—Beethoven, Overture, "Leonore", No. 2; Petrassi, Concerto for Orchestra, No. 5; Tschaikowsky, Symphony No. 4; conductor, Mr. Munch.

Saturday evening, July 28—Hanson, Elegy in Memory of Serge Koussevitzky; Schumann, Piano Concerto in A Minor, soloist, Rudolf Serkin; Honegger, Symphony No. 5; Debussy, "La Mer"; conductor, Mr. Munch.

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Sunday afternoon, August 5—Copland, Symphonic Ode; Tschaikowsky, Violin Concerto, soloist, Zino Francescatti; Schumann, Symphony No. 2; conductor, Mr. Munch.

Friday evening, August 10—Haydn, Symphony No. 102; Piston, Symphony No. 3; Enesco, Suite ... Fugue from ... Bach, Piano Concerto in D Minor, soloist, Lukas Foss; conductor, Mr. Foss.

Friday evening, July 13—All-Mozart including Concerti in F Major for Three Pianos, in A Major for Single Piano, and E Flat Major for Two Pianos; soloists, Luboshutz and Nemenoff, Boris Goldovsky.

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Dr. and Mrs. Norbert Wilhelm, Dr. and Mrs. George W. Thorn, Dr. and Mrs. Hartwell Harrison, Dr. and Mrs. Harlan F. Newton are among the early subscribers. Also Dr. and Mrs. Samuel A. Levine, Dr. and Mrs. F. William Marlow, Jr., Dr. and Mrs. George P. Denny, Dr. and Mrs. James P. O'Hare, Dr. and Mrs. Merrill C. Sosman and Dr. and Mrs. Francis D. Moore.

Sunday Advertiser
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APR 29 1956

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Sunday News
BURLINGTON, Vt.
Independent
Circ. 12,391

APR 29 1956

Boston Orchestra May Fill Red Gap

BOSTON—(UP)— The Boston Symphony Orchestra may substitute for the Philadelphia Orchestra and go to Russia this year.

A proposed trip to the Soviet Union was rejected unanimously by the Philadelphia group. The world famous Boston Orchestra is scheduled to appear in Europe in August and September and the State Department would like them to fill the gap left by the Philadelphia musicians.

The trip would be at no expense to the government as the Soviet government would guarantee expenses and a profit.

Sunday afternoon, August 12—All-Wagner, including Overture and Bacchanale (Tannhaeuser), Siegfried Idyl; "Meistersinger" excerpts; conductor, Mr. Munch.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

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The presentation will be made at the Society's 19th annual dinner, during which $1000 will be presented to the Boston Symphony Orchestra in appreciation of the concerts it will give in Cork and Dublin next August.

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

APR 29 1956

Symphony Concert Tonight

The Boston Symphony Orchestra will present a special concert tonight in Symphony Hall under the direction of Charles Munch. The proceeds will be used to help supply funds still needed for the European tour. The program includes Beethoven's Seventh Symphony and Tchaikovsky's Sixth Symphony.

Sunday News
BURLINGTON, Vt.
Independent
Circ. 12,391

APR 29 1956

Boston Orchestra May Fill Red Gap

BOSTON—(UP)— The Boston Symphony Orchestra may substitute for the Philadelphia Orchestra and go to Russia this year.

A proposed trip to the Soviet Union was rejected unanimously by the Philadelphia group. The world famous Boston Orchestra is scheduled to appear in Europe in August and September and the State Department would like them to fill the gap left by the Philadelphia musicians.

The trip would be at no expense to the government as the Soviet government would guarantee expenses and a profit.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

APR 29 1956

WORLD OF MUSIC: MAY FESTIVALS IN U. S.

By ROSS PARMENTER

IN the last few years summer music festivals have forged ahead so rapidly in the United States that many Americans are in danger of forgetting that this country can boast of a much older institution — the May Festival. Among those that have already been detailed in these pages one can cite the Cincinnati May Festival, which dates from 1873, the University of Michigan Festival at Ann Arbor, which dates from 1880, and the Bach Festival of Bethlehem, Pa., which began in 1900.

Other May festivals which have subsequently announced this year's plans also have lengthening histories. Two of them illustrate a development in spring festivals that is a phenomenon of our own generation, dedication to contemporary American composers. We refer to the twenty-sixth Festival of American Music at the Eastman School of Music in Rochester and the thirteenth American Music Festival at the National Gallery in Washington. This year's Eastman festival will be given on eight days between this Wednesday and May 15, and will include two performances of a triple operatic bill made up of Louis Mennini's "The Rope," Ron Nelson's "The Birthday of the Infanta" and Thomas Canning's "Beyond Belief." The National Gallery's festival will open on May 13 and continue on the next four Sunday evenings. The works to be played for the first time are Concerto for Harpsichord, Percussion and Orchestra by Hugh O'Meagher and "The Union," a cantata based on music of the North from 1861-65, by Richard Bales, festival director.

In Iowa

Cornell College's May Festival in Mount Vernon, Iowa, is an example of longevity. This year's festival, from May 3 to 5, will be the fifty-eighth. It will include a performance of Mozart's "Coronation" Mass by the Cornell Oratorio Society and the Chicago Symphony, under George Schick. Two other May festivals, both in their twenty-fourth season, are the annual Bach Festival of Baldwin-Wallace College on May 25 and 26 in Berea, Ohio, and the annual Tri-State Festival for school ensembles sponsored by Phillips University in Enid, Okla., from May 9 to 12.

Another Maytime event that has never assumed the name of festival, but which has maintained the festive spirit, is the Boston Pops series. The Pops opens this year on Tuesday and runs till June 30. This May institution also is a venerable one. The new season will be the seventy-first.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

APR 29 1956

Contemporary Works, Bach Programs Will Be Given in Traditional Events

Sunday Globe
BOSTON, Mass.
Independent
Circ. 869,241

APR 29 1956

Special Symphony Concert Today

The 75th anniversary Winter season of the Boston Symphony Orchestra will be concluded with a special concert tonight at 8:30 in Symphony Hall. Proceeds from the concert, which will be conducted by the Orchestra's Music Director Charles Munch, will be used to help supply funds still needed for the European tour next August and September.

For this special concert Mr. Munch has scheduled two symphonies — Beethoven's Seventh and Tchaikovsky's "Pathetique." The Beethoven Symphony was the first work Mr. Munch recorded after he became the Orchestra's Music Director; the recording has consistently been one of the orchestra's best sellers and Mr. Munch has a special reputation in the performance of the score. The Tchaikovsky Symphony was programmed by Mr. Munch early in his first season in Boston; the last time he conducted it here was to open the 1951-52 season, in a pair of concerts played in memory of Serge Koussevitzky.

Remaining tickets for this concert will be put on sale at 1:30 today at the Symphony Hall box-office.

Symphony's Commissions: Six Out of Fifteen

By RUDOLPH ELIE

A review of the programs of the recently concluded season of the Boston Symphony orchestra reveals what a good many of us have suspected all along: they have been less interesting than they have been in many years. There have been, of course, many notable moments and only one program as a whole may be viewed as largely unfortunate, but it has been a year of repeats, of thrice familiar classics, of routine programming and of unfulfilled commissions. The 75th season, brilliant though it was orchestrally—and I think the orchestrt was never in a better estate than it was this year—was not a memorable one musically.

The failure of so many of the commissioned works to appear is rather melancholy commentary on the creative abilities of the contemporary anniversary: only six compiled, and one of those who did, Aaron Copland, gave us an edited version of a work 25 years old. This strikes me as something less than proper, but it certainly underlined the paucity of musical invention to be unable to compose a work on direct commission. Another of the six was represented by a work commissioned and presented last year by Mr. Munch, but it was a legitimate enough gesture to do it again this season.

Of the six new works given, Walter Piston's Sixth Symphony, surely his finest work in the form, and Bohuslave Martinu's "Fantaisies Symphonique" were far and away the best. Villa-Lobos' Symphony No. 11, presented by the composer himself, was an interesting patchwork, and Hanson's Elegy had the distinction of being truly elegiac contemplation of high musical feeling. Copland's Symphonic Ode was a striking piece in his early period but of little lasting impact while Petrassi's Concerto for Orchestra, an incomprehensible esay in the 12-tone technique, was unimportant. Unheard from entirely were Samuel Barber, Leonard Bernstein (save as conductor), William Schuman, Roger Sessions, Benjamin Britten, Henri Dutilleaux, Gottfried von Einem and Jacques Ibert. Nor are works by any of them to be given at Tanglewood. So the high hopes for the premieres of 15 works diminished in the actual performance of only six.

As for the older music programmed, there was little real novelty though we did hear three Mozart choral works never before programmed. There was a good bit of Mozart, suitably enough in the 200th anniversary of his birth, and of it the Sinfonia Concertante for Oboe, Clarinet, Bassoon and horn was the most enchanting. Debussy's "Martyrdom of St. Sebastian" occupied almost one whole concert and was beautifully done. Brahms' Double Concerto for Violin and Cello was certainly one of the high water marks of the season, and so was Bach's "St. John Passion given at Easter time. The Faure Requiem was very much in order and so was Sibelius Seventh, which found Mr. Munch conducting Sibelius for the first time in the city—and brilliantly, too.

The rest consisted of a familiar procession of everything from Tchaikvosky's "Romeo and Juliet" to Franck's D minor; from Beethoven's Overture to "Coriolanus" to Debussy's "Afternoon of a Faun;" from Mendelssohn's Fourth to Schumann's Second. All tried and true works, of course, and all with their place in the programming of so arduous a season as this. Yet it is a narrow and restricted horizon considering the huge repertoire of the treasury of music. I could list a hundred things the Boston Symphony could and ought to do and, come to think of it, in a later Sunday article I will.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 130,826

APR 29 1956

Lively Arts— Table d'hote Music

By T. H. Parker

[illegible] and year out, the question [illegible]ently asked of this depart- [illegible] What are they playing at [illegible]?" tonight; tomorrow, or [illegible]n some Tuesday. The [illegible]usic Festival does not [illegible]y until July 4, but al- [illegible]s are arriving here re- [illegible]ctors to [illegible]chedule of concerts. Na- [illegible]ng a ca[illegible]omply. Just *Courant* [illegible] of the wo[illegible]n.

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[illegible]n School, re[illegible] compositions in the [illegible]ducaion: S[illegible] will be new to Tan- [illegible]ed for the [illegible] the Petrassi Con- [illegible] students. A[illegible], Hanson's Elegy [illegible]nclude mor[illegible]rge Koussevitzky, [illegible]uld be off[illegible]ic Ode, and Pis- [illegible]ll as scienti[illegible]ony. If memory [illegible] stressed. [illegible] out of some fif- [illegible]llege Studen[illegible]teen contemporary com- [illegible] After the [illegible]ary for the recent [illegible]arie Gaglia[illegible]ary of the Bos- [illegible]ollege and N[illegible]ns a rather fru- [illegible] Trinity, rep[illegible] education [illegible]olleges who [illegible]e may be, I [illegible]ffair, congra[illegible]r the rest of [illegible]ers of the [illegible]rtainly will be [illegible] James F. L[illegible]wer, unless a [illegible]editor of The [illegible]fiev still dis- [illegible] William J. Fo[illegible] else will be [illegible]tor of The C[illegible]? Why, of [illegible] the delegates [illegible]rture. Schu- [illegible] the reports. [illegible]o Concerto, [illegible] orchestra furn[illegible] "Tristan [illegible] dancing after [illegible] Etc., etc.,

[illegible]ting down [illegible]ces, or at [illegible] are still [illegible] admitting [illegible]d, roast [illegible]occasion- [illegible]s on the

Daughte[illegible] Long Lo[illegible]

MEMPHIS, [illegible]

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"I kept as[illegible]ing [illegible] about my fat[illegible]c- [illegible] said, 'Yes, I [illegible] he's dead.' " [illegible]n, [illegible] Sadly, she [illegible]; [illegible] Recently, a[illegible] [illegible] into a roomin[illegible] [illegible] her neighbor. [illegible] [illegible]ingly familiar [illegible] Mrs. Morga[illegible] [illegible] ture taken in [illegible] and late moth[illegible] [illegible] "I didn't a[illegible] [illegible] handed him t[illegible] [illegible] "He looked [illegible] said, 'Lord, [illegible] wife!' "

Saturday evening, July 14—All-Bach including Brandenburg Concerto No. 2; Violin Concerto in E Major, soloist, William Kroll; Suite No. 2, for Flute and Strings, soloist, Doriot Anthony; Suite No. 3; conductor, Mr. Munch.

Sunday afternoon, July 15 — All-Bach; The Passion According to St. John; conductor, Mr. Munch.

And now, the main dish, the Music-Shed concerts:

Friday evening, July 20—Berlioz, "Roman Carnival" Overture; Debussy, "Prelude to the Afternoon of a Faun"; Ravel, "Rapsodie Espagnole" Brahms, Symphony No. 2; conductor, Mr. Munch.

Saturday evening, July 21 — All-Wagner, including "A Faust Overture"; "Forest Murmurs" (Siegfried; Prelude and "Love-Death" (Tristan); First Act of "Die Walkuere"; conductor, Mr. Munch.

Sunday afternoon, July 22—Rossini, Overture, "Italian in Algiers"; Bartok, Concerto for Orchestra; Schubert, Symphony No. 7; conductor, Mr. Munch.

Friday evening, July 27—Beethoven, Overture, "Leonore", No. 2; Petrassi, Concerto for Orchestra, No. 5; Tschaikowsky, Symphony No. 4; conductor, Mr. Munch.

Saturday evening, July 28—Hanson, Elegy in Memory of Serge Koussevitzky; Schumann, Piano Concerto in A Minor, soloist, Rudolf Serkin; Honegger, Symphony No. 5; Debussy, "La Mer"; conductor, Mr. Munch.

Sunday afternoon, July 29—Handel, Concerto Grosso in D Minor; Hindemith, Violin Concerto, soloist, Ruth Posselt; Mahler, Symphony No 1; conductor, Richard Burgin.

Friday evening, August 3—Hindemith, "Mathis der Mahler"; Ravel, Piano Concerto, soloist, Jocy de Oliveira; Stravinsky, "Petrouchka" ballet, complete; conductor, Eleazar de Carvalho.

Saturday evening, August 4—Moevs, Variations for Orchestra; Mozart, Kyrie and Gloria, Mass in C Minor; Prokofiev, Symphony No. 5; conductor, Leonard Bernstein.

Sunday afternoon, August 5—Copland, Symphonic Ode; Tschaikowsky, Violin Concerto, soloist, Zino Francescatti; Schumann, Symphony No. 2; conductor, Mr. Munch.

Friday evening, August 10—Haydn, Symphony No. 102; Piston, Symphony No. 6; Strauss, "Don Juan"; Dukas, "Sorcerer's Apprentice"; conductor, Mr. Munch.

Saturday evening, August 11—Freed Festival Overture; Brahms, Symphony No. 3; Enesco, Suite for Orchestra; Strauss, Suite from "Der Rosenkavalier", conductor, Mr. Munch.

Sunday afternoon, August 12—All-Wagner, including Overture and Bacchanale (Tannhaeuser), Siegfried Idyl; "Meistersinger" excerpts; conductor, Mr. Munch.

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

APR 29 1956

DINNERS TO PRECEDE BRIGHAM POPS NIGHT

The medical profession will be well represented at Peter Bent Brigham Night at Pops Wednesday in Symphony Hall. Hostesses have planned dinner parties prior to the concert and have made reservations for their guests.

Mrs. James H. Jackson is chairman of the 15th anniversary evening from which the proceeds will be used to modernize the reception room in the hospital's outpatient department. Friends of Peter Bent Brigham and alumnae of the Brigham School of Nursing are the co-sponsors.

Dr. and Mrs. Norbert A. Wilhelm, Dr. and Mrs. George W. Thorn, Dr. and Mrs. J. Hartwell Harrison, Dr. and Mrs. Harlan F. Newton are among the early subscribers. Also Dr. and Mrs. Samuel A. Levine, Dr. and Mrs. F. William Marlow, Jr., Dr. and Mrs. George P. Denny, Dr. and Mrs. James P. O'Hare, Dr. and Mrs. Merrill C. Sosman and Dr. and Mrs. Francis D. Moore.

Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 547,691

APR 29 1956

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Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

APR 29 1956

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Sunday News
BURLINGTON, Vt.
Independent
Circ. 12,391

APR 29 1956

Boston Orchestra [illegible]

[illegible] Philadelphia Orchestra and go to Russia this year.

A proposed trip to the Soviet Union was rejected unanimously by the Philadelphia group. The world famous Boston Orchestra is scheduled to appear in Europe in August and September and the State Department would like

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 95,115

APR 29 1956

MUSIC

American Symphony League Schedules Annual Workshop

By GORDON E. ARMSTRONG

The American Symphony Orchestra League, of which the New Haven Symphony is a member, will hold its fourth annual Musicians' Workshop in Providence, R. I., this year. Since the previous Workshop programs sponsored by the League were held in the Mid-West, the coming event in June will permit for the first time a large attendance of New England musicians.

As formerly, the Workshop activities will be held in conjunction with the annual League National Convention. Members of the Boston, Philadelphia, Pittsburgh and New York Orchestras will conduct the musicians' sessions in Providence on June 15 and 16. During these Workshop sessions, the artist-instructors will answer questions, work on the symphonic repertoire, give advice and counsel on techniques, and generally assist the attending orchestra musicians in their problems.

Richard Burgin, concertmaster of the Boston Symphony Orchestra, will be in charge of the coming sessions for violinists and also act as the conductor of the Workshop Orchestra. Five other principals of the Boston Orchestra will also be on this year's staff as well as several first-desk players from the other orchestras mentioned.

The first ASOL Musician's Workshop was held during the 1953 National Convention in Elkhart, Ind. Some 105 musicians representing 33 orchestras and 18 states were in attendance at that first Workshop which has since become one of the League's most constructive and educational activities. Later programs at conventions in Springfield, Ohio, and Evansville, Ind., brought similar numbers of orchestral musicians to the sessions. Any musician may attend Workshop programs for which the registration fee is but $10.

The American Symphony Orchestra League, a non-profit organization, has become a potent force in furthering the interests of community orchestras throughout the country since the League was founded several years ago. In addition to the Workshop program such as the coming one in June, other programs for conductors, orchestra managers, and music critics are now sponsored each year by the ASOL. A recent grant from the Rockefeller Foundation will enable the League to extend its activities and further its worthy aim to give every American community an orchestra of its own.

Student Recitals And Outdoor Concert

Several student recitals and an outdoor concert by the Yale University Band on Friday evening at 7 represent the principal musical interest here this week. The latter event is to be the first of three concerts by the Yale musicians on Cross Campus (between Elm and Wall Streets). This marks the 10th successive year that the Band has provided these free programs to which the public is cordially invited. The other two concerts in this series will be given on Tuesday and Friday evenings of next week. Keith Wilson, Yale Band leader, will conduct Friday's concert which, as in the past, will represent a variety of both popular and classical works.

Two Yale Music School students will be heard in degree recitals at Sprague Hall tomorrow. Barbara Stein, of New York, will be heard in a cello program at 4 in the afternoon and Wyndham William Ulrich, of Hamden, will present an oboe recital at 8:30 in the evening.

Miss Stein, a candidate for the Bachelor's degree, is the daughter of Mrs. Joseph Fuchs whose violinist husband is currently on the Yale Music School faculty. The young cellist, a pupil of Luigi Silva here, studied last summer at the Fontainebleau School of Fine Arts and Music. Her mother is an accomplished violist who was heard in last Thursday's faculty concert in Sprague Hall. Miss Stein will be assisted by Donald Shelhorn in tomorrow's program of works by Vitali-Silva, Beethoven, Debussy and Elgar.

Ulrich entered the Yale Music School after graduating from Hamden High School in 1951. He received his B.Mus. degree last year and is now a candidate for the Master's degree. His studies have been with Keith Wilson. A group of fellow students will assist Ulrich in tomorrow evening's recital program of works by Vivaldi, Handel, Britten, Mozart, Hindemith, and Gerald Kemner, a student at the Music School. Ulrich has arranged Handel's Organ Concerto in B flat for a wind ensemble and will conduct its performance in this recital.

The week's next student recitalist is Donald Reutenauer, of Hamden, who will be heard in a flute program on Tuesday afternoon at 4 in Sprague Hall. He is also a graduate of Hamden High School and entered the Music School in 1952 for studies with Keith Wilson. Several fellow students will assist the B.Mus. candidate in his recital program of works by Handel, Griffes, Haydn, and Hindemith. Reutenauer has arranged Haydn's E major Sonata for performance by a woodwind quartet on Tuesday.

Joseph Lawrence Gilman, a native of New York City, will give a French horn recital at 4 on Thursday afternoon in Sprague Hall. He attended Florida Southern College for a year and later studied at Boston University and the Longy School of Music, the last after receiving a Bachelor of Music degree from B. U. in 1952. His Yale studies for the B.Mus. degree have been with Robert Cecil. In Thursday's recital of works by Beethoven, Gretry, Cooke and Nielsen, he will have the assistance of several fellow students. The recitalist has arranged Four Dances, by Gretry, for a wind ensemble to be heard in the program.

The only student pianist who will perform this week is Diana Okkalides, a native of Philadelphia, who will give her degree recital on Friday evening at 8:30 in Sprague Hall. She attended the Philadelphia Musical Academy before coming to Yale which awarded her a B.Mus. degree last June. She has been a pupil of Bruce Simonds, former Dean of the Yale Music School. Her recital program for the Master's degree lists works by Bach, Beethoven, Franck, and Brahms.

All of these student recitals are open and free to the public.

Recital By Students Of Neighborhood School

The Neighborhood Music School, 612 Chapel Street, will present some of its elementary and intermediate students in a recital at the school this afternoon at 4. The program, which is open to the public, will be made up of solo offerings and performances by small ensembles. This would be a good time to visit the school and become familiar with the activities of this most worthy community project.

Jennie Tourel Sings In Fine Arts Festival

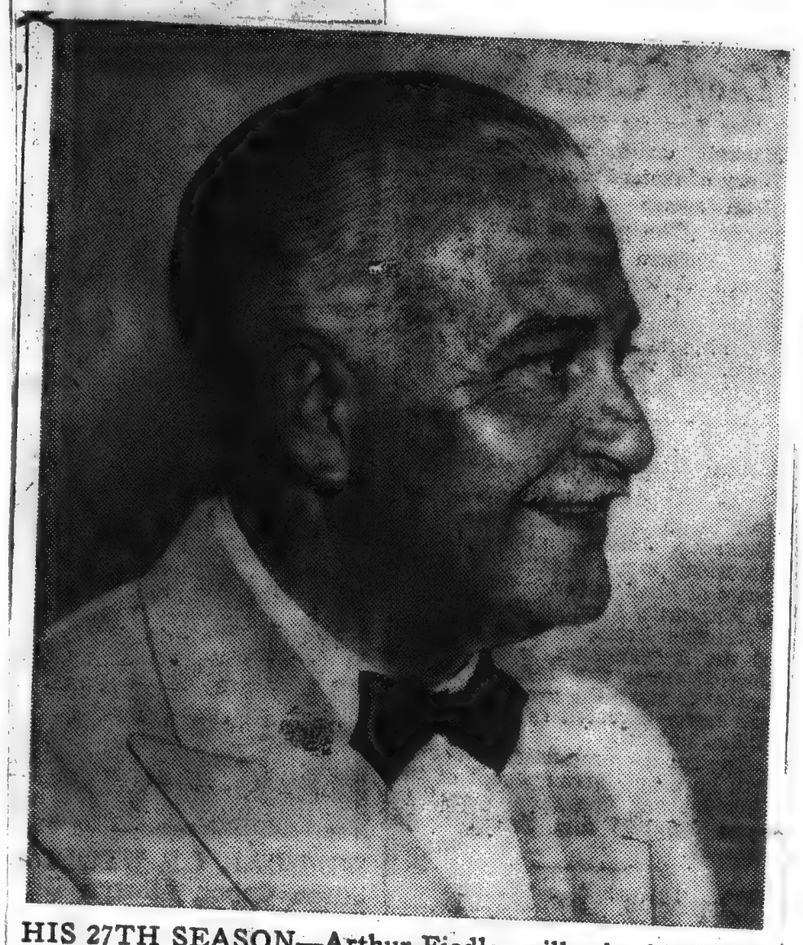
Considerable interest has been provoked in the third annual Fine Arts Festival at the University of Connecticut tomorrow evening, principally because of the scheduled appearance of the celebrated soprano, Jennie Tourel. She will have the leading role in Purcell's "Dido and Aeneus," which the Concert Choir of the University will present in the college's auditorium tomorrow evening at 8. Other leading roles will be filled by student singers. The public is cordially invited to the event for which there will be no charge.

Choral Festival Of Secondary Schools

Another out-of-town concert of interest is the Spring Choral Festival of Secondary Schools at Hartford's Bushnell Memorial Auditorium this afternoon at 4. The Hopkins Grammar School Glee Club will be among some 600 young singers from Connecticut and Massachusetts schools, who will participate in today's presentation of Mendelssohn's dramatic oratorio, "Elijah." Dr. Moshe Paranov will direct the youngsters and the Hartt Symphony Orchestra in the performance.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

APR 29 1956



HIS 27TH SEASON—Arthur Fiedler will raise his baton on Tuesday evening to begin the 71st season of the Boston Pops in Symphony Hall. Concerts will be given each night through the month of May.

Fiedler Opens Boston Pops Tuesday; Dickson Named Assistant Conductor

Arthur Fiedler will inaugurate the 71st season of the Boston Pops Orchestra and his 27th year as its conductor Tuesday evening in Symphony Hall. As always, the floor seats in the auditorium will have been removed and replaced by tables, allowing patrons who have floor seats to enjoy liquid and other refreshments at the same time that they listen to the inimitable musical performances of the Pops.

For the first time in the history of the Pops concerts an Assistant Conductor has been named. He is Harry Ellis Dickson, a member of the violin section in the Boston Symphony Orchestra, who in recent seasons has made many appearances as a guest conductor of the Boston Pops. Last season Mr. Dickson conducted the first four weeks of the Pops during the absence of Mr. Fiedler. He is also the conductor of the Brookline Youth Concerts and he organized the Civic Orchestra in Providence.

The Pops concerts will continue nightly through the month of May. During June the concerts will be played nightly except Sunday. The season will close on Saturday evening, June 30. Tickets will be on sale at the Symphony Hall box-office one week in advance of each concert.

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

APR 30 1956

Symphony in Special Concert

The Boston Symphony Orchestra gave an extra concert at Symphony Hall, last night, to close the 75th Anniversary season, and to help raise money for the European tour next August and September. Charles Munch conducted the Symphony No. 7, in A major, by Beethoven, and the Sixth Symphony, "Pathetique," by Tchaikovsky.

The 75th anniversary season of the Boston Symphony Orchestra came to its actual conclusion at Symphony Hall last night, as Charles Munch conducted an extra—and a special—concert.

This evening of Beethoven and Tchaikovsky had a double purpose—both to round off the season and to help raise some money which still is needed for the trip in Europe next August and September.

As previously reported, the trip will cost about $300,000, of which $270,000 already has been secured. These funds will apply to that portion of the tour already arranged; if, as seems likely, the Boston Symphony plays in Soviet Russia, that will be by formal invitation of the Soviet Government and at its expense.

For this concert a popular but substantial program was chosen: two of the great masterworks from the 19th century repertory.

Both were done to the nines, with that special brilliance, intensity and spectacular virtuosity characteristic of conductor and players at their best.

Both these works contain some pages of fireworks—Tchaikovsky especially—where the speed is very fast and the mood fiery. These places last night lighted up like sky rockets, and if some details of ensemble were not perfectly smooth, such could be overlooked in the heat of the moment. After the march-movement of the "Pathetique," which went with jet propulsion but was very clear, the audience burst in with applause.

Apart from the purely spectacular elements, Mr. Munch gave Tchaikovsky's emotionally feverish music a beautiful performance, one which in rich, glowing tone and in feeling brought out all in the music, and without exaggeration. This was truly a great performance. Mr. Munch's control of the orchestra and the suppleness of their playing were never more in evidence. No wonder that a long and noisy demonstration burst out, even after the quiet close of the "Pathetique." Mr. Munch was recalled to the stage for many smiling bows.—C. W. D.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

APR 30 1956

Symphony Concert

After last night's special concert by the Boston Symphony to raise funds for its European tour this summer, my admiration for the virtuosity of our orchestra is boundless. One would have to hear Beethoven's Seventh Symphony and Tchaikovsky's Sixth Symphony taken at the speed conductor Charles Munch took to believe it possible. The performance of each broke every existing record for shortest playing time.

Listeners edged forward until they were sitting on the last inch of the seats hypnotized waiting breathlessly for centrifugal force alone to shatter the performance. The musicians, bless them, dug in and ploughed right through until the end without once breaking down. What fabulous dexterity; what stamina; what skill!

At the end the audience broke into a thunderous ovation for the players who had accomplished this incredible feat and Mr. Munch beckoned them at once to acknowledge the applause. Beethoven and Tchaikovsky? They weren't even in the running.

T. K.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

APR 30 1956

SYMPHONY HALL

Boston Symphony

At Symphony Hall last evening Charles Munch conducted the Boston Symphony Orchestra in an extra post-season concert, the proceeds from which will be used to supply funds needed for the orchestra's European tour next August and September. The program was as follows:

Beethoven..Symphony No. 7 in A major, Op. 92

Tchaikovsky..Symphony No. 6 in B minor "Pathetique," Op. 74

By ELINOR HUGHES

At the end of a full and arduous season, Charles Munch and the Boston Symphony Orchestra could have been forgiven had their extra concert — for the benefit of the orchestra's European trip next summer — had been a little on the subdued side. But from last night's performances of the Beethoven Symphony No. 7 and the Tchaikovsky No. 6, you'd think they were starting the season rather than bringing it to a close. The sizable audience, which mingled Symphony regulars with those taking advantage of the chance to hear the orchestra, was moved to a standing ovation and half a dozen recalls for Mr. Munch at the end of the evening.

Furthermore, the listeners were so carried away by the headlong, exciting performance of the Allegro molto vivace from the Tchaikovsky work that they burst into uncontrollable applause without waiting for the fourth and final movement. If Mr. Munch was displeased, he gave no sign, and the beaming smile that he turned upon the cheering spectators at the end fairly lit up the hall.

Some conductors have been known to retard the pace and draw out the melancholy sweetness of the "Pathetique," but not Mr. Munch. He conducted con amore but definitely con spirito (if that is the right term), and sometimes the composer's melodies were pushed into the background. But the beauty of the finale was, for this listener, enhanced by not being unduly dragged out, and the symphony as a whole proved a delight to the romantically inclined.

The Beethoven No. 7, beginning coldly, grew momentarily in vivacity and color, and the spirit of the dance, which it is supposed to embody, had a colorful and robust interpretation. This extra dividend concert brought to an end the 75th season of the Boston Symphony Orchestra and drew to Symphony Hall an audience that if not capacity was assuredly large and most appreciative.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 95,115

APR 29 1956

MUSIC

American Symphony League Schedules Annual Workshop

By GORDON E. ARMSTRONG

The American Symphony Orchestra League, of which the New Haven Symphony is a member, will hold its fourth annual Musicians' Workshop in Providence, R. I., this year. Since the previous Workshop programs sponsored by the League were held in the Mid-West, the coming event in June will permit for the first time a large attendance of New England musicians.

As formerly, the Workshop activities will be held in conjunction with the annual League National Convention. Members of the Boston, Philadelphia, Pittsburgh and New York Orchestras will conduct the musicians' sessions in Providence on June 15 and 16. During these Workshop sessions, the artist-instructors will answer questions, work on the symphonic repertoire, give advice and counsel on techniques, and generally assist the attending orchestra musicians in their problems.

Richard Burgin, concertmaster of the Boston Symphony Orchestra, will be in charge of the coming sessions for violinists and also act as the conductor of the Workshop Orchestra. Five other principals of the Boston Orchestra will also be on this year's staff as well as several first-desk players from the other orchestras mentioned.

The first ASOL Musician's Workshop was held during the 1953 National Convention in Elkhart, Ind. Some 105 musicians representing 33 orchestras and 18 states were in attendance at that first Workshop which has since become one of the League's most constructive and educational activities. Later programs at conventions in Springfield, Ohio, and Evansville, Ind., brought similar numbers of orchestral musicians to the sessions. Any musician may attend Workshop programs for which the registration fee is but $10.

The American Symphony Orchestra League, a non-profit organization, has become a potent force in furthering the interests of community orchestras throughout the country since the League was founded several years ago. In addition to the Workshop program such as the coming one in June, other programs for conductors, orchestra managers, and music critics are now sponsored each year by the ASOL. A recent grant from the Rockefeller Foundation will enable the League to extend its activities and further its worthy aim to give every American community an orchestra of its own.

Student Recitals And Outdoor Concert

Several student recitals and an outdoor concert by the Yale University Band on Friday evening at 7 represent the principal musical interest here this week. The latter event is to be the first of three concerts by the Yale musicians on Cross Campus (between Elm and Wall Streets). This marks the 10th successive year that the Band has provided these free programs to which the public is cordially invited. The other two concerts in this series will be given on Tuesday and Friday evenings of next week. Keith Wilson, Yale Band leader, will conduct Friday's concert which, as in the past, will represent a variety of both popular and classical works.

Two Yale Music School students will be heard in degree recitals at Sprague Hall tomorrow. Barbara Stein, of New York, will be heard in a cello program at 4 in the afternoon and Wyndham William Ulrich, of Hamden, will present an oboe recital at 8:30 in the evening.

Miss Stein, a candidate for the Bachelor's degree, is the daughter of Mrs. Joseph Fuchs whose violinist husband is currently on the Yale Music School faculty. The young cellist, a pupil of Luigi Silva here, studied last summer at the Fontainebleau School of Fine Arts and Music. Her mother is an accomplished violist who was heard in last Thursday's faculty concert in Sprague Hall. Miss Stein will be assisted by Donald Shelhorn in tomorrow's program of works by Vitali-Silva, Beethoven, Debussy and Elgar.

Ulrich entered the Yale Music School after graduating from Hamden High School in 1951. He received his B.Mus. degree last year and is now a candidate for the Master's degree. His studies have been with Keith Wilson. A group of fellow students will assist Ulrich in tomorrow evening's recital program of works by Vivaldi, Handel, Britten, Mozart, Hindemith, and Gerald Kemner, a student at the Music School. Ulrich has arranged Handel's Organ Concerto in B flat for a wind ensemble and will conduct its performance in this recital.

The week's next student recitalist is Donald Reutenauer, of Hamden, who will be heard in a flute program on Tuesday afternoon at 4 in Sprague Hall. He is also a graduate of Hamden High School and entered the Music School in 1952 for studies with Keith Wilson. Several fellow students will assist the B.Mus. candidate in his recital program of works by Handel, Griffes, Haydn, and Hindemith. Reutenauer has arranged Haydn's E major Sonata for performance by a woodwind quartet on Tuesday.

Joseph Lawrence Gilman, a native of New York City, will give a French horn recital at 4 on Thursday afternoon in Sprague Hall. He attended Florida Southern College for a year and later studied at Boston University and the Longy School of Music, the last after receiving a Bachelor of Music degree from B. U. in 1952. His Yale studies for the B.Mus. degree have been with Robert Cecil. In Thursday's recital of works by Beethoven, Gretry, Cooke and Nielsen, he will have the assistance of several fellow students. The recitalist has arranged Four Dances, by Gretry, for a wind ensemble to be heard in the program.

The only student pianist who will perform this week is Diana Okkalides, a native of Philadelphia, who will give her degree recital on Friday evening at 8:30 in Sprague Hall. She attended the Philadelphia Musical Academy before coming to Yale which awarded her a B.Mus. degree last June. She has been a pupil of Bruce Simonds, former Dean of the Yale Music School. Her recital program for the Master's degree lists works by Bach, Beethoven, Franck, and Brahms.

All of these student recitals are open and free to the public.

Recital By Students Of Neighborhood School

The Neighborhood Music School, 612 Chapel Street, will present some of its elementary and intermediate students in a recital at the school this afternoon at 4. The program, which is open to the public, will be made up of solo offerings and performances by small ensembles. This would be a good time to visit the school and become familiar with the activities of this most worthy community project.

Jennie Tourel Sings In Fine Arts Festival

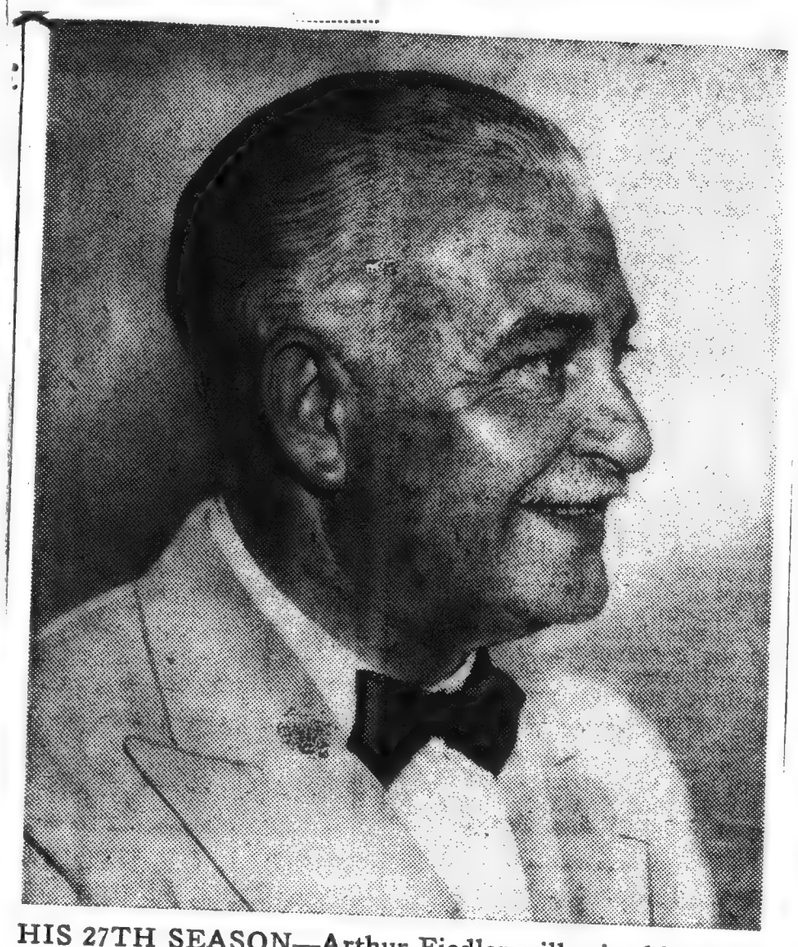
Considerable interest has been provoked in the third annual Fine Arts Festival at the University of Connecticut tomorrow evening, principally because of the scheduled appearance of the celebrated soprano, Jennie Tourel. She will have the leading role in Purcell's "Dido and Aeneus," which the Concert Choir of the University will present in the college's auditorium tomorrow evening at 8. Other leading roles will be filled by student singers. The public is cordially invited to the event for which there will be no charge.

Choral Festival Of Secondary Schools

Another out-of-town concert of interest is the Spring Choral Festival of Secondary Schools at Hartford's Bushnell Memorial Auditorium this afternoon at 4. The Hopkins Grammar School Glee Club will be among some 600 young singers from Connecticut and Massachusetts schools, who will participate in today's presentation of Mendelssohn's dramatic oratorio, "Elijah." Dr. Moshe Paranov will direct the youngsters and the Hartt Symphony Orchestra in the performance.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

APR 29 1956



HIS 27TH SEASON—Arthur Fiedler will raise his baton on Tuesday evening to begin the 71st season of the Boston Pops in Symphony Hall. Concerts will be given each night through the month of May.

Fiedler Opens Boston Pops Tuesday; Dickson Named Assistant Conductor

Arthur Fiedler will inaugurate the 71st season of the Boston Pops Orchestra and his 27th year as its conductor Tuesday evening in Symphony Hall. As always, the floor seats in the auditorium will have been removed and replaced by tables, allowing patrons who have floor seats to enjoy liquid and other refreshments at the same time that they listen to the inimitable musical performances of the Pops.

For the first time in the history of the Pops concerts an Assistant Conductor has been named. He is Harry Ellis Dickson, a member of the violin section in the Boston Symphony Orchestra, who in recent seasons has made many appearances as a guest conductor of the Boston Pops. Last season Mr. Dickson conducted the first four weeks of the Pops during the absence of Mr. Fiedler. He is also the conductor of the Brookline Youth Concerts and he organized the Civic Orchestra in Providence.

The Pops concerts will continue nightly through the month of May. During June the concerts will be played nightly except Sunday. The season will close on Saturday evening, June 30. Tickets will be on sale at the Symphony Hall box-office one week in advance of each concert.

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

APR 30 1956

Symphony in Special Concert

The Boston Symphony Orchestra gave an extra concert at Symphony Hall, last night, to close the 75th Anniversary season, and to help raise money for the European tour next August and September. Charles Munch conducted the Symphony No. 7, in A major, by Beethoven, and the Sixth Symphony, "Pathetique," by Tchaikovsky.

The 75th anniversary season of the Boston Symphony Orchestra came to its actual conclusion at Symphony Hall last night, as Charles Munch conducted an extra—and a special—concert.

This evening of Beethoven and Tchaikovsky had a double purpose—both to round off the season and to help raise some money which still is needed for the trip in Europe next August and September.

As previously reported, the trip will cost about $300,000, of which $270,000 already has been secured. These funds will apply to that portion of the tour already arranged; if, as seems likely, the Boston Symphony plays in Soviet Russia, that will be by formal invitation of the Soviet Government and at its expense.

For this concert a popular but substantial program was chosen: two of the great masterworks from the 19th century repertory.

Both were done to the nines, with that special brilliance, intensity and spectacular virtuosity characteristic of conductor and players at their best.

Both these works contain some pages of fireworks—Tchaikovsky especially—where the speed is very fast and the mood fiery. These places last night lighted up like sky rockets, and if some details of ensemble were not perfectly smooth, such could be overlooked in the heat of the moment. After the march-movement of the "Pathetique," which went with jet propulsion but was very clear, the audience burst in with applause.

Apart from the purely spectacular elements, Mr. Munch gave Tchaikovsky's emotionally feverish music a beautiful performance, one which in rich, glowing tone and in feeling brought out all in the music, and without exaggeration. This was truly a great performance. Mr. Munch's control of the orchestra and the suppleness of their playing were never more in evidence. No wonder that a long and noisy demonstration burst out, even after the quiet close of the "Pathetique." Mr. Munch was recalled to the stage for many smiling bows.—C. W. D.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

APR 30 1956

Symphony Concert

After last night's special concert by the Boston Symphony to raise funds for its European tour this summer, my admiration for the virtuosity of our orchestra is boundless. One would have to hear Beethoven's Seventh Symphony and Tchaikovsky's Sixth Symphony taken at the speed conductor Charles Munch took to believe it possible. The performance of each broke every existing record for shortest playing time.

Listeners edged forward until they were sitting on the last inch of the seats hypnotized waiting breathlessly for centrifugal force alone to shatter the performance. The musicians, bless them, dug in and ploughed right through until the end without once breaking down. What fabulous dexterity; what stamina; what skill!

At the end the audience broke into a thunderous ovation for the players who had accomplished this incredible feat and Mr. Munch beckoned them at once to acknowledge the applause. Beethoven and Tchaikovsky? They weren't even in the running.

T. K.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

APR 30 1956

SYMPHONY HALL

Boston Symphony

At Symphony Hall last evening Charles Munch conducted the Boston Symphony Orchestra in an extra post-season concert, the proceeds from which will be used to supply funds needed for the orchestra's European tour next August and September. The program was as follows:

Beethoven..Symphony No. 7 in A major, Op. 92
Tchaikovsky..Symphony No. 6 in B minor "Pathetique," Op. 74

By ELINOR HUGHES

At the end of a full and arduous season, Charles Munch and the Boston Symphony Orchestra could have been forgiven had their extra concert — for the benefit of the orchestra's European trip next summer — had been a little on the subdued side. But from last night's performances of the Beethoven Symphony No. 7 and the Tchaikovsky No. 6, you'd think they were starting the season rather than bringing it to a close. The sizable audience, which mingled Symphony regulars with those taking advantage of the chance to hear the orchestra, was moved to a standing ovation and half a dozen recalls for Mr. Munch at the end of the evening.

Furthermore, the listeners were so carried away by the headlong, exciting performance of the Allegro molto vivace from the Tchaikovsky work that they burst into uncontrollable applause without waiting for the fourth and final movement. If Mr. Munch was displeased, he gave no sign, and the beaming smile that he turned upon the cheering spectators at the end fairly lit up the hall.

Some conductors have been known to retard the pace and draw out the melancholy sweetness of the "Pathetique," but not Mr. Munch. He conducted con amore but definitely con spirito (if that is the right term), and sometimes the composer's melodies were pushed into the background. But the beauty of the finale was, for this listener, enhanced by not being unduly dragged out, and the symphony as a whole proved a delight to the romantically inclined.

The Beethoven No. 7, beginning coldly, grew momentarily in vivacity and color, and the spirit of the dance, which it is supposed to embody, had a colorful and robust interpretation. This extra dividend concert brought to an end the 75th season of the Boston Symphony Orchestra and drew to Symphony Hall an audience that if not capacity was assuredly large and most appreciative.

Times (e)
WOBURN, Mass.
Independent
Circ. 6,000
APR 30 1956

...Dwight, was elected A. N. P.A. president.

The Boston Symphony Orchestra has its stringed instruments tuned and its miles of musical plumbing posed for a musical invasion of Russia this summer. The one thing necessary now is permission from Russia. The Russian born members of the Symphony are hopeful that they will not be 'persuaded' to stay and play their music in Stalingrad permamently.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
APR ...

Symphony Going to U.S.S.R.?

Edward P. Harding

Charles Munch Leads Boston Symphony—to Soviet Union?

By a Staff Writer of The Christian Science Monitor
Boston

The world-famous Boston Symphony Orchestra, which already has scheduled one concert behind the Iron Curtain this summer, may accept an invitation to extend its tour into the Soviet Union from the British Isles and Scandinavia.

In Washington, the State Department has requested the Boston Symphony to take the place of the Philadelphia Orchestra, which has just canceled a scheduled trip to the Soviet Union.

David Oistrahk, Soviet violinist, and hailed as the world's greatest, played with the Philadelphia Orchestra under Eugene Ormandy last year—resulting in an invitation being extended by the Soviet Government to the Philadelphia Orchestra to come to Russia.

However, Donald L. Engle, manager of the Philadelphia Orchestra, wired the State Department April 26 that the group had voted unanimously against going through with the proposed trip in August.

In view of the fact that the Boston Symphony will be in Western Europe and the Scandinavian countries in August and September, officials now hope a way can be found to extend this tour into the U.S.S.R. for several days.

A spokesman for the Boston Symphony, who said the group would be "very happy" to accept an invitation to play in the Soviet Union, also expressed the feeling that the invitation should come direct from the Soviets, and not from the State Department, if it is to be considered.

Officials of that department said substitution of the Boston Symphony, if it can be arranged, would have the added virtue of not costing the government anything.

The Soviet Government would act as impresario, as it did in the case of the Porgy and Bess Company. This would guarantee expenses and a profit, no matter what the gate receipts turned out to be.

The whole question of exchanges of technical and cultural groups with the U.S.S.R. has outgrown the State Department's facilities for handling them, an official said.

The State Department has asked Congress for $55,625 to add nine persons to its payroll to handle such affairs. In the meantime, temporary arrangements have been made, by use of available workers. Officials expressed the hope that by next week two foreign services, with the aid of two secretaries, can take over the problem.

Symphony Tables Set Of Pops

...sudden drought, were incensed. They wrote angry letters to the Licensing Board about giving licenses to dives but shutting off the noble Pops. Needless to say, the Symphony management has never made this mistake since.

There were some wild times at the old Pops—especially the Harvard Nights. One time the young gentleman piled the tables up until they reached the second balcony.

Another ... 1910, when ... Adeline" ... old song ...

In the ... ularity—pro... heavy and s...

Arthur ... Symphony O... less than a d... now when you... Fiedler.

Needless to ... financially, to ... budget.

Although th... end of each year ... any major symp... long way toward ...

New England Newclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,598
APR 30 1956

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

APR 30 1956

OPENING TOMORROW—Boston's traditional Pops open again tomorrow night at Symphony Hall. Top photo shows how it will look in Symphony Hall—the orchestra on the stage, the audience sitting around tables. Bottom left, musician Charles Smith rehearses on a real typewriter for his "solo" in Leroy Anderson's popular piece "The Typewriter." Bottom right, Conductor Arthur Fiedler, who does a little clowning occasionally, appears as Davy Crockett. Remember when that was the top tune in the nation?

Symphony Tables Set For Opening Of Pops

Special Door, Typewriter, Other Props Readied For First Concert Tomorrow

By DICK MILLER

There is one place in Boston where the long-hairs and crew-cuts can get together in harmony. And it's not a barber shop.

It's Symphony Hall where classical musicians loosen their bow ties, bark like dogs or play pieces on typewriters if necessary.

And it has been necessary at the Boston Pops when Conductor Arthur Fiedler puts together a program that will have a wide appeal.

The Pops begin their 71st season tomorrow night and it's a good bet Pops audiences will get a symphonic Rock 'n Roll before the month ends.

But they will also get a generous dose of straight classics—and they'll love both.

At least they always have.

Fiedler, one of the most versatile conductors in the nation, uses mass and musical psychology to arrange the concerts.

He says he's not trying to convert anyone, but he puts on a show that exposes modern music fans to the classics and classical lovers to the jive.

Much of the time Fiedler will start with a march or some rousing tune. It catches the attention of the audience and puts them in a good mood.

Lighter music, musical comedy songs, classics and gag numbers are mixed skillfully for the rest of the program.

The variety is always there, blended so you don't notice it.

But a varied program is only the start. The Pops orchestra, made up of Boston Symphony players, has a touch all its own.

They took "Jalousie," recorded it, and it became the first record of its type to sell over a million copies.

Maestro Fiedler is the master of the smooth, high-powered style. After the Pops have done a piece, anybody else's version sounds a little thin.

Now come the novelties, that everybody waits for during the program. Fiedler has done some beauties.

Back a couple of years, "Ebb Tide," with the squawking of sea gulls in the background, was the top piece of mood music in the land.

Fiedler took it over, and played it straight, until the very end, when the seagull hit the dust.

Then there was "Open the Door Richard."

It was inevitable that Fiedler should get to that, too, and improve on it.

The "improvement" came in the form of having a real door that was opened and shut during the piece. It was made to order, because real doors do not sound like real doors, musically speaking.

For Leroy Anderson's famous "Typewriter," the Pops orchestra had a real typewriter, noisy and ancient.

The "Mosquito Dance" is another favorite—especially the final slap.

Each year, the Pops is sure to have some medleys based on the current radio and television commercials.

The Pops began in 1885, and did well until 1890, when the Symphony management forgot to apply early enough for the beer and wine license.

Bostonians, not knowing the real reason for the sudden drought, were incensed. They wrote angry letters to the Licensing Board about giving licenses to dives but shutting off the noble Pops. Needless to say, the Symphony management has never made this mistake since.

There were some wild times at the old Pops—especially the Harvard Nights. One time the young gentleman piled the tables up until they reached the second balcony.

Another big time was the Clover Club Night in 1910, when Mayor John F. Fitzgerald sang "Sweet Adeline" to the finest symphonic accompaniment the old song has ever had.

In the late 20s the Pops suffered a decline in popularity—probably the programs were a little too heavy and serious.

Arthur Fiedler, whose father had joined the Symphony Orchestra in 1885, took over in 1930. In less than a decade he had become a legend. And now when you think of the word Pops, you think of Fiedler.

Needless to say, the Pops have been a great help, financially, to the Boston Symphony Orchestra's budget.

Although the orchestra shows a deficit at the end of each year, it has the best financial record of any major symphony orchestra. The Pops go a long way toward making the record as good as it is.

Times (e)
WOBURN, Mass.
Independent
Circ. 6,000
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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

APR ...

Symphony Going to U.S.S.R.?

Women Ponder Air Roles

By Mary Hanly
Staff Writer of The Christian Science Monitor

More types of work are opening up for women in the field of radio and television broadcasting, but management and newscasting positions are still generally denied them.

This is one of the facts reported by executives addressing some 600 women broadcasters at the fifth annual convention of the American Women in Radio and Television, Inc.

"There is no question that there are fewer women in fewer positions in radio and TV than there should be," according to Norman Knight, general manager of WNAC and WNAC-TV in Boston.

"There is no doubt that many managers don't consider women for many types of positions," he said, admitting WNAC probably has an unusually high proportion of women employees.

But, he and Robert D. Swezey, general manager of WDSU in New Orleans, pointed out that "there is no definitive prejudice against women in radio and TV. How far the woman gets depends on the woman herself."

'Women Must Light Fuse'

booming perhaps faster than any other industry in the nation, these men brought out. The average TV home is said to have the TV set on six hours a day, the TV advertising revenue is over a billion dollars a year.

Magnetic Tape Cited

Describing TV as an ideal medium for selling, Oliver Treyz, president of the Television Bureau of Advertising, Inc., in New York, said that women can help TV move into local department store advertising, a field mainly dominated by newspapers today.

He described the new two-inchvideo electronic magnetic tape that can instantaneously record both the audio and video portions of a show. The future use of such tape in TV advertising is one of the many rea-

...er Reform

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

APR 30 1956

Social Chatter

By Alison Arnold

COMING TO BOSTON in the fall is the Royal Danish Ballet. The gala opening at the Boston Opera House Wednesday evening, Oct. 3, will benefit the scholarship fund for drama and music students of Boston University's School of Fine and Applied Arts. The Royal Danish Ballet, which appears under the patronage of His Majesty, King Frederick IX, has seldom ventured outside its own palatial theater in Copenhagen. Its first visit to London was only three years ago when it accompanied its King to the Coronation of Queen Elizabeth. The American visit is so eagerly anticipated that the New York opening in mid-September is practically sold out already. Highlight of the opening program in Boston will be "La Sylphide" not to be confused with "Les Sylphides." Chroeographer of this two-act ballet in 1836 was August Bournonville from whom the Royal Danish Ballet inherits the system of superlative acting and incredibly brilliant footwork.

* * *

THE DANISH AMBASSADOR, Henrik de Kauffman, the George Gershwin Committee and the Friends of Music of Boston University, which have taken the entire house for the opening, are mailing invitations to become a sponsor or patron. Anyone interested is invited to obtain sponsor or patron tickets from Mrs. J. Greene Carter, 36 West Cedar Street, Beacon Hill, the benefit chairman. Her co-chairman is Mrs. E. Anthony Kutten. Before the performance, sponsors may attend a Dutch Treat dinner in honor of the Danish Ambassador. Mrs. Alexander Steinert and Mrs. Albert C. Titcomb are co-chairmen of the dinner. Harold C. Case, president of Boston University, and Mrs. Case, are honorary heads of the George Gershwin Committee of Greater Boston and of the Friends of Music. Dr. Robert Oxnam and Dr. Robert A. Choate are honorary officers of the George Gershwin Committee, Mrs. Sidney L. Sholley is chairman; Mrs. John C. Vosoff, vice-chairman; Nathaniel Saltonstall, treasurer; and Miss Catherine Huntington, secretary. Mrs. Constantin A. Pertzoff is chairman of the Friends of Music. Vice-chairmen are C. Comstock Clayon, Mrs. Albert C. Titcomb and Mrs. Herman B. Cohen. Joseph E. Perry is treasurer.

MRS. CASE

* * *

THE MAY-BEE will be held at the Beaver Country Day School in Chestnut Hill Friday evening, May 4, at 7:15 o'clock. If you'd like us to explain—it's an evening of dinner-dancing and entertainment and is the annual spring benefit for the First Church in Chestnut Hill. After the dinner dance, a series of stage acts will provide musical and humorous entertainment and the evening will be topped off with dancing for all to Russ Kelsey's orchestra. Now rehearsing for their dance numbers is a talented group of girls from the Brimmer and May School. The Frank Hatches will provide their inimitable piano duets and Mrs. Keith Steele has a number of song hits. A group of well-known lawyers and business men will put on a surprise specialty act and among other entertaining scenes is a skit on the Star Market. The Flower Bouquet of Newton Center will decorate the entire auditorium. The committee includes the Laurence Channings, Mr. and Mrs. C. Terry Collens, Mr. and Mrs. Harwood Ellis, the Francis Fiskes, the Rev. and Mrs. Kenneth Gesner, Mr. and Mrs. G. Seth Nichols, the Lewis F. Perrys, Mrs. David E. Parker, the Henry E. Russels, Mr. and Mrs. Samuel P. Sears, Mr. and Mrs. Henry D. Stevens, the Hamilton Thornquists, Mr. and Mrs. William V. Tripp, Jr., the Kenelm W. Winslows and the Edward A. Winsors.

* * *

THE MAY PICNIC of the Cambridge Nursery School will be held Saturday, May 12, at "Shady Hill," the Sachs estate on Francis Avenue, Cambridge. In case of rain, it will be held the following Saturday, May 19. At this annual affair for youngsters from 2 to 8 years old, clowns will be featured and original clown puppets may be purchased. There'll be a merry-go-around, pony rides, puppet shows, Maypole dances, and plenty of balloons, grabs, food and punch. Ceramic jewelry for children will be on sale at the toy table, along with bean bags. All articles are designed and made by the parents. Many old favorites will be available, including hand-decorated sand pails, felt hand puppets and hobby horses. Mrs. J. Alfred Southworth and Mrs. James Parks are co-chairmen, and the committee includes Mrs. McGeorge Bundy, Mrs. Joyce Higley, Mrs. Robert Gardner, Mrs. Fitzroy Kennedy, Mrs. King Upton, Mrs. Peter Elias, Mrs. Theodore Eliot, Jr., Mrs. Robert Ritchie, Mrs. Charles D. Cook and Mrs. Wallace Scott.

* * *

DINNER PARTIES before the Pops Concert are popular with Beaver Country Day School alumnae and friends. Entertaining before the May 11 concert in Symphony Hall to benefit the Teachers' Retirement Fund, will be the Walter Amorys, Mr. and Mrs. Robert Boas, Mr. and Mrs. Powell Robinson, Jr., Mr. and Mrs. Frank Harrington, Jr., the Charles G. Rices, the G. Glenn Potters, the Lionel O'Keefes and Mr. and Mrs. Harry F. Eaton, Jr. Patronesses for this annual event include Mrs. John Amory, Mrs. F. William Andres, Mrs. H. Thomas Ballantone, Jr., Mrs. Benjamin S. Bates, Mrs. J. Gardner Bradley, Mrs. William L. Bruce, Mrs. J. Randolph Campbell, Mrs. Walter H. Caskey, Mrs. Eliot G. Chertok, Mrs. Paul F. Clark, Mrs. A. Scott Earle, Mrs. Benjamin M. Ellis, Mrs. Howard J. Fine, Mrs. Richmond Holder, Mrs. John S. Howland, Mrs. Thomas E. Jansen, Jr., Mrs. Ellisworth B. Lawrence, Mrs. F. William Marlow, Mrs. Alvar W. Polk, Jr., Mrs. Henry K. Porter, Mrs. Norman S. Rabb, Mrs. John A. Sargent, Mrs. Oliver Scharnberg, Mrs. Francis G. Shaw, Jr., Mrs. Robert B. Watson and Mrs. Roger Weed, Jr.

Item (e)
LYNN, Mass.
Republican
Circ. 21,915

APR 30 1956

77

International Flavor

Spring Concert Prelude To National Music Week

Langendoen Hears North Shore Philharmonic Play His Creations

With Marguerite Willauer, soprano, and George Fandel, baritone, as soloists, the North Shore Philharmonic Orchestra, Rolland Tapley, conductor, presented its annual Spring Concert Sunday afternoon at Lynn City Hall Memorial Auditorium. The program:

I.
Symphony No. 5, in E Minor, Op. 95
(From the New World)
Fourth Movement: Allegro con fuoco ..... Dvorak

II.
Serenade ..... Jacobus Landendoen
La Goyita ..... Jacobus Langendoen

III.
Siciliana (for 'cello and chamber orchestra) ..... Langendoen
Soloist: Dr. Henry Schurgin

IV.
The King of Thule, Jewel Song from "Faust" ..... Gounod
Miss Willauer

V.
Bostonia Suite ..... Keith Brown
1. On Boston Common
2. Sunday Morning on Beacon Hill — Arr. Langendoen
3. On the Esplanade

VI.
Thine Alone from "Eileen" ..... Herbert
Yours Is My Heart Alone ..... Lehar
Mr. Fandel

VII.
Hungarian Dance No. 1 in G. Minor ..... Brahms

VIII.
My Hero from "The Chocolate Soldier" ..... Strauss
I'm Falling in Love With Someone from "Naughty Marietta" .... Herbert
Miss Willauer and Mr. Fandel

IX.
Salute to Pierre Monteux ..... Langendoen

By RUTH L. CURTIS

What proved to be a star-studded program with its diversity of vocal and instrumental highlights was the Spring Concert by the North Shore Philharmonic Orchestra with Rolland Tapley conducting Sunday afternoon at Lynn City Hall Memorial Auditorium. The concert served adequately as a forerunner of the 33rd annual observance of National Music Week (May 6 to May 13) with its musical keynote, "Music Keeps Your Life in Tune!"

* * *

There was international interest in the program listing with Bohemian, Dutch, French, American, Irish, Hungarian and German-born composers contributing to the concert. On hand to hear several of his compositions was Jacobus Langendoen, first 'cellist of the Boston Symphony Orchestra, who has been honored recently by Queen Juliana of the Netherlands for his "outstanding ability as musician, teacher anr composer."

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

APR 30 1956

Social Chatter

By Alison Arnold

COMING TO BOSTON in the fall is the Royal Danish Ballet. The gala opening at the Boston Opera House Wednesday evening, Oct. 3, will benefit the scholarship fund for drama and music students of Boston University's School of Fine and Applied Arts. The Royal Danish Ballet, which appears under the patronage of His Majesty, King Frederick IX, has seldom ventured outside its own palatial theater in Copenhagen. Its first visit to London was only three years ago when it accompanied its King to the Coronation of Queen Elizabeth. The American visit is so eagerly anticipated that the New York opening in mid-September is practically sold out already. Highlight of the opening program in Boston will be "La Sylphide" not to be confused with "Les Sylphides." Chroeographer of this two-act ballet in 1836 was August Bournonville from whom the Royal Danish Ballet inherits the system of superlative acting and incredibly brilliant footwork.

* * *

THE DANISH AMBASSADOR, Henrik de Kauffman, the George Gershwin Committee and the Friends of Music of Boston University, which have taken the entire house for the opening, are mailing invitations to become a sponsor or patron. Anyone interested is invited to obtain sponsor or patron tickets from Mrs. J. Greene Carter, 36 West Cedar Street, Beacon Hill, the benefit chairman. Her co-chairman is Mrs. E. Anthony Kutten. Before the performance, sponsors may attend a Dutch Treat dinner in honor of the Danish Ambassador. Mrs. Alexander Steinert and Mrs. Albert C. Titcomb are co-chairmen of the dinner. Harold C. Case, president of Boston University, and Mrs. Case, are honorary heads of the George Gershwin Committee of Greater Boston and of the Friends of Music. Dr. Robert Oxnam and Dr. Robert A. Choate are honorary officers of the George Gershwin Committee, Mrs. Sidney L. Sholley is chairman; Mrs. John C. Vosoff, vice-chairman; Nathaniel Saltonstall, treasurer; and Miss Catherine Huntington, secretary. Mrs. Constantin A. Pertzoff is chairman of the Friends of Music. Vice-chairmen are C. Comstock Clayon, Mrs. Albert C. Titcomb and Mrs. Herman B. Cohen. Joseph E. Perry is treasurer.

MRS. CASE

* * *

THE MAY-BEE will be held at the Beaver Country Day School in Chestnut Hill Friday evening, May 4, at 7:15 o'clock. If you'd like us to explain—it's an evening of dinner-dancing and entertainment and is the annual spring benefit for the First Church in Chestnut Hill. After the dinner dance, a series of stage acts will provide musical and humorous entertainment and the evening will be topped off with dancing for all to Russ Kelsey's orchestra. Now rehearsing for their dance numbers is a talented group of girls from the Brimmer and May School. The Frank Hatches will provide their inimitable piano duets and Mrs. Keith Steele has a number of song hits. A group of well-known lawyers and business men will put on a surprise specialty act and among other entertaining scenes is a skit on the Star Market. The Flower Bouquet of Newton Center will decorate the entire auditorium. The committee includes the Laurence Channings, Mr. and Mrs. C. Terry Collens, Mr. and Mrs. Harwood Ellis, the Francis Fiskes, the Rev. and Mrs. Kenneth Gesner, Mr. and Mrs. G. Seth Nichols, the Lewis F. Perrys, Mrs. David E. Parker, the Henry E. Russels, Mr. and Mrs. Samuel P. Sears, Mr. and Mrs. Henry D. Stevens, the Hamilton Thornquists, Mr. and Mrs. William V. Tripp, Jr., the Kenelm W. Winslows and the Edward A. Winsors.

* * *

THE MAY PICNIC of the Cambridge Nursery School will be held Saturday, May 12, at "Shady Hill," the Sachs estate on Francis Avenue, Cambridge. In case of rain, it will be held the following Saturday, May 19. At this annual affair for youngsters from 2 to 8 years old, clowns will be featured and original clown puppets may be purchased. There'll be a merry-go-around, pony rides, puppet shows, Maypole dances, and plenty of balloons, grabs, food and punch. Ceramic jewelry for children will be on sale at the toy table, along with bean bags. All articles are designed and made by the parents. Many old favorites will be available, including hand-decorated sand pails, felt hand puppets and hobby horses. Mrs. J. Alfred Southworth and Mrs. James Parks are co-chairmen, and the committee includes Mrs. McGeorge Bundy, Mrs. Joyce Higley, Mrs. Robert Gardner, Mrs. Fitzroy Kennedy, Mrs. King Upton, Mrs. Peter Elias, Mrs. Theodore Eliot, Jr., Mrs. Robert Ritchie, Mrs. Charles D. Cook and Mrs. Wallace Scott.

* * *

DINNER PARTIES before the Pops Concert are popular with Beaver Country Day School alumnae and friends. Entertaining before the May 11 concert in Symphony Hall to benefit the Teachers' Retirement Fund, will be the Walter Amorys, Mr. and Mrs. Robert Boas, Mr. and Mrs. Powell Robinson, Jr., Mr. and Mrs. Frank Harrington, Jr., the Charles G. Rices, the G. Glenn Potters, the Lionel O'Keefes and Mr. and Mrs. Harry F. Eaton, Jr. Patronesses for this annual event include Mrs. John Amory, Mrs. F. William Andres, Mrs. H. Thomas Ballantone, Jr., Mrs. Benjamin S. Bates, Mrs. J. Gardner Bradley, Mrs. William L. Bruce, Mrs. J. Randolph Campbell, Mrs. Walter H. Caskey, Mrs. Eliot G. Chertok, Mrs. Paul F. Clark, Mrs. A. Scott Earle, Mrs. Benjamin M. Ellis, Mrs. Howard J. Fine, Mrs. Richmond Holder, Mrs. John S. Howland, Mrs. Thomas E. Jansen, Jr., Mrs. Ellisworth B. Lawrence, Mrs. F. William Marlow, Mrs. Alvar W. Polk, Jr., Mrs. Henry K. Porter, Mrs. Norman S. Rabb, Mrs. John A. Sargent, Mrs. Oliver Scharnberg, Mrs. Francis G. Shaw, Jr., Mrs. Robert B. Watson and Mrs. Roger Weed, Jr.

Item (e)
LYNN, Mass.
Republican
Circ. 21,915

APR 30 1956

77

International Flavor

Spring Concert Prelude To National Music Week

Langendoen Hears North Shore Philharmonic Play His Creations

With Marguerite Willauer, soprano, and George Fandel, baritone, as soloists, the North Shore Philharmonic Orchestra, Rolland Tapley, conductor, presented its annual Spring Concert Sunday afternoon at Lynn City Hall Memorial Auditorium. The program:

I.
Symphony No. 5, in E Minor, Op. 95 (From the New World)
Fourth Movement: Allegro con fuoco ..... Dvorak

II.
Serenade ..... Jacobus Landendoen
La Goyita ..... Jacobus Langendoen

III.
Siciliana (for 'cello and chamber orchestra) ..... Langendoen
Soloist: Dr. Henry Schurgin

IV.
The King of Thule, Jewel Song from "Faust" ..... Gounod
Miss Willauer

V.
Bostonia Suite .....
1. On Boston Common ..... Keith Brown
2. Sunday Morning on Beacon Hill ..... Arr. Langendoen
3. On the Esplanade

VI.
Thine Alone from "Eileen" ..... Herbert
Yours Is My Heart Alone ..... Lehar
Mr. Fandel

VII.
Hungarian Dance No. 1 in G. Minor ..... Brahms

VIII.
My Hero from "The Chocolate Soldier" ..... Strauss
I'm Falling in Love With Someone from "Naughty Marietta" .... Herbert
Miss Willauer and Mr. Fandel

IX.
Salute to Pierre Monteux ..... Langendoen

By RUTH L. CURTIS

What proved to be a star-studded program with its diversity of vocal and instrumental highlights was the Spring Concert by the North Shore Philharmonic Orchestra with Rolland Tapley conducting Sunday afternoon at Lynn City Hall Memorial Auditorium. The concert served adequately as a forerunner of the 33rd annual observance of National Music Week (May 6 to May 13) with its musical keynote, "Music Keeps Your Life in Tune!"

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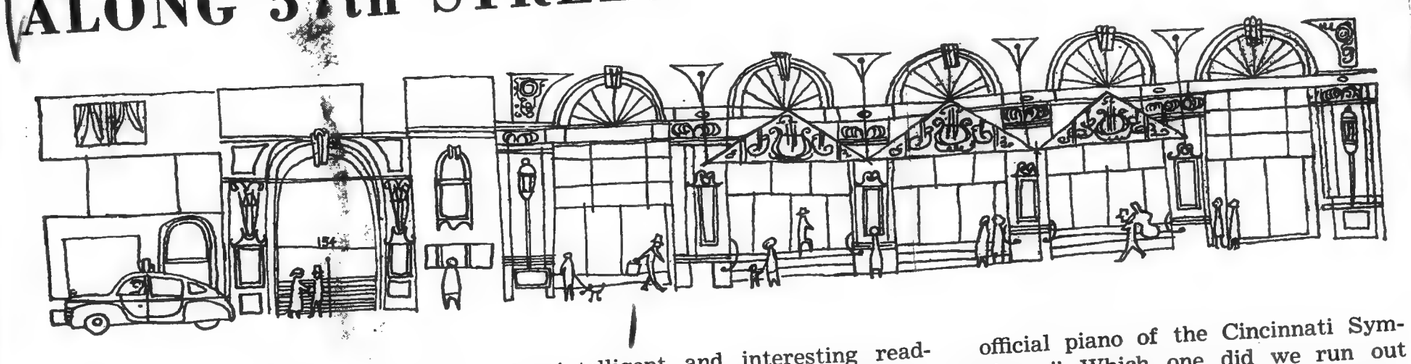
ALONG 57th STREET



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■ The people who work along 57th Street certainly qualify as the most ambitious and energetic in the world. I recently spoke to a switchboard receptionist who spends each additional waking hour learning how to sing; a CBS record librarian who, in addition, studies with Paul Creston and writes music for TV dramatic shows; a chap who works in serious music all day and writes for the Broadway stage at night. These Jekyll-Hyde existences seem to be the rule, not the exception. Even *Musical Courier's* Editor is a fine composer . . . and look at me, trying to meet a deadline with an [illegible]

PARTOUT

MUSICAL AMERICA
NEW YORK, N. Y.
APR 1956

Commissioned Martinu Score Repeated by Boston Ensemble

Boston.—The first general size-up of the worth of the music commissioned for the Boston Symphony's 75th anniversary, must await performance of all those scores. So far we have heard a half-dozen, and among the best of them was the first to be completed and performed: Boshuslav Martinu's "Fantaisies symphoniques". Actually the work had its premiere a season ahead of time, in January, 1955.

Martinu's work made a highly favorable impression then, and sustained that regard when Charles Munch repeated it at the concerts of last March 16 and 17. Here is music of stature, real invention, lively imagination, and a truly individual style.

Martinu's work was heard upon a program that began with Beethoven's "Coriolanus" Overture, included the Dvorak B minor Cello Concerto, with Leonard Rose as soloist, and ended with Three Dances from the Manuel de Falla ballet, "The Three-Cornered Hat". Mostly it was an off-day for the Boston Symphony, but Falla's dances seemed to brighten things up a good bit.

The week previously, at the Boston Symphony concerts, had been devoted to choral music—the Fauré "Requiem", of which Mr. Munch gave a superlatively delicate and sensitive performance, and three short works of Mozart, the "Ave, verum corpus", "Regina coeli" (K. 108), and the "Vesperae de dominica" (K. 321), to the last of which was added the soprano-choral "Laudate Dominum", from the "Vesperae solennes de confessore" (K. 339).

These last were conducted, and most excellently in orchestral as well as choral terms, by G. Wallace Woodworth, who had prepared the Harvard Glee Club and Radcliffe Choral Society in all this music. The choruses were beautifully trained, and they sang with an alert response and intelligence. The only thing missing was the tonal weight that comes only with physical maturity. The soloists were Adele Addison, soprano, who was superlative; Eleanor Davis, mezzo-soprano; Richard Gilley, tenor; and Donald Gramm, baritone, who one of these days will be found in the first rank of concert and operatic artists.

The touring Mozarteum Orchestra, from Salzburg, arrived at Jordan Hall on March 15 for a Mozart program, featuring the "Linz" Symphony, the Overture to "Idomeneo", and the Divertimento in D major (K. 205). Emmy Loose, soprano (a fine artist with a luscious voice), and Metropolitan baritone Ralph Herbert were soloists in Mozart arias and duets. Under Maerzendorfer's brisk and demanding direction, the little orchestra played well enough, but without either the slick ensemble or the rich, big tone that American audiences have come to expect. The concert was under auspices of The Protestant Guild for the Blind, Inc., and drew a very large audience.

At 72, pianist Wilhelm Backhaus is a mellowed master, retaining muscularity and technic to an amazing degree, playing with fire and authority, as well as a tender and loving legato, but most of all an olympian interpreter of Beethoven. His Symphony Hall concert on March 21 (postponed a day because of our second blizzard) in the Boston University Celebrity Series was his first Boston appearance in 31 years. He played five Beethoven Sonatas: the "Pathetique", "Tempest", "Farewell"; G major, Op. 79; and that towering, visionary masterpiece, Op. 111. The whole evening was a delight, but the Op. 111 was in a class all by itself. Never have I heard it done with such thorough technical mastery (every note and phrase was crystal-clear) and such communication of feeling.

Seefried Sings Lieder

Irmgard Seefried, offering lieder of Schumann and Schubert, plus Zerlina's "Batti, batti" from "Don Giovanni", ended the season of Boston Morning Musicales, in aid of the Boston School of Occupational Therapy, in Hotel Statler ballroom, March 21. This was a memorable morning of music; singing of such intelligence and grace, and accompaniments of such mastery from Paul Ulanowsky can only be described as magnificent.

Dame Myra Hess made her annual visit to Symphony Hall on March 11, offering works by Bach, Beethoven, and Brahms. As always, the playing was deep in feeling, superior in intellectual aspects, and with no suggestion of detached virtuosity. With Dame Myra it is always music-making.

Joseph Fuchs and Artur Balsam concluded their series of Beethoven violin and piano sonatas, at Jordan Hall on March 21. They gave, in all, three programs, free to the public, under the auspices of the Mason Music Foundation. The playing varied in quality, but on the whole it was superior. Their final program brought the Sonatas Nos. 6 and 8, and the "Kreutzer".

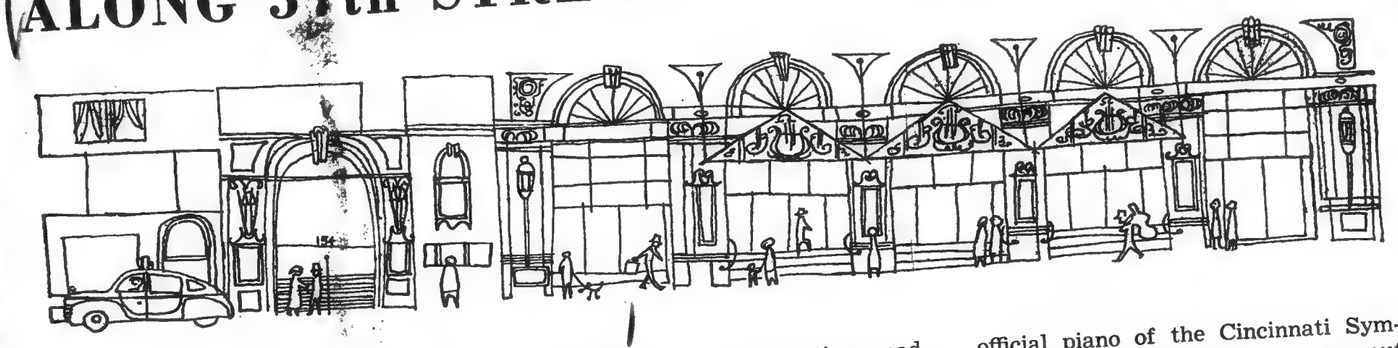
Handel and Haydn Society

The Handel and Haydn Society honored the 200th anniversary of Mozart's birth with the C minor Mass (K. 427), at Symphony Hall on the Sunday evening of March 18. Thompson Stone conducted; the soloists were Adele Addison, soprano; Eleanor Davis, mezzo-soprano; Carl Nelson, tenor, and John Hornor, bass; an orchestra of Boston Symphony players assisted, and the organist was Willem Friso Frank.

In general, matters went well, although the chorus did not quite muster that fine, full, rich and compact tone that has distinguished their performances of "Messiah" in recent years. The soloists were all competent, and Miss Addison was the best of them. Yet even she seemed a little tired, vocally, despite a lovely delivery of "Et incarnatus est". But whatever the minor blemishes, this was a rewarding evening and a chance to hear a peculiar work of blended exaltation and sheer theatricality.

Anna Russell has been here again, rending the night air with her parodies of bad music and bad singing, and causing a large audience to laugh until tears run from their eyes. Miss Russell, who knows something about the power of being positive stinkers because she can burlesque them so well, appeared in Symphony Hall on March 12 and 13. —Cyrus Durgin

ALONG 57th STREET



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■ The people who work along 57th Street certainly qualify as the most ambitious and energetic in the world. I recently spoke to a switchboard receptionist who spends each additional waking hour learning how to sing; a CBS record librarian who, in addition, studies with Paul Creston and writes music for TV dramatic shows; a chap who works in serious music all day and writes for the Broadway stage at night. These Jekyll-Hyde existences seem to be the rule, not the exception. Even *Musical Courier's* Editor is a fine composer . . . and look at me, trying to meet a deadline with an article signed. . . .

PARTOUT

MUSICAL AMERICA
NEW YORK, N. Y.
APR 1956

Commissioned Martinu Score Repeated by Boston Ensemble

Boston.—The first general size-up of the worth of the music commissioned for the Boston Symphony's 75th anniversary, must await performance of all those scores. So far we have heard a half-dozen, and among the best of them was the first to be completed and performed: Boshuslav Martinu's "Fantaisies symphoniques". Actually the work had its premiere a season ahead of time, in January, 1955.

Martinu's work made a highly favorable impression then, and sustained that regard when Charles Munch repeated it at the concerts of last March 16 and 17. Here is music of stature, real invention, lively imagination, and a truly individual style.

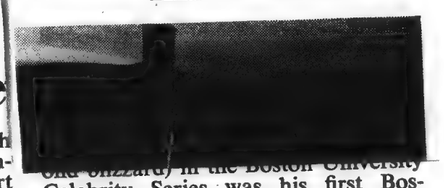
Martinu's work was heard upon a program that began with Beethoven's "Coriolanus" Overture, included the Dvorak B minor Cello Concerto, with Leonard Rose as soloist, and ended with Three Dances from the Manuel de Falla ballet, "The Three-Cornered Hat". Mostly it was an off-day for the Boston Symphony, but Falla's dances seemed to brighten things up a good bit.

The week previously, at the Boston Symphony concerts, had been devoted to choral music—the Fauré "Requiem", of which Mr. Munch gave a superlatively delicate and sensitive performance, and three short works of Mozart, the "Ave, verum corpus", "Regina coeli" (K. 108), and the "Vesperae de dominica" (K. 321), to the last of which was added the soprano-choral "Laudate Dominum", from the "Vesperae solennes de confessore" (K. 339).

These last were conducted, and most excellently in orchestral as well as choral terms, by G. Wallace Woodworth, who had prepared the Harvard Glee Club and Radcliffe Choral Society in all this music. The choruses were beautifully trained, and they sang with an alert response and intelligence. The only thing missing was the tonal weight that comes only with physical maturity. The soloists were Adele Addison, soprano, who was superlative; Eleanor Davis, mezzo-soprano; Richard Gilley, tenor; and Donald Gramm, baritone, who one of these days will be found in the first rank of concert and operatic artists.

The touring Mozarteum Orchestra, from Salzburg, arrived at Jordan Hall on March 15 for a Mozart program, featuring the "Linz" Symphony, the Overture to "Idomeneo", and the Divertimento in D major (K. 205).

Dispute Threate



and blizzard) in the Boston University Celebrity Series was his first Boston appearance in 31 years. He played five Beethoven Sonatas: the "Pathetique", "Tempest", "Farewell"; G major, Op. 79; and that towering, visionary masterpiece, Op. 111. The whole evening was a delight, but the Op. 111 was in a class all by itself. Never have I heard it done with such thorough technical mastery (every note and phrase was crystal-clear) and such communication of feeling.

Seefried Sings Lieder

Irmgard Seefried, offering lieder of Schumann and Schubert, plus Zerlina's "Batti, batti" from "Don Giovanni", ended the season of Boston Morning Musicales, in aid of the Boston School of Occupational Therapy, in Hotel Statler ballroom, March 21. This was a memorable morning of music; singing of such intelligence and grace, and accompaniments of such mastery from Paul Ulanowsky can only be described as magnificent.

Dame Myra Hess made her annual visit to Symphony Hall on March 11, offering works by Bach, Beethoven, and Brahms. As always, the playing was deep in feeling, su-

Thompson Stone conducted; the soloists were Adele Addison, soprano; Eleanor Davis, mezzo-soprano; Carl Nelson, tenor, and John Hornor, bass; an orchestra of Boston Symphony players assisted, and the organist was Willem Friso Frank.

In general, matters went well, although the chorus did not quite muster that fine, full, rich and compact tone that has distinguished their performances of "Messiah" in recent years. The soloists were all competent, and Miss Addison was the best of them. Yet even she seemed a little tired, vocally, despite a lovely delivery of "Et incarnatus est". But whatever the minor blemishes, this was a rewarding evening and a chance to hear a peculiar work of blended exaltation and sheer theatricality.

Anna Russell has been here again, rending the night air with her parodies of bad music and bad singing, and causing a large audience to laugh until tears run from their eyes. Miss Russell, who knows something about the power of being positive stinkers because she can burlesque them so well, appeared in Symphony Hall on March 12 and 13. —Cyrus Durgin

Joan's life are revealed only through conversation. The plot is a personal one and deals with Joan's struggles with herself—whether she can deny her heavenly voices and whether she can face dying such a terrible death. The opera has two highly dramatic moments. The first is when Friar Julien has given her a woman's garb and Joan debates whether she should wear it, perhaps in defiance of her voices. The other is when she mo-

Christian Science
Monitor (e)
BOSTON, Mass.
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APR 30 1956

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It was a tribute to Mr. Munch and the players that the music sounded out with a freshness almost amazing after a long and taxing season. No trace of fatigue could be noted. The concert goes down as one of the finest in the series of splendid programs that added so much luster to the orchestra's 75th year.

The Beethoven had all the freshness, spirit, and drive needed to assert the work's optimistic qualities. Mr. Munch's fast tempos are fast indeed, but few would gainsay that his enthusiasm adds qualities of urgency and excitement.

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Independent Democrat
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New England Newsclip Agency, Inc.
Box 2073, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

MAY 1 1956

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Herald (m)
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BOSTON, Mass.
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Herald (m)
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Independent Republican
Circ. 130,559

Evening Globe
BOSTON, Mass.
Independent

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

Record (m)
BOSTON, Mass.
Independent
Circ. 397,884

MAY 1 1956

Pops Begin 71st Season

Arthur Fiedler will inaugurate the 71st season of the Pops Orchestra and his 27th year as its conductor tonight in Symphony Hall. As always, the floor seats are replaced by tables, permitting liquid and other refreshments.

THE PROGRAM:

El Capitan, March	Sousa
Music of the Spheres, Waltzes	Josef Strauss
Fantasia on Greensleeves	Vaughan Williams
Overture to "La Belle Helene"	Offenbach
Piano Concerto No. 1, in E-Flat	Liszt
Soloist: LUISE VOSGERCHIAN	
Suite from "The Nutcracker"	Tchaikovsky
Selection from "My Fair Lady"	Loewe-Hayman
Love Is a Many-Splendored Thing	Fain
Hungarian Dance No. 5	Brahms

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

APR 30 1956

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American (e)
BOSTON, Mass.
Independent

Joy or Coming

By RUTH MUGGLEBEE, W

Look down and cheer
foot forward is stepping
right direction! The sp
the upswing and it mean

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GRADUATES WILL SERVE as flower girls at Smith Night at the Pops, Tuesday, May 8, in Symphony Hall. Mary McMurtrie of Beacon st. is their chairman and the group includes Ron-

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

MAY 1 1956

Revolutionary War Lament Sung to Music Educator

Some of Boston's early history was revived last night when members of the National Catholic Music Educators Association heard the Welch Choral of New York sing a little known lament written during the Revolutionary War.

The piece is called "Lamentation Over Boston" and is the work of William Billings, an amateur composer, who took refuge in Boston with Paul Revere when British troops beseiged the city.

'SAT DOWN AND WEPT'

It was sung to members of the association during their ninth-annual convention at the Sheraton Plaza Hotel.

The lamentation begins with the words: "By the rivers of Watertown we sat down and wept . . . when we remembered thee O Boston . . . as for our friends, Lord, God of Heaven, preserve them, defend them, deliver and restore them unto us . . ."

A surprise was injected into the musical program when Arthur Fiedler, conductor of the Boston Pops Orchestra, suddenly appeared at the Opera House and led the 115-piece Philadelphia Archdiocesan High School Girl's Orchestra in a playing of Mendelssohn's Concerto in E Minor.

Fiedler accepted an invitation to lead the girls after hearing them rehearse in the afternoon. He declared it was "an extraordinary achievement to get high school girls to play so well."

A morning session of the meeting which ends on Thursday heard 100 teaching sisters of the Boston Archdiocese play violins after only six months of training under a new system devised by Dr. George Bernoff director of the string development program at Boston University.

Tonight

Tonight in Symphony Hall Arthur Fiedler will inaugurate the 71st season of the Boston Pops Orchestra and simultaneously begin his 27th year as its conductor.

The Pops will continue nightly through this month.

Tonight's program follows:

Sousa
Sousa
Josef Strauss
Vaughan Williams
Offenbach
Liszt
Tchaikovsky
Loewe-Hayman
Fain-Mason
Brahms

TUESDAY, MAY 1, 1956

MISSES'
Cotton
Coeur, the selfless feeling for
Seet up with so often among
industry is surprising. Per-

For Coming

By RUTH MUGGLEBEE, W
Look down and cheer
foot forward is stepping
right direction! The sp
the upswing and it mean

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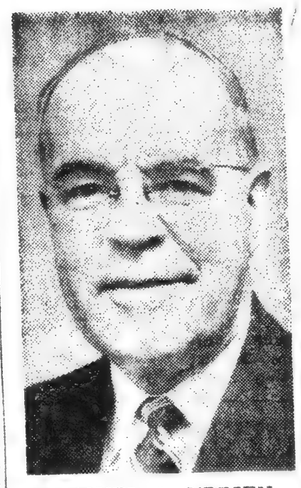

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TIGHT BINDING

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

MAY 1 1956

Greater Boston Irish News

Traveler Readers Aid Kerry Inval

Mary Broderick Seeks Shrine Trip; Ambassador to Speak at Eire Society

by MARY TIERNEY

There is no greater reward than the knowledge that you have helped someone less fortunate.

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But the meaning is the same.

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MAY 2 1956

Morning Globe
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Item (e)
LYNN, Mass.
Republican
Circ. 21,915

MAY 2 1956

Monte Nelson Guest Pianist

Monte Nelson of 6 Maple Street, Marblehead, secretary of the Lynn Real Estate Board, will be guest pianist at the Massachusetts Real Estate Association's second annual Pops Night, to be held at Symphony Hall, Boston, Sunday, May 20, at 8:30 PM.

Arthur Fiedler will conduct the Boston Symphony Pops Orchestra. Mr. Nelson has appeared a number of times with the orchestra.

TIGHT BINDING

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

MAY 1 1956

Greater Boston Irish News

Traveler Readers Aid Kerry Inval

Mary Broderick Seeks Shrine Trip; Ambassador to Speak at Eire Society

by MARY TIERNEY

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LYNN, Mass.
Republican
Circ. 21,915

MAY 2 1956

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BOSTON, Mass.
Independent Republican
Circ. 196,593

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Greater Boston Irish News

Traveler Readers Aid Kerry Invali

Mary Broderick Seeks Shrine Trip; Ambassador to Speak at Eire Society

by MARY TIERNEY

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President Michael Upton [illegible] all members to be present.

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Mrs. Mary Manning will [illegible] as chairman, assisted by [illegible] presidents, Mrs. Celia Finn [illegible] and Mrs. Mary Concannon.

(Mary Tierney's Irish colu[illegible] is published every Tuesday [illegible] The Boston Traveler.)

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MAY 1 1956

Pops Opening Best Ever; Liszt Soloist Superb

By JOHN WM. RILEY

The Boston Pops are a music festival unequaled anywhere in the world. Music makes them so. Arthur Fiedler and members of the Boston Symphony make the music.

The opening of the 71st Pops season in Symphony Hall last night was a reminder that the world is full of music festivals. But none enjoys the longevity, the international flavor and acclaim, the esprit of Boston home-grown promenade concerts.

The Pops are a festive occasion, welcoming a festive season, more so musically than otherwise in recent years when the Spring decorations of Symphony Hall have become more and more staid. Missing is the lattice-work on the stage of former years, the greenery (except for a few flowers) and the chandelier which once swung over the orchestra.

Orchestra Never Beetter

But it's the music that counts. Mr. Fiedler and the orchestra never played better than last night. The precision, spirit and style remind one that no orchestra in the world quite equals the Boston Symphony, and none, playing music in a lighter vein, comes even close to the Boston Pops under Mr. Fiedler.

Forsythia and daffodils on stage, a new shade of bright green on the lower walls of Symphony Hall, lent a small token of spring flavor to last night's occasion. The clink of glasses, the fine spirals of smoke wafting toward the high ceiling of Symphony Hall, the whispered conversations and the rapturous applause all contributed to a gala for the 71st opening.

The evening started off in martial tempo with Sousa's "El Capitan." A Strauss Waltz, "Music of the Spheres," and Vaughn Williams' arrangement of "Greensleeves" carried things on the appropriate vein. A wonderfully smooth performance of the Overture to Offenbach's "La Belle Helene" brought the program too quickly to the first intermission.

POPS ASSISTANTS—Harry Ellis Dickson, Boston Symphony Violinist, is the new assistant conductor of the Boston Pops. Luise Vosgerchian was piano soloist for the opening night's program.

Piano Solo Superb

Luise Vosgerchian was the evening's soloist, playing Liszt's First Piano Concerto with aplomb which masked the concentration and skill involved. It was just short of a soaring performance.

Tchaikovsky, who used to be strictly a lightweight at Pops, proved himself a serious contender by the attention his "Nutcracker" Suite drew from the capacity audience. You could have heard a pin drop, in quiet moments. Selections from the new Alan Jay Lerner-Frederick Loewe Broadway musical, "My Fair Lady" proved a hit, as did a new orchestral arrangement of the Sammy Fain movie tune, "Love Is a Many-Splendored Thing." And Brahms' Fifth Hungarian Dance, always a good curtain piece, ended the listed program. Encores, dividend pieces, from Bach to Richard Rodgers, made the program a complete feast.

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Length[illegible]

Michigan State won all eight tennis matches during its 1956 Spring tour of the South.

Dartmouth's Bill Beagle, 4th ranked football passer in 1955, also plays baseball for the Big Green.

Bill [illegible] trial [illegible] Brool[illegible] Celtic[illegible] Basket Ball Association last season with 1434 points in 72 games.

A MESSAGE
OF IMPORTANCE
TO PROSPECTIVE
1956
OLDSMOBILE
BUYERS
YOU WILL RECEIVE

[illegible]ts Season

By A. E. WATTS

Arthur Fiedler and his group of relaxed Symphony players opened the 71st annual season of "Pops" last night at Symphony hall to a relaxed and appreciative audience. As was the case last year, the opening program was a little on the austere side by comparison with opening night programs over the years, but it was music, every precisioned phrase of it. An orchestra of the Pops size has everything for this generally lighter type of music.

It can play "Love is a Many-Splendored Thing in lovely key-changing harmony, it can crescendo spiritedly through Sousa's "El Capitan" which always opens first night programs, and it can turn to Liszt's Piano Concerto in E-flat for flawless accompaniment. Luise Vosgerchian was the soloist and her playing eloquently reflected Liszt's many moods.

There was Strauss for the program, too, but this time Josef Strauss' melodically smooth waltzes. Perhaps the scholarly Josef would have matched Johann in popular appeal had his health permitted. Vaughan Williams' "Fantasia on Greensleeves" met with warm appreciation and Offenbach's more symphonic overture to "La Belle Helene" climaxed the first group.

Followed the piano concerto and then, lest the transition to light music be too abrupt, Tchaikowsky's "Suite from the Nutcracker," a musicianly series of contrasting movements.

Next came a noteworthy premiere for Boston listeners, selections from "My Fair Lady," the Loewe-Hayman setting to music of "Pygmalion." Following "Love is a Many-Splendored Thing" came a Brahms finale, "Hungarian Dance No. 5."

There were only four encores, but this was due to the nature of the program. A Strauss bit, "Perpetual Motion," the Bach-Caillet "Little Fugues," "Surrey With the Fringe on The Top" and a litle more of Offenbach a spirited Galop were the extras.

Amusement for those who like a smile with their Pops music came with the whip-snapping and clopping of the horses' feet effects in Surrey with the Fringe.

A capacity house responded for the Grenfell Association, American Society of Orthodontists and Music Lovers club sponsors.

Record (m)
BOSTON, Mass.
Independent
Circ. 397,884
MAY 2 1956

Around Boston

Rates Hub's Teddi King As Finest Girl Singer

—By GEORGE CLARKE—

SAY IT'S LIKE BLUE VELVET if you like. Or like moire, irridescent, with a rich rustle. Maybe it has the sheen of fine silk.

It has body and substance and it fills the bigness of Blinstrub's to the farthest corner, fills it completely, satisfyingly, yet loses none of its subtlety in the process. It is a whole, a lovely thing.

And if the above seems like an over statement, go yourself and listen to the voice of Boston's own Teddi King as she proves, at every performance, that she has probably the best voice of all girl singers in the popular field.

She's a tiny girl, Teddi is, and it is surprising to hear such volume from so small a person. But size doesn't count when it comes to quality. And of that she has plenty.

So, refuting a show business adage, she is one gal who is making good in her own home town.

Comes From Malden

Teddi, as most know, comes from Malden, and for a good many years she was rapidly getting nowhere. Then George Shearing heard her, hired her, and now she is the darling of RCA-Victor Records. There is no one with a brighter future.

Her best number, of course, is "Mr. Wonderful," the first song she recorded for her new employers, and she gets the most out of it. It is superbly played by Mike Gaylord and his orchestra.

One day, incidentally, Teddi is going to slip into an operatic aria, probably "One Fine Day," from Madam Butterfly. And on that day Your Reporter will be there to hear it.

It's a fine show behind her, too, with the Two Luvas doing their upside-down routines on a high rigging. They were on the Ed ("Toast of the Town") Sullivan show Sunday night. Back are the Rudenko Brothers, jugglers, and Bob De Voie at the head of an adagio trio. The Elkins Sisters open the show.

After Teddi there'll be four days of Mark Stuart, a bright new singer, then ten days of Frankie Laine.

Dick and Bee Hayman were at Teddi's opening, as were many other notables including George Wein and Cecil Steen, her managers. Bee and Dick are in town for the opening of the Boston "Pops," at which was played his special arrangement of the score from "My Fair Lady," a piece of music he, himself, will conduct at a later performance.

George Wein, incidentally, confirmed the report that this will be the last year of the Jazz Festival at Newport. It will be there this year, but will have a new home the year after. The name has been changed to the American Jazz Festival. George is hopeful of bringing it to some town in Massachusetts.

Finish New York Recording

Jack Richards, who wrote the music for "He," sends a note to the effect that the group from Roxbury which used to be known as "The Spirits of Love," are now the Sophomores, and that they have just completed a recording session in New York.

Jack, who wrote the music for "Cool, Cool Baby," one of the numbers they recorded, took the boys to New York after hearing them here at a benefit.

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Independent
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Record (m)
BOSTON, Mass.
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MAY 2 1956

Around Boston

Rates Hub's Teddi King As Finest Girl Singer

—By GEORGE CLARKE—

SAY IT'S LIKE BLUE VELVET if you like. Or like moire, irridescent, with a rich rustle. Maybe it has the sheen of fine silk.

It has body and substance and it fills the bigness of Blinstrub's to the farthest corner, fills it completely, satisfyingly, yet loses none of its subtlety in the process. It is a whole, a lovely thing.

And if the above seems like an over statement, go yourself and listen to the voice of Boston's own Teddi King as she proves, at every performance, that she has probably the best voice of all girl singers in the popular field.

She's a tiny girl, Teddi is, and it is surprising to hear such volume from so small a person. But size doesn't count when it comes to quality. And of that she has plenty.

So, refuting a show business adage, she is one gal who is making good in her own home town.

Comes From Malden

Teddi, as most know, comes from Malden, and for a good many years she was rapidly getting nowhere. Then George Shearing heard her, hired her, and now she is the darling of RCA-Victor Records. There is no one with a brighter future.

Her best number, of course, is "Mr. Wonderful," the first song she recorded for her new employers, and she gets the most out of it. It is superbly played by Mike Gaylord and his orchestra.

One day, incidentally, Teddi is going to slip into an operatic aria, probably "One Fine Day," from Madam Butterfly. And on that day Your Reporter will be be there to hear it.

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Arthur Fiedler, Conductor

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

MAY 2 1956

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Members of the committee are Mesdames William F. Handschumacher, James Murphy, Charles Gariboldi, Laura MacDonald, Joseph F. Reed, also the Misses Eleanor Falvey, M. Helen Huban Alice Mahoney, Kathleen McCarthy, and Emily Tracey.

Proceeds of the concert will aid the Brothers who care for the sick at Hammond Hall, Gloucester, and at Fayette street, Boston.

...club of the University of New ...Hampshire Alumni Association will ...sponsor the 5th annual New Hampshire Night at Pops, Symphony hall in Boston, May 17.

...A guest appearance will be made ...

...under the direction of Professor Karl Bratton, chairman of the Department of Music.

The choir will sing "Exultate Deo" by Scarlatti, "With a Voice of Sining" by UNH Professor Robert W. Manton, "Dry Bones", "The Battle Hymn of the Republic" with Paul Aliapoulis of Manchester as baritone soloist and will conclude with a medley of UNH songs.

Student accompanists for the Choir are Caryl Slanetz of Durham, piano, and Evangeline Ftergidtis of Manchester, organ.

Program chairman is Bernie Delman, of 41 Park Drive, Boston.

...Club Will Hear Concert Choir

DURHAM — The Boston Alumni club of the University of New Hampshire Alumni association will sponsor the fifth annual New Hampshire night at Pops Symphony hall, Boston, on May 17.

A guest appearance will be made by the University Concert choir under the direction of Prof. Karl Bratton, chairman of the department of music.

The choir will sing "Exultate Deo" by Scarlatti, "With a Voice of Singing" by UNH Prof. Robert W. Manton, "Dry Bones," "The Battle Hymn of the Republic" with Paul Aliapoulios of Manchester as baritone soloist, and will conclude with a medley of UNH songs.

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Record (m)
BOSTON, Mass.
Independent
Circ. 397,884

MAY 2 1956

Around Boston

Rates Hub's Teddi King As Finest Girl Singer

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So, refuting a show business adage, she is one gal who is making good in her own home town.

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Empire Electric
Member of Elect[illegible]
1641 Be[illegible]

Oak Hill Grange Books
Benefit Musical Comedy
FRANCESTOWN—Oak Hill Grange [illegible] the cast and handle pub-
Francestown

JOSEPH LYNCH ON COMMITTEE FOR BANQUET

Marlboro—Joseph P. Lynch of Tremont street is on the dinner committee of the Erie Society of Boston which will hold its 19th annual dinner Saturday night at 6:30 in the main ballroom of the Sheraton Plaza Hotel, Boston.

Speakers will be the Honorable John J. Hearne, Ireland's Ambassador to the United States, and Edward B. Hanify, prominent Boston attorney.

Highlights of the evening will be the presentation of the Eire Society Gold Medal to the Very Rev. Robert I. Gannon, S.J., former president of Fordham University, and the presentation of a gift of $1,000 to the Boston Symphony Orchestra in appreciation of the concerts to be given by the orchestra in Cork and Dublin on August 23-25 this year. The gift will be received by Michael T, Kelleher, Orchestra trustee.

Joseph Gannon, president of the Society, will be toastmaster. Soloist for the evening will be the celebrated Irish tenor Hubert Valentine. Music will be by Bill Boyle's Orchestra.

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

MAY 2 1956

UNH Night At Boston Pops On Thursday, May 17

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

MAY 2 1956

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Luise Vosgerchian Soloist In Liszt Concerto for Piano

By Harold Rogers

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It must have been the Music Lovers Club that lent the prevailing high tone to the proceedings. Mr. Fiedler's program was a little more dignified than usual —at least he didn't pull out any of those whimsical satires that play upon the risibilities.

Few people, of course, are averse to dignity, either in music or in etiquette; but there is one important thing to keep in mind. The light spirit of the Pops should be preserved. This is not meant to be the world's greatest music.

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Mr. Fiedler opened with a rousing version of Sousa's "El Capitan" March, continued with a lilting reading of Josef Strauss's "Music of the Spheres" Waltzes, and then threw in an extra — Johann Strauss's witty "Perpetual Motion." Although the musicians lapsed into their Pops style (an incredible difference from their Boston Symphony style), they were nonetheless on their toes, striking off notes with dash and finesse.

We hummed dreamily to Vaughan Williams' expansive Fantasia on "Greensleeves," and all went well with Bach's Little Fugue in G minor until Mr. Fiedler took a ritenuto, not followed too well, and brought the whole thing to a supercharged unmusical climax. But this bit of sour was quickly washed away with the sweet of Offenbach's Overture to "La Belle Hélène."

The star of the second portion of the program was Luise Vosgerchian, soloist in Liszt's Piano Concerto No. 1 in E-flat, the so-called "triangle" concerto. (Liszt did overdo that jangle on the triangle in the last movement, didn't he?)

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Record (m)
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Christian Science
Monitor (e)
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On charity sponsored nights society matrons can be seen in smart drak crepes and silks.

Judging from this spring's trend, flowered silks will be favored too. Light, airy fabrics in garden colors will match the artistry in Arthur Fiedler's magical baton.

Matrons are finding youthful flattery with the new sheath lines and floating panels. With them well dressed Boston women favor gay flowered hats. And, considering those at the table behind, they are smaller like the theater or cocktail hat.

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Jamaica Plain Citizen
BOSTON, Mass.
Weekly Non-Partisan
Circ. 11,800

MAY 3 1956

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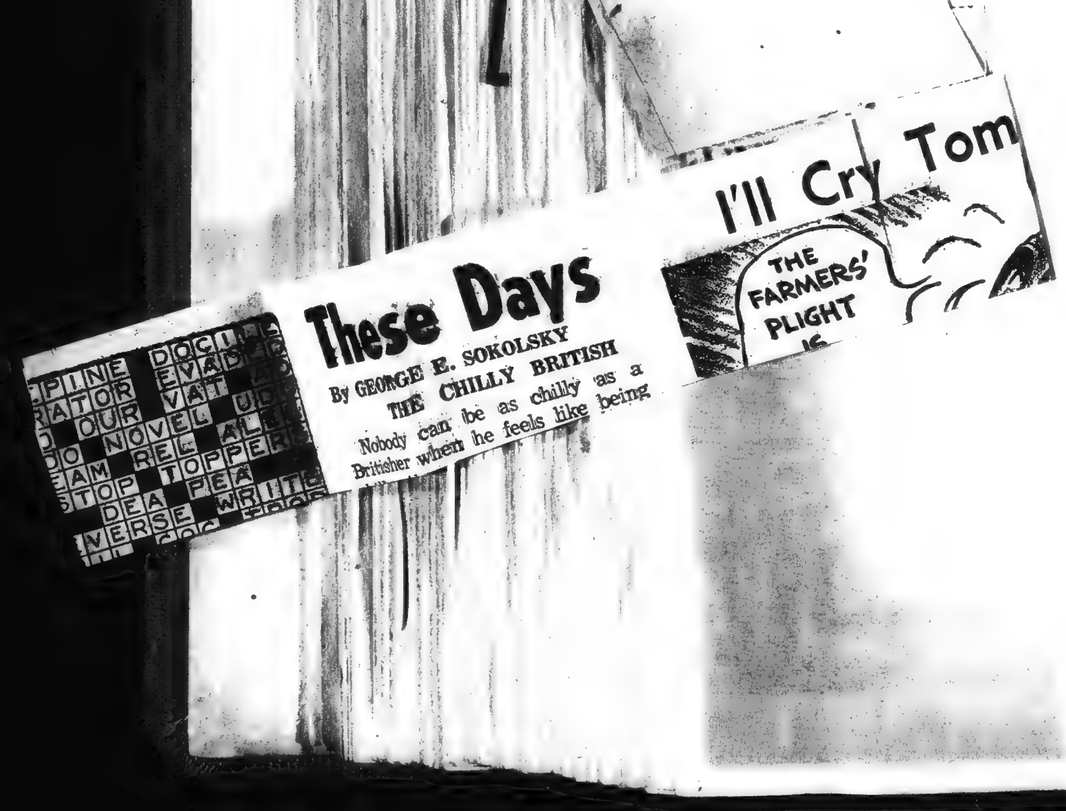

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Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

MAY 2 1956

83

Society: Grenfell Night Opens Pops; Deb Cotillion Bids in Mail

By MARJORIE W. SHERMAN

With all its traditions intact, from pretty flower girls to the peach-color gladioli banked on the stage where Arthur Fiedler took his brisk stand for the 26th year, Pops opened at Symphony Hall last night. It was the 71st season of these wonderful concerts, which are almost as famous as Boston's Symphony afternoons and evenings, which date back 75 years.

★ ★ ★

Still another tradition, as this pleasant season opens again, is the fact that this marks the 14th year that opening night has been "Grenfell Night," with proceeds helping to send badly-needed medical supplies and equipment to the bleak Labrador outposts, where men, women and children are so often victims of tuberculosis.

The fine work of the N. E. Grenfell Association, in cooperation with the Grenfell Mission in Labrador has helped to establish four hospitals, seven nursing stations, two boarding schools, a children's home and hospital plane service. This year, funds are being raised for a cottage hospital at Nain, to care for the Eskimos of that far north region.

Able chairman once again of this successful evening, Mrs. Robert M. P. Kennard was among those with tables for the opening; and she and Mr. Kennard gave a dinner at the Harvard Club for Dr. Charles S. Curtis, director of the International Grenfell Association and successor to the late Sir Wilfred Grenfell, who founded the association. Also dining with the Kennards were Mr. and Mrs. James O. Post, Mr. and Mrs. Wellington Wells Jr., and Mr. and Mrs. John B. Hayes Jr. Mrs. Edwin S. Webster, Mrs. George Lyon, Mrs. Lea Luquer and Mr. and Mrs. Frederic Bowditch also brought dinner guests. Still others with Pops guests last night were Mrs. Theodore A. Greene, Mrs. Eldon Macleod, Mrs. Thorvald Ross, Mrs. George S. Fuller, Mrs. W. Lloyd Allen, Mrs. Theodore Badger, Mrs. Wyman B. Shaw, Mrs. Robert G. Stone and scores more.

Mrs. Greene is also chairman of patronesses for Smith Night at Pops, which will be on May 8, to aid the scholarship fund. Colby Junior College will have its annual night at Pops tonight, with Mrs. Charles Bishop Jr. and Rosamond Hubbard co-chairmen, and also on the list for "Nights at Pops" during the month of May are May 3, Peter Bent Brigham Night; May 11, Beaver Country Day School; May 12, Wellesley College Night; May 16, Vassar; May 17, Wells-Goucher-Middlebury night and May 26, Junior League Night.

IN THE MAIL today are the engraved invitations for the Debutante Cotillion of the 1956-57 season, to be held on Monday, June 11, at 10:30 o'clock in the ballroom of the Sheraton Plaza, with Ruby Newman and Harry Marshard and their orchestras. The committee for the cotillion, which will present more than a hundred girls to Boston society, includes Mr. and Mrs. James T. Baldwin, Mr. and Mrs. James O. Bangs, Mr. and Mrs. Chilton R. Cabot, Dr. and Mrs. Edwin F. Cave, Mr. and Mrs. Henry F. Colt, Mr. and Mrs. Nicholas W. Danforth, Mrs. Paul M. Hamlen, Mr. and Mrs. Richard R. Higgins and Mr. and Mrs. James O. Post.

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(Todd)

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Circ. 3,600

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Circ. 2350

MAY 3 1956

Free Press
MELROSE, Mass.
Weekly Independent
Circ. 5,278

Billerica News
NORTH BILLERICA, Mass.
Weekly Independent
Circ. 1,348

MAY 10 1956

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

MAY 13 1956

Sunday Advertiser
BOSTON, Mass.
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Chronicle
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Realtors To Have Night At Pops

Realtors of Massachusetts will enjoy a night at Pops at Symphony Hall in Boston Sunday, May 20th, it was announced today by Samuel P. Backman, Lynn, president of the Massachusetts Real Estate Association. The Realtor organization has reserved one-half the floor of Symphony Hall for Realtors, their families and invited guests. This is the second year that Realtors' Pops Night has been featured.

The Eastern Middlesex Board of Realtors will participate in this event, it was stated by James Pavao, Jr., president. Charles J. Moore will serve as chairman of a special committee in charge of ticket reservations for local Realtors.

Realtor Monte Nelson of Lynn will be guest piano soloist at Pops that night.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
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MAY 2 1956

83

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LADIES! See a preview of the new 1956 swim suits! Read color and fabric news in The American Weekly, with next Sunday's ADVERTISER.

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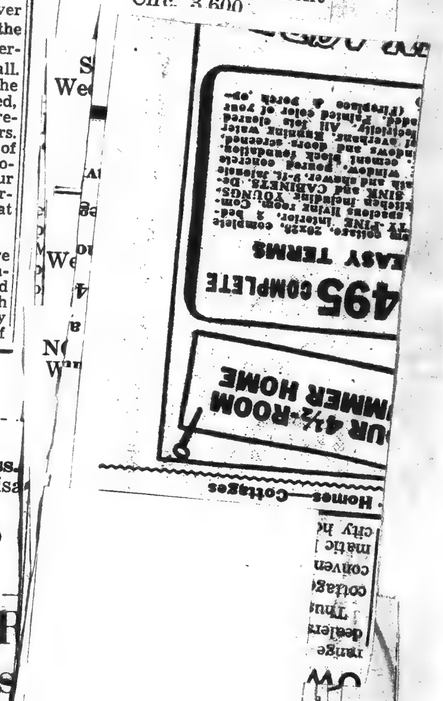

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The Club's membership drive, directed by Mrs. Mary T. Hayes, continues until May 4.

The Boston Pops Concert, sponsored by the Arlington Women's Republican Club was announced, with reservations being taken by Mrs. Allen Chamberlain and Mrs. Joseph Barbano.

Mrs. J. Philip Bower, as chairman of a memorial committee, presented two silver coffee pots to the club, which were purchased in memory of Mrs. Herbert W. Reed first president and Mrs. Arthur J. Mansfield, recent president, both of whom died this past winter.

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Enterprise & Times (e)
BROCKTON, Mass.
Non-Partisan
Circ. 42,005

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News
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Weekly Non-Partisan
Circ. 9,700

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The luncheon was attended by 125 members and guests.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

MAY 2 1956

Society: Grenfell Night Opens Pops; Deb Cotillion Bids in Mail

By MARJORIE W. SHERMAN

With all its traditions intact, from pretty flower girls to the peach-color gladioli banked on the stage where Arthur Fiedler took his brisk stand for the 26th year, Pops opened at Symphony Hall last night. It was the 71st season of these wonderful concerts, which are almost as famous as Boston's Symphony afternoons and evenings, which date back 75 years.

★ ★ ★

Still another tradition, as this pleasant season opens again, is the fact that this marks the 14th year that opening night has been "Grenfell Night," with proceeds helping to send badly-needed medical supplies and equipment to the bleak Labrador outposts, where men, women and children are so often victims of tuberculosis.

The fine work of the N. E. Grenfell Association, in cooperation with the Grenfell Mission in Labrador has helped to establish four hospitals, seven nursing stations, two boarding schools, a children's home and hospital plane service. This year, funds are being raised for a cottage hospital at Nain, to care for the Eskimos of that far north region.

Able chairman once again of this successful evening, Mrs. Robert M. P. Kennard was among those with tables for the opening; and she and Mr. Kennard gave a dinner at the Harvard Club for Dr. Charles S. Curtis, director of the International Grenfell Association and successor to the late Sir Wilfred Grenfell, who founded the association. Also dining with the Kennards were Mr. and Mrs. James O. Post, Mr. and Mrs. Wellington Wells Jr., and Mr. and Mrs. John B. Hayes Jr. Mrs. Edwin S. Webster, Mrs. George Lyon, Mrs. Lea Luquer and Mr. and Mrs. Frederic Bowditch also brought dinner guests. Still others with Pops guests last night were Mrs. Theodore A. Greene, Mrs. Eldon Macleod, Mrs. Thorvald Ross, Mrs. George S. Fuller, Mrs. W. Lloyd Allen, Mrs. Theodore Badger, Mrs. Wyman B. Shaw, Mrs. Robert G. Stone and scores more.

Mrs. Greene is also chairman of patronesses for Smith Night at Pops, which will be on May 8, to aid the scholarship fund. Colby Junior College will have its annual night at Pops tonight, with Mrs. Charles Bishop Jr. and Rosamond Hubbard co-chairmen, and also on the list for "Nights at Pops" during the month of May are May 3, Peter Bent Brigham Night; May 11, Beaver Country Day School; May 12, Wellesley College Night; May 16, Vassar; May 17, Wells-Goucher-Middlebury night and May 26, Junior League Night.

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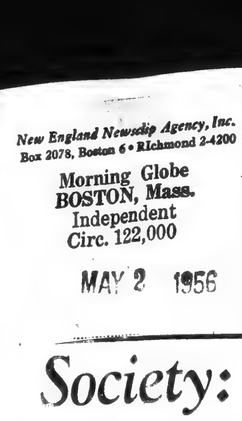

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

MAY 2 1956

Socialites Turn Out En Masse For Pops

Hear Galloping Horses And Crack Of Whip

By MAGGIE WELLS, Society Editor

When the voice of the turtle is heard in the land, the sound of typewriter keys or fire engine sirens may be heard in Symphony Hall.

Springtime is Pops-time in Boston—and winter-weary socialites turned out en masse for the opening night of these eagerly-awaited, season concerts last night.

Unusual sound effects are always part of the fun when Arthur Fiedler and the Boston Pops Orchestra take over the hall. Last night's concert (known to its friends as Grenfall Night) featured the crack of a whip and galloping horses' footsteps, along with more serious musical treats.

GRENFELL DIRECTOR HONORED AT DINNER

Dr. Charles S. Curtis, director of the Grenfell Mission in Labrador, was honored at a dinner at the Harvard Club, before the concert. Those present included Mr. and Mrs. Robert M. P. Kennard.

Mrs. Kennard was chairman of the evening, sponsored anually by the New England Grenfell Association. Others at the dinner, who went on to the concert together, were Mr. and Mrs. Wellington Wells Jr., Mr. and Mrs. John T. Hayes Jr. and the James O. Posts.

Mrs. Alvan T. Fuller shared a table at the concert with her son and daughter-in-law, the Peter Fullers. Mr. and Mrs. Charles J. Winkler Jr. were with their post-debutante daughter, Gretchen.

The Charles F. Hoveys dined at the Ritz before the opening. Mrs. Hovey's navy frock had matching polka dots on its wide, white collar.

GARDENIA SALE AIDS GOOD CAUSE

Selling gardenias for the cause, Grace Luquer wore a navy sheath dress. Also wearing a fashionable sheath, of white silk print, Mrs. Dudley B. Fay enjoyed the concert with her husband.

One of the many young socialites present, Jane Goddard wore a colorful flowered print dress of orange and white. She shared a table with Barbara Strait, Janet Healey, Robert Toppan, and Kenneth Lutz.

ROSS-CHENEY WEDDING

Mr. and Mrs. Stanley Cheney of "Old Ironsides," Pembroke, announce the marriage of their daughter, Barbara Ellen, to Lt. Robert Malcolm Ross USAF.

The bride, a graduate of the Northampton School for Girls, attended Smith College. She'll continue her studies at the Ohio State University.

Lt. Ross, son of Commander and Mrs. George E. Ross of Roslyn Heights, N. Y., attended Hofstra College. He received his commission in 1954 and is stationed at Columbus, Ohio, where the couple will make their home after June 8.

THESE THREE smiling ladies are on the committee for a dinner dance to be given Sunday at Cecilian Guild Hall, Belvidere St., Boston. Members of St. Cecilia's Social Club, they are (from left to right) Evelyn Bradford, Ruth Boxley and Marguerite Shea.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

MAY 2 1956

New England Newscap Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

MAY 3 1956

"Flower girls" at the Boston Pops' opening night benefit performance for the Grenfell Mission were, left to right: Elizabeth Wells, Cynthia Burbank and Anne Carter, all of Boston, and Mrs. Wellington Wells of Cambridge.

Society

Grenfell Night Opens Pops' 71st Season

By ROSE WALSH

Everything about the opening of the 71st season of the Boston Pops at Symphony Hall last evening met with complete audience approval. The hall had a fresh spring look about it. Pretty flower girls offered gardenias, camellias, roses and carnations for sale, in the interest of the Grenfell Mission at Labrador. The impeccably attired Arthur Fiedler, radiating charm, conducted the orchestra in a delightful program that opened with Sousa's "El Capitan" and closed with "Love Is a Many-Splendored Thing" and attractive Louise Vosgerchian, soloist, thrilled the music lovers with Liszt's Piano Concerto in E flat.

Friends of the New England Assn., which has sponsored opening night for the past 14 years, occupied the floor tables and most of the first balcony seats. Mr. and Mrs. Robert M. P. Kennard, the latter chairman of the benefit, came on from dinner at the Harvard Club where they entertained in honor of Dr. Charles S. Curtis, superintendent of the International Grenfell Association.

Joining Mrs. Arthur Fiedler and her mother, Mrs. John T. Bottomley, were Mrs. Alvan T. Fuller and her son and daughter-in-law, Mr. and Mrs. Alvan T. Fuller, Jr., Dr. and Mrs. George Bottomley (Lydia Fuller) and Mr. and Mrs. Dudley Talbott.

Among others enjoying the evening of music were Mrs. Edwin S. Webster, Captain and Mrs. Harold R. Keller, Mrs. Theodore L. Badger, Mr. and Mrs. Wellington Wells, Jr., Dr. and Mrs. Robert H. Godwin, Mrs. George A. Lyon, Mr. and Mrs. Lea S. Luquer, Mr. and Mrs. Charles S. Bolster, Mr. and Mrs. Charles J. Winkler and Mr. and Mrs. Charles Hovey.

* * *

Debutante Cotillion

The debutante season officially opens on Monday night, June 11, with the traditional, picturesque Debutante Cotillion in the ballroom of the Sheraton Plaza beginning at 10:30. Yesterday's mail brought the formal invitations embossed with an old English DC. Two top orchestras, Ruby Newman's and Harry Marshard's, will be in attendance.

(Globe Staff Photo by Joseph Runci)

GLAMOUR AT THE POPS—Arthur Fiedler's family visits him backstage in the conductor's room at Symphony Hall during intermission at the Boston Pops. Mrs. Fiedler is shown with their daughters, Deborah, 8, and Johanna, 10.

Minute Man
LEXINGTON, Mass.
Weekly Independent
Circ. 4669

MAY 3 1956

Vassar Alumnae Plan Night At Boston Pops

Vassar Alumnae of the Lexington area are busy planning for the Vassar-Dartmouth Night at the Pops to be held on Wednesday evening May 16, at Symphony Hall, for the benefit of the scholarship funds of the two colleges.

Lexington patronesses include Mesdames Robert Fernald, John Bidwell, Thomas C. Chalmers, Jr., Goodhue Livingston 3rd., Phillip Friedlander, William B. Kelley, Jr., George E. Valley, Jr., and Richard Soule. Others are Mrs. Charles D. Brookes, Mrs. Thomas A. Graves, Jr., and Mrs. Norman Stolz.

TIGHT BINDING

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
MAY 4 1956

News of Concerts and Screen

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241
MAY 4 1956

NEW RECORDINGS

Stagliano's Fine Horn Playing

By CYRUS DURGIN

The fine playing of James Stagliano, first horn of the Boston Symphony Orchestra, is that of a real virtuoso. In two records issued by his own company, Boston Records, Mr. Stagliano's beautiful work is reinforced by the excellence of other musicians. One of these discs contains the E flat Trio, Op. 40, by Brahms, and the F major Quartet for horn and strings by that Czech-born horn virtuoso of the latter 18th century Jan Vaclav Stich, who became known as Giovanni, or Gen'l Punto.

In Brahms, Mr. Stagliano was joined by Arthur Grumiaux, violin, and pianist Gregory Tucker; in Stich-Punto by Ruth Posselt, violin; Joseph de Pasquale, viola, and Samuel Mayes, cello. Both performances are as pleasing as the music is substantial, and both are enhanced by engineering which produced remarkable "presence" of sound.

The second record, one in the new Boston University Anthology, brings the four Horn Concertos by Mozart, with the superb Zimbler Sinfonietta of Boston Symphony men as orchestra. If there is any better horn playing than this by Stagliano—and some of it is really dazzling for grace and agility—I have yet to hear it. The Mozart recording is the first made in Kresge Auditorium at M. I. T. That unique auditorium, acoustically doubtful for "live concerts," makes for an extremely bright, powerful resonance when empty and the aural results here are very good.

Tchaikovsky by Munch

Last Fall Charles Munch conducted the Boston Symphony Orchestra in a performance of the Tchaikovsky F minor Symphony that was so slow the music fell apart. Over the next performance, I was told, he speeded up. Then it was taped, and the result is a record which might better never have been released. The pace is still too slow, and this dramatic symphony has little of the irresistible surge and passion it ought to have. No credit reflects upon Mr. Munch here. But RCA-Victor gives the recording tremendous hi-fi.

Haydn's "The Seven Last Words of Christ" may be heard in a playing of the very first rank by Messrs. Burgin, Krips, de Pasquale and Mayes, in this grouping styled the Boston Symphony String Quartet. This is devoted playing, of depth and technical finesse. RCA-Victor.

The admirable Pro Musica String Orchestra of Stuttgart has turned out some more satisfying Bach, under the leadership of Rolf Reinhardt. The C minor and C major Concertos for Two Harpsichords were done with the conductor and Helma Elsner at the keyboards, and the Concerto for Violin and Oboe, in D minor, with Will Beh and Friedrich Milde as string and wind soloists, respectively. The vigor of the ensemble is nicely tempered by elegance. Vox.

I find the Viola Concerto by the Swiss Frank Martin a fascinating modern work, bold and contemporary in manner and feeling, but music of high logic and order. Perhaps some day we shall hear it performed "live" in Boston. Meanwhile we can get acquainted with it in the pleasing traversal by Wolfgang Schneiderhan and the Swiss Romande Orchestra conducted by our old friend Ernest Ansermet. London.

The Pilot
BOSTON, Mass.
Weekly Catholic
Circ. 85,613
MAY 5 1956

Former Fordham President To Receive Eire Society Medal

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The gift will be presented by Joseph Gannon, president of the Society and will be accepted by Michael T. Kelleher, orchestra trustee.

The Society's Gold Medal is being presented to Father Gannon in recognition of his outstanding contributions as a "true educator of men and priest of God."

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593
MAY 4 1956

Sunday Soloist

LUISE VOSGERCHIAN, Watertown pianist who scored hit opening night of Pops, will again be soloist Sunday night in the Liszt First Concerto.

Stravinsky 'Soldat' In Jordan Hall

By Harold Rogers

During World War I a librettist and a composer, C. F. Ramuz and Igor Stravinsky, sought refuge in Switzerland. Bereft of an outlet for their creative energies, they found no way by which they could stage a full-scale spectacle comparable to those that had made Stravinsky's name famous.

"Why then not do something simple?" they reasoned, according to Ramuz' report in his "Souvenirs sur Igor Stravinsky."

"Why not write a piece that would dispense with a large hall or a vast public; a piece scored for a few instruments and employing but two or three actors? Since there are no more theaters, we would have a theater all our own, that is, our own scenery which could be mounted without difficulty no matter where, even in the open; we would have resumed the tradition of the itinerant theaters."

Thus "L'Histoire du Soldat" came into being. Stravinsky turned out his clever score for seven musicians—two strings (violin and contrabass), two woodwinds (clarinet and bassoon), two brass (trumpet and trombone), and percussion. There are three main characters—the Soldier, the Princess, and the Devil.

* * *

Last night a winning performance of "L'Histoire du Soldat" was presented in Jordan Hall by members of the New England Conservatory under the direction of Roger Voisin, first trumpeter of the Boston Symphony Orchestra. It was produced and directed by George Guilbault, also heard as the Soldier's voice.

This production was particularly interesting for a novel departure in the staging. The orchestra sat on stage, right, in shirtsleeves (as was the case at the 1918 première in Lausanne, when Ernest Ansermet conducted). On stage, left, sat a narrator, Earl Cole, with a microphone before him. Between them was a large screen for a shadow play.

In this way the whole thing took on a delightful story-book quality, an illusion somewhat spoiled when the actors stepped before the screen. It was not altogether necessary that they leave their shadow world, yet the Princess's dance would hardly have been so effective if seen only in shadow.

As the Princess, Sonia Klosek gave a nimble and expert performance combining certain elements of ballet with modern dance. The Devil and the Soldier both lost stature when they appeared in the flesh, the former looking too much like a character at a fancy dress ball, the latter too young.

* * *

But taken as a whole, the production had much to commend it. Mr. Voisin's direction kept the music on its toes, where it must be if it is to sound as Stravinsky intended. It must be dry, witty, and peppery, and it was all that.

In the competent cast were Robert Chapman as the Soldier's image (with Mr. Guilbault as his voice) and Curt Allen as the Devil's image (with Leo Snyder as his voice). Mr. Cole's narration was very well read in an informal and direct manner.

Chronicle
NEEDHAM, Mass.
Weekly Independent
Circ. 4824

Old Colony Memorial
PLYMOUTH, Mass.
Weekly Independent
Circ. 5,252

Messenger
MARBLEHEAD, Mass.
Weekly Ind. Rep.
Circ. 2,500
MAY 3 1956

Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 5614
MAY 3 1956

Vassar-Dartmouth Night At Pops

Enterprise & Times (e)
BROCKTON, Mass.
Non-Partisan
Circ. 42,005

Herald
BELMONT, Mass.
Weekly Non-Partisan
Circ. 4468
MAY 2 1956

Vassar Alumnae Plan Night At Pops

Cricket
MANCHESTER, Mass.
Weekly Independent
Circ. 1,183

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 39,259

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript
DEDHAM, Mass.
Weekly Non-Partisan

Star
WINCHESTER, Mass.
Weekly Independent
Circ. 4,200

Star
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Belmont Citizen
Belmont, Mass.
May 4, 1956

Herald
BELMONT, Mass.
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Circ. 4468

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Patriot-Ledger (e)
QUINCY, Mass.
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Circ. 39,259

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
BEVERLY, Mass.
Republican
Circ. 6,754
MAY 5 1956

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559
MAY 5 1956

85

TOP O' THE MORNING

EDITED BY PEGGY BROWN

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A vagabond would sure deserve
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Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930
MAY 6 1956

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OK BY R. J. SCOTT

TIGHT BINDING

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
MAY 4 1956

News of Concerts and Screen

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241
1956

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Weekly Catholic
Circ. 85,613
MAY 5 1956

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593
MAY 4 1956

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MAY 3 1956

Townsman
WELLESLEY, Mass.
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Vassar-Dartmouth Night At Pops

Enterprise & Times (e)
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Non-Partisan
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Herald
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Weekly Non-Partisan
Circ. 4468
MAY 2 1956

Vassar Alumnae Plan Night At Pops

Cricket
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Weekly Independent
Circ. 1,183

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 39,259

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript
DEDHAM, Mass.
Weekly Non-Partisan

Star
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Belmont Citizen
Belmont, Mass.
May 4, 1956

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Times (e)
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Republican
Circ. 6,754
MAY 5 1956

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Independent Republican
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Sunday Herald
BOSTON, Mass.
Independent Republican
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Sunday Post
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Independent Democrat
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OK BY R. J. SCOTT

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
MAY 4 1956

News of Concerts and Screen

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241
MAY 4 1956

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Weekly Catholic
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Townsman
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Vassar-Dartmouth Night At Pops

Enterprise & Times (e)
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Herald
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MAY 2 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript
DEDHAM, Mass.
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Star
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Star
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Belmont Citizen
OK BY R. J. SCOTT

Vassar Night At 'Pops' May 16

The Vassar Club of Boston will sponsor its annual "Vassar Night at the Pops" On May 16. The proceeds will benefit the club's scholarship fund.

Mrs. Thomas Perry of Hingham is president of the club and Mrs. Henry Beecher of Milton is area chairman of club activities. Reservations for seats and tables are available through Miss Virginia Bridge of Brookline, chairman of the ticket committee.

Mrs. Louville Niles and Mrs. Joseph Allen, both of Hingham are among those who have reserved tables at the concert.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559
MAY 5 1956

85

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VERA RAMOS KEELAN

Sunday Herald
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Non-partisan
Circ. 165,872
MAY 4 1956

News of Concerts and Screen

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241
MAY 4 1956

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Old Colony Memorial
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Messenger
MARBLEHEAD, Mass.
Weekly Ind. Rep.
Circ. 2,500
MAY 3 1956

Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 5614
MAY 3 1956

Vassar-Dartmouth Night At Pops

Enterprise & Times (e)
BROCKTON, Mass.
Non-Partisan
Circ. 42,005

Herald
BELMONT, Mass.
Weekly Non-Partisan
Circ. 4468
MAY 3

Vassar Alumnae Plan Night At Pops

Cricket
MANCHESTER, Mass.
Weekly Independent
Circ. 1,183

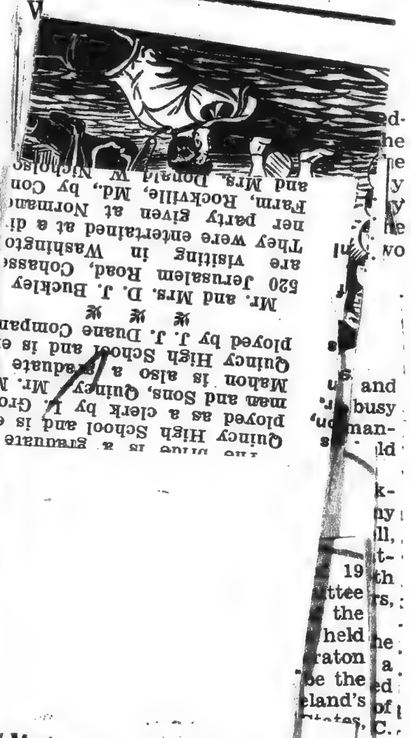
Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 39,259

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript
DEDHAM, Mass.
Weekly Non-Partisan

Star
WINCHESTER, Mass.

BY R. J. SCOTT



Mr. and Mrs. D. J. Buckley, 520 Jerusalem Road, Cohasset, are visiting in Washington. They were entertained at a dinner party given at Norman Farm, Rockville, Md., by Con- and Mrs. Donald V. Nichols.

* * *

Mahon is also a graduate Quincy High School and is employed by J. J. Duane Company, Quincy. Mr. Mahon and Sons, Quincy, Mr. Gro- employed as a clerk by L. Gro- Quincy High School and is e- THE BRIDE is a graduate

Vassar Alumnae Planning For Night at Pops

Vassar Alumnae of the Belmont area are busy planning for the Vassar-Dartmouth Night at the Pops to be held on Wednesday evening, May 16, at Symphony Hall, for the benefit of the scholarship funds of the two colleges.

Patronesses in the Belmont area include: Mrs. Hershel Baker, Mrs. David Cogan, Mrs. Vernon Stoneman, Mrs. Paul Tubby, Mrs. Lawrence Churchill, Mrs. Howard Deering, Mrs. Charles A. Coolidge, Jr., Mrs. George L. Clarke, Mrs. J. P. Kelley, Mrs. J. Gordon Scannell, Mrs. S. Roy Burroughs and Mrs. Lucy Gillespie.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559
MAY 5 1956

85

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EDITED BY PEGGY BROWN

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May is a month of birdsong
and of fragrance,
A time in which we're tempted
to be vagrants;
A vagabond would sure deserve
a judge's pardon
d saunter
arden.
URA HULSE

John Williamson of Wellesley general chairman of the commi- tee, assisted by Daniel B. Ruggles, Swampscott; Gordon K. Went- rth, Wellesley; Richard D. Hill, rblehead; Wesley Beattie, Mel- e; Roger B. Salinger, Newton; d F. Stockwell, Winchester; an L. Priddy, Brookline; John Handrahan, North Weymouth; hard D. Muzzy, Wellesley; E. rton Jennings, Needham; John Boermeester, Needham; Everett Chamberlaine, Hingham; Paul Vaitses, Melrose; and William C. ack, Winchester.

h the glass.
not pass.
and leaves
the eaves.
NSON KING

Symphony
nd fills the air
most gifted

I weep for him who having writ, ne'er
heard
The silken wings of his own doves so

Tubby, Mrs. Lawrence Churchill, Mrs. Howard Deering, Mrs. Charles A. Coolidge Jr., Mrs. George L. Clarke, Mrs. J. P. Kelley, Mrs. J. Gordon Scannell, Mrs. S. Roy Burroughs, and Mrs. Lucy Gillespie.

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Great music magic binds all brothers
fast,
Souls blending like the fragrance of
fresh flowers,
The chorus singing, how it overpowers,
And bids us pray this golden hour will
last,
While seeking Him, a friend to have and
be,
With Charles Munch and the Boston
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Chronicle
NEEDHAM, Mass.
Weekly Independent
Circ. 4824

Old Colony Memorial
PLYMOUTH, Mass.
Weekly Independent
Circ. 5,252

Messenger
MARBLEHEAD, Mass.
Weekly Ind. Rep.
Circ. 2,500

MAY 3 1956

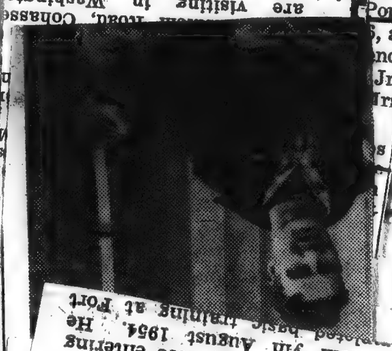
Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 5614

MAY 3 1956

Vassar-Dartmouth Night At Pops

Enterprise & Times (e)
BROCKTON, Mass.
Non-Partisan
Circ. 42,005

Herald
BELMONT, Mass.
Weekly Non-Partisan
Circ. 4468



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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

MAY 5 1956

85

TOP O' THE MORNING

EDITED BY PEGGY BROWN

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Pilgrimage

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and of fragrance,
A time in which we're tempted
to be vagrants;
A vagabond would sure deserve
a judge's pardon

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[illegible] bird,
I weep for him who having writ, ne'er
heard
The silken wings of his own doves so
fair.

Tubby, Mrs. Lawrence Churchill, [illegible]ley, Mrs. J. Gordon Scannell, Mrs. Howard Deering, Mrs. Mrs. S. Roy Burroughs, and Mrs. Charles A. Coolidge Jr., Mrs. Lucy Gillespie. George L. Clarke, Mrs. J. P. Kel-

Great music magic binds all brothers
fast,
Souls blending like the fragrance of
fresh flowers,
The chorus singing, how it overpowers,
And bids us pray this golden hour will
last,
While seeking Him, a friend to have and
be,
With Charles Munch and the Boston
Symphony.

VERA RAMOS KEELAN

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

MAY 6 1956

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INFORMATION OBSCURED

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
MAY 4 1956

News of Concerts and Screen

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241
MAY 4 1956

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The fine playing of James Stagliano, first horn of the Boston Symphony Orchestra, is that of a great virtuoso. In two records issued by his own company, Boston Records, Mr. Stagliano's beautiful work is reinforced by the excellence of other musicians. One of these discs contains the E flat Trio, Op. 40, by Brahms, and the F major Quartet for horn and strings by that Czech-born horn virtuoso of the latter 18th century, Jan Vaclav Stich, who became known as Giovanni, or Gen'l Punto.

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I find the Viola Concerto by the Swiss Frank Martin a fascinating modern work, bold and contemporary in manner and feeling, but music of high logic and order. Perhaps some day we shall hear it performed "live" in Boston. Meanwhile we can get acquainted with it in the pleasing traversal by Wolfgang Schneiderhan and the Swiss Romande Orchestra conducted by our old friend Ernest Ansermet. London.

The Pilot
BOSTON, Mass.
Weekly Catholic
Circ. 85,613
MAY 5 1956

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By Harold Rogers

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In this way the whole thing took on a delightful story-book quality, an illusion somewhat spoiled when the actors stepped before the screen. It was not altogether necessary that they leave their shadow world, yet the Princess's dance would hardly have been so effective if seen only in shadow.

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593
MAY 4 1956

Sunday Soloist

ISE VOSGERCHIAN, ...own pianist who scored ...ing night of Pops, will ...e soloist Sunday night ...the Last First Concerto.

Chronicle
NEEDHAM, Mass.
Weekly Independent
Circ. 4824

Old Colony Memorial
PLYMOUTH, Mass.
Weekly Independent
Circ. 5,252

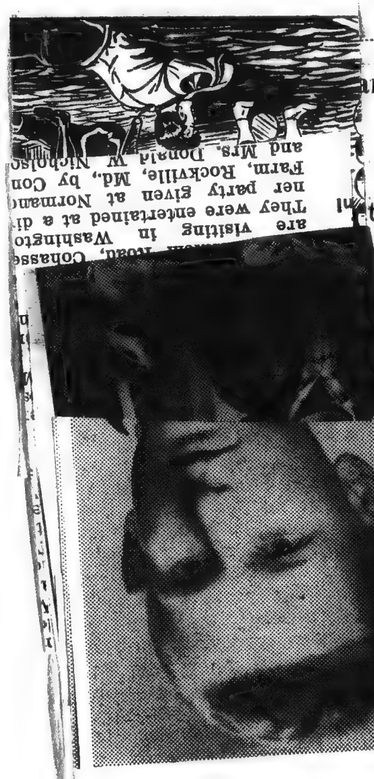
Messenger
MARBLEHEAD, Mass.
Weekly Ind. Rep.
Circ. 2,500
MAY 3 1956

Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 5614
MAY 3 1956

Vassar-Dartmouth Night At Pops

Enterprise & Times (e)
BROCKTON, Mass.
Non-Partisan
Circ. 42,005

OK BY R. J. SCOTT



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Committee members are working hard to make the Symphony Hall event a family night as well, with students and alumnae attending in family groups with their parents, brothers, sisters, husbands and children.

"Give Mother a ticket to the Pops for Mother's Day," is a motto of the committee headed by Mrs. George H. Sweeney of Arlington, with Mrs. Edward C. Keane of West Roxbury as co-chairman.

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Proceeds of the concert, sponsored by the Alumnae Association, will benefit the college building program. Tickets however, must be obtained by May 6 if benefits from the sale are to be realized.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559
MAY 5 1956

85

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EDITED BY PEGGY BROWN

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... Swampscott; Gordon K. Went-
...rth, Wellesley; Richard D. Hill,
...rblehead; Wesley Beattie, Mel-
...e; Roger B. Salinger, Newton; ...the glass.
...d F. Stockwell, Winchester; ...t pass.
...an L. Priddy, Brookline; John ...leaves
Handrahan, North Weymouth; ...eaves.
...hard D. Muzzy, Wellesley; E. ...ON KING
...rton Jennings, Needham; John
Boermeester, Needham; Everett
Chamberlaine, Hingham; Paul ...mphony
...aitses, Melrose; and William C. ...fills the air
...ack, Winchester. ...st gifted

...bird,
I weep for him who having writ, ne'er
heard

Tubby, Mrs. Lawrence Churchill, ...ley, Mrs. J. Gordon Scannell, Mrs. Howard Deering, Mrs. Mrs. S. Roy Burroughs, and Mrs. Charles A. Coolidge Jr., Mrs. Lucy Gillespie. George L. Clarke, Mrs. J. P. Kel-

And bids us drink, on love and life to sup.

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The chorus singing, how it overpowers,
And bids us pray this golden hour will last,
While seeking Him, a friend to have and be,
With Charles Munch and the Boston Symphony.

VERA RAMOS KEELAN

Sunday Herald
BOSTON, Mass.
Independent Republican
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MAY 6 1956

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Christian Science Monitor (e)
BOSTON, Mass.
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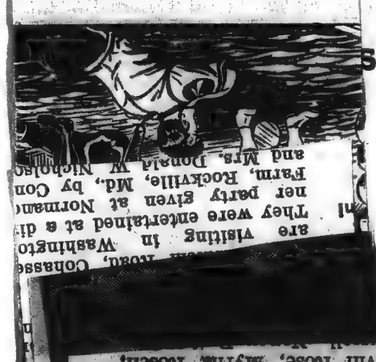
Messenger
MARBLEHEAD, Mass.
Weekly Ind. Rep.
Circ. 2,500
MAY 3 1956

Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 5614

OK BY R. J. SCOTT



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Stephen Nagy, Gail Nelson, Kevin O'Brian, John O'Connell, Sharon O'Connell, Starr Ockenga, Nancy Olson, John Orsini, Jean Palmer, Wayne Paskerian, Herbert Payonzack, Carol Peterson, Patricia Piccarello, Richard Pierce, Richard Rigano, Linda Rigdon, Bromley Roberts, Carol Roberts, Beatrice Rohrbough, Judy Rogers, Susan Rogers, Joyce Rollins, Kevin Rose, Myrne Rosen, Manning, Herbert Matson, Jack Marshall, Christine Mazzocchi, Patricia McCormack, Edmund McDevitt, Neil McElroy, Keith McLean, Willard McLucas, Meagor McSorley, Ralph Mercer, Anthony Mick, Marilyn Monahan, Bruce Morse, Sandra Mulhern, Marilyn Murray, Betsy Murdock, Virginia Murphy.

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The promotion followed successful completion of a Navy-wide petty officer examination conducted in February.

[illegible] USS Intrepid with the Atlantic Fleet.

[illegible] are attack aircraft [illegible] carrier [illegible]

[illegible] Mrs. W. W. Davies, III; Mrs. Eugene G. Rochow, Mrs. Richard M. Alt, Mrs. Wallace McDonald, Mrs. Richard G. King, Mrs. Edward S. Rendall, Mrs. Francis L. D. Judge and Mrs. George S. Stotthoff are Winchester alumnae patronnesses for Vassar-Dartmouth Night at the Pops on Wednesday evening, May 16. Proceeds benefit the scholarship funds of the two colleges.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559
MAY 5 1956

85

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EDITED BY PEGGY BROWN

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RA HULSE

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[illegible]ymphony
[illegible] fills the air
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bird,
I weep for him who having with [illegible]
[illegible]

And bids us drink, on love and life to sup.

Great music magic binds all brothers fast,
Souls blending like the fragrance of fresh flowers,
The chorus singing, how it overpowers,
And bids us pray this golden hour will last,
While seeking Him, a friend to have and be,
With Charles Munch and the Boston Symphony.

VERA RAMOS KEELAN

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

Sunday Post
BOSTON, Mass.
Independent Democrat
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Non-partisan
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Old Colony Memorial
PLYMOUTH, Mass.
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Stockwell, Winchester;
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DARTMOUTH NIGHT

The Annual Dartmouth Night at the Boston Symphony Pops, has been announced for Wednesday, May 16th. All net proceeds from the sale of tickets will be contributed to the Greater Boston Scholarship Fund which is sponsored by the Dartmouth Alumni Association.

Fred F. Stockwell and William C. Cusack are Winchester members of the arrangements committee.

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n L. Priddy, Brookline; John ...l leaves
Handrahan, North Weymouth; ...e eaves.
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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559
MAY 5 1956

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Sunday Herald
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Circ. 248,071

Sunday Post
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Non-partisan
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MAY 4 1956

News of Concerts and S

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2-56

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...OK BY R. J. SCOTT

...Chronicle
...HAM, Mass.
Independent
...c. 4824

...y Memorial
...TH, Mass.
Independent

...are visiting in Washington ...road, Cohasset. They were entertained at a dinner party given at Norman ...Farm, Rockville, Md., by Con... and Mrs. Donald W. Nichols...

...Mass.
Rep.

...Stephen Nagy, Gail Nelson, Kevin O'Brian, John O'Connell, Sharon O'Connell, Starr Ockenga, Nancy Olson, John Orsini, Jean Palmer, Wayne Paskerian, Herbert Payonzack, Carol Peterson, Patricia Picarielio, Richard Pierce, Richard Rigano, Linda Rigdon, Bromley Roberts, Carol Robertz, Beatrice Rohrbough, Judy Rogers, Susan Rogers, Joyce Rollins, Kevin Rose, Myrna Rosen, ...Virginia Murphy.

...Marilyn Murray, Betsy Murdock, Brucemt Nassar, Saundra Mulhern, ...ng food and oxygen through ...lowing red river of life, beat... It pumps your blood, a fast- ...pumphouse. ...heart can be called a four-room ...In its simplest sense, your ...just what is it doing for you? ...While it does these things, ...gallons. ...it pumps more than 100 million ...gallons. In a Biblical lifespan, ...not blood at the rate of 166 ...and recirculates your 11 pints ...times. Each hour it circulates ...will beat more than 2½ billion ...in a 70-year lifetime your heart ...only between beats for rest. ...born until you die, it stops ...From the moment you are ...atomic-age science. ...created by all the genius of ...duplicated by any device ever ...or ounce, it does a job un- ...ess than a pound. But ounce ...Even in a big man, it weighs ...your spine on your diaphragm. ...middle of your chest, near ...called f...

...Vassar-Dartmouth night at the Pops ...o be held on Wednesday, May 16, at ...Symphony Hall are Mrs. Lawrence ...Reeve, Mrs. Rollin M. Gallagher, Jr., ...Mrs. William C. Hammond, Jr., Mrs. ...Donald G. Parrot, Mrs. G. Peter ...Connolly, III, Mrs. William L. Sal- ...tonstall, Mrs. William T. Glidden ...and Mrs. John W. Leggett, all of ...Manchester.

Herald (m)
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MAY 5 1956

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The Pilot
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Weekly Catholic
Circ. 85,613
MAY 5 1956

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Traveler (e)
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Independent Republican
Circ. 196,593
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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559
MAY 5 1956

85

TOP O' THE MORNING

EDITED BY PEGGY BROWN

Ah, tis May and as Laura Hulse suggests, a time when we're temped to I let my thoughts wander ...—ahead to sum- ...d I thought of ...d the sea— ...s poem ...

phony concert and was insp... her beautiful Beethoven trio... Another voice, Katherine Saunders ... time, in favor of an anthology and a reminder that, going back to George Ryan, there are a good many years and a good many poems. A monumental task indeed it will be. At least 370 poems are printed a year. Those of you who know the number of years you've been reading the column can figure the rest. Any takers?

Pilgrimage

May is a month of birdsong
and of fragrance,
A time in which we're tempted
to be vagrants;
A vagabond would sure deserve
a judge's pardon
... and saunter
...arden.

...URA HULSE

...n
...h the glass.
...not pass.
...and leaves
...the eaves.

...NSON KING

Symphony

...and fills the air
most gifted

I weep for him who ...ing writ, ne'er heard
The silken wings of his own doves so fair;
He offers beauty in a golden cup,
Immortal joy and praises heaven sent,
Sweet music for the ears own nourishment,
And bids us drink, on love and life to sup.

Great music magic binds all brothers fast,
Souls blending like the fragrance of fresh flowers,
The chorus singing, how it overpowers,
And bids us pray this golden hour will last,
While seeking Him, a friend to have and be,
With Charles Munch and the ~~Boston~~ Symphony.

VERA RAMOS KEELAN

Dartmouth Night at Pops to Be May 16

The annual Dartmouth night at the Boston Symphony Pops, has been announced for Wednesday, May 16. Proceeds will be contributed to the Greater Boston Scholarship Fund, which is sponsored by the Dartmouth Alumni Association, who is secretary of the Vassar Club, Mrs. John W. Wendell, Jr., Mrs. Frank Waterman, 3rd., Mrs. Robert Forster, Mrs. H. Shippee Goodhue, Mrs. Bradford Leyland, Mrs. William H. Batchelor, Mrs. Samuel Tyler, Jr., Mrs. Charles H. Wood, Mrs. John O. Outwater, Jr., and Mrs. H. Burton Powers.

Reservations may be obtained from the Vassar Club by calling Miss Virginia Bridge at ASpinwall 7-0506.

John Williamson of Wellesley is general chairman of the committee, assisted by Daniel B. Ruggles, Jr., Swampscott; Gordon K. Wentworth, Wellesley; Richard D. Hill, Marblehead; Wesley Beattie, Melrose; Roger B. Salinger, Newton; Fred F. Stockwell, Winchester; Allan L. Priddy, Brookline; John B. Handrahan, North Weymouth; Richard D. Muzzy, Wellesley; E. Morton Jennings, Needham; John M. Boermeester, Needham; Everett M. Chamberlaine, Hingham; Paul S. Vaitses, Melrose; and William C. Cusack, Winchester.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930
MAY 6 1956

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INFORMATION OBSCURED

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
MAY 4 1956

News of Concerts and Scre

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241
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Independent Republican
Circ. 130,559
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85

THE MORNIN

EDITED BY PEGGY BROWN

ST. ANDREW'S CHURCH Episcopal Marlboro St., Belmont Rev. Robert C. Derr

Lucy G

Laura Hulse temped to ghts wander ead to sum- I thought of ell the sea— King's poem attended the Boston Sym- hired to write tribute Saunders this ogy and a re- George Ryan rs and a good al task indeed ms are printed know the num- ber of years you've been reading the column can figure the rest. Any takers?

Pilgrimage

May is a month of birdsong
and of fragrance,
A time in which we're tempted
to be vagrants;
A vagabond would sure deserve
a judge's pardon
So let's step out and saunter
round the garden.

LAURA HULSE

Sea Cabin

The sea is coming through the glass.
The smell of saltness will not pass.
It blows away dry heat, and leaves
The scent of waves upon the eaves.

PATRICIA ROBINSON KING

Beethoven's Ninth Symphony

Beethoven's spirit soars and fills the air
With music sweeter than most gifted bird,
I weep for him who having writ, ne'er heard
The silken wings of his own doves so fair;
He offers beauty in a golden cup,
Immortal joy and praises heaven sent,
Sweet music for the ears own nourishment,
And bids us drink, on love and life to sup.

Great music magic binds all brothers fast,
Souls blending like the fragrance of fresh flowers,
The chorus singing, how it overpowers,
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While seeking Him, a friend to have and be,
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VERA RAMOS KEELAN

Halifax

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Elisabeth Brown Class for men, Mrs. Imler, teacher, of Church Parlor.

Class for Kindergarten and Two - Years Old during the Morning Worship at 10:45 A.M. Dr. Henry H. Presler of the Leonard Theological School will preach. Mr. P. India will H Rev. Harry T. Atkinson

Rev. 6. 10:00 A.

scholarship funds of the two colleges.

The Vassar Club Pops Committee chairman is Mrs. Thomas Morse of Brookline and she is helped by Mrs. Andrew Rankin of Dedham for patronesses, Mrs. Don Ross of Newton Highlands for mailing, Mrs. Robert Haydock of Newton Center for flowers, and Mrs. J. Charles Drooker of Brookline and Mrs. H. Burton Powers of Wellesley for publicity.

Wellesley patronesses include Mrs. John B. Rowland, Mrs. Sumner W. Ferris, Mrs. Charles C. Hewett, Jr., Mrs. J. Robert Lyman, Mrs. Roger Perry, Jr., who is secretary of the Vassar Club, Mrs. John W. Wendell, Jr., Mrs. Frank Waterman, 3rd., Mrs. Robert Forster, Mrs. H. Shippen Goodhue, Mrs. Bradford Leyland, Mrs. William H. Batchelor, Mrs. Samuel Tyler, Jr., Mrs. Charles H. Wood, Mrs. John O. Outwater, Jr., and Mrs. H. Burton Powers.

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
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MAY 4 1956

News of Concerts and Screen

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Filene
In Wellesley
WE 5-3800
Patronize Our Advertisers

Thomas J. [illegible] Seigelman, Mrs. J. Andrew [illegible]ath, Mrs. William N. Weikert, Mrs. James T. Harker, Mrs. G. Frank Cram, Mrs. Wilson Palen Palmer, Mrs. Randall Bell will serve as patronesses from the Marblehead area at the Vassar - Dartmouth Night at the Pops to be held Wednesday, May 16, at Symphony Hall for the benefit of the scholarship funds of the two colleges.

Brookline and Mrs. H. Burton Powers of Wellesley for publicity.

Patronesses in the Plymouth area include Mrs. Lothrop Withington, Jr., and Bryce Prindle.

Tickets may be obtained from the Vassar club by calling Miss Virginia Bridge at Aspinwall 1-0506.

[illegible] John Gray, Mrs. John Ware Jr., Mrs. Gordon White, and Mrs. Lawrence Pratt.

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BELMONT ST. BAPTIST CHURCH
Templeton Pkwy. Belmont St.
Rev. Robert L. Willett, Pastor

ST. MARTHA'S EPISCOPAL CHURCH
Marlboro St., Belmont
Rev. Robert [illegible]

85

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MAY 5 1956

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INFORMATION OBSCURED

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The second record, one in the new Boston University Anthology, brings the four Horn Concertos of Mozart, with the superb Zimmer Sinfonietta of Boston Symphony men as orchestra. If there is any better horn playing than this by Stagliano—and some of it is really dazzling for grace and ability—I have yet to hear it. The Mozart recording is the first made in Kresge Auditorium at M. I. T. That unique auditorium, acoustically doubtful for "live concerts," makes for an extremely bright, powerful resonance when empty, and the aural results here are very good.

Tchaikovsky by Munch

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The Pilot
BOSTON, Mass.
Weekly Catholic
Circ. 85,613

MAY 5 1956

Former Fordham President To Receive Eire Society Medal

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This production was particularly interesting for a novel departure in the staging. The orchestra sat on stage, right, in shirtsleeves (as was the case at the 1918 première in Lausanne, when Ernest Ansermet conducted). On stage, left, sat a narrator, Earl Cole, with a microphone before him. Between them was a large screen for a shadow play.

In this way the whole thing took on a delightful story-book quality, an illusion somewhat spoiled when the actors stepped before the screen. It was not altogether necessary that they leave their shadow world, yet the Princess's dance would hardly have been so effective if seen only in shadow.

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

MAY 4 1956

Sunday Soloist

...ISE VOSGERCHIAN, well-known pianist who scored ... opening night of Pops, will be soloist Sunday night in the Liszt First Concerto.

Plan Night at Pops

Vassar Alumnae of the Plymouth area are busy planning for the Vassar-Dartmouth Night at the Pops to be held on Wednesday evening, May 16, at Symphony hall, for the benefit of the scholarship funds of the two colleges.

The Vassar Club Pops committee chairman is Mrs. Thomas Morse of Brookline, who is helped by Mrs. Andrew Rankin of Dedham for patronesses, Mrs. Don Ross of Newton Highlands for mailing, Mrs. Robert Haydock of Newton Center for flowers, and Mrs. J. Charles Drooker of Brookline and Mrs. H. Burton Powers of Wellesley for publicity.

Patronesses in the Plymouth area include Mrs. Lothrop Withington, Jr., and Bryce Prindle.

Tickets may be obtained from the Vassar club by calling Miss Virginia Bridge at Aspinwall 1-0506.

... John Gray, Mrs. John Ware Jr., Mrs. Gordon White, and Mrs. Lawrence Pratt.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

85

MAY 5 1956

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EDITED BY PEGGY BROWN

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Sea Cabin

The sea is coming through the glass.
The smell of saltness will not pass.
It blows away dry heat, and leaves
The scent of waves upon the eaves.

PATRICIA ROBINSON KING

Beethoven's Ninth Symphony

Beethoven's spirit soars and fills the air
With music sweeter than most gifted bird,
I weep for him who having writ, ne'er heard
The silken wings of his own doves so fair;
He offers beauty in a golden cup,
Immortal joy and praises heaven sent,
Sweet music for the ears own nourishment,
And bids us drink, on love and life to sup.

Great music magic binds all brothers fast,
Souls blending like the fragrance of fresh flowers,
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And bids us pray this golden hour will last,
While seeking Him, a friend to have and be,
With Charles Munch and the Boston Symphony.

VERA RAMOS KEELAN

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

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INFORMATION OBSCURED

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
MAY 4 1956

News of Concerts and Screen

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241
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NEW RECORDINGS

Stagliano's Fine Horn Playing

By CYRUS DURGIN

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Independent Republican
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Needham patronesses include: Mrs. Dudley L. Milliken, Mrs. Donald Came, Mrs. Lawrence Lombard, Mrs. Gordon Myers, Mrs. Milton Hardin, Mrs. Herbert Motley, Jr., Mrs. Powell Robinson. Dover patronesses are Mrs. Richard Mannegold, Mrs. Finley Perry, Mrs. Frederick Blodgett, Mrs. John Gray, Mrs. John Ware Jr., Mrs. Gordon White, and Mrs. Lawrence Pratt.

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Independent Republican
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85

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The Pilot
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Teachers Learned 'Know-How' During Music Conferences

By JOSEPH McLELLAN
(PILOT Staff Writer)

Most of the sessions at the National Catholic Music Educators Association convention were concerned with the problem of how Catholic schools should teach music. Lecturers, performers and demonstrators ushered the assembled music teachers through a mass of "how to" sessions: new techniques on the violin, problems of vocal students, the crucial switch from a plastic flute to a trombone in a grammar school class, and the use of films and other techniques in teaching the piano.

At other sessions, and in the talk-fests between sessions which are among the most fruitful parts of any convention, another deeper problem came up constantly. To be a truly good educator, a teacher must know more than how. He (or in most cases, she) must know why she is teaching.

There are many answers to the question, "Why Teach Music?" but according to Msgr. Thomas J. Quigley, First Vice President of NCMEA and editor of the organization's magazine, MUSART, the most important answer is simply that the children want it, need it and deserve it.

Msgr. Quigley writes from experience. The son of a musician, he began to take violin lessons from his father when he was five years old. His father's untimely death and the lack of a music program at school deprived him of a musical education. It also gave him a determination to help others in the same situation when he could. As superintendent of Catholic schools in Pittsburgh, for seventeen years and president of the NCMEA from 1951 to 1955, he has done much to fulfill this ambition.

For Catholic schools, according to Msgr. Quigley, the most important reason for teaching music is that, like philosophy, ethics and the other fine arts, it is a way of seeking God.

"In our theology," he said, "we learn that God is all Truth, all Good and all Beauty, and our spiritual writers tell us to seek God in everything we do. All the fine arts are a pursuit of beauty and, in its ultimate expression, beauty is God. People are equipped differently for this pursuit of God, which is the fundamental purpose of our life—the saint, usually, will stick mainly to the avenue of Goodness, while the scholar follows the path of truth. If we fail to keep open the third way, that of Beauty, for those whose disposition is to follow it, we are leaving a barrier between the soul and God." This point was touched on by the Holy Father in his recent encyclical on sacred music.

"There is a little bit of the scholar, a little bit of the saint, and a little bit of the artist in everyone," he said. "It is the duty of the school to understand this. It is an educational crime for the school to neglect any side of a pupil—particularly a Catholic school where it is recognized that talents are God-given and that God's plan calls for their development."

The purpose of music teaching, in a Catholic school or in any school is not to produce a bumper crop of composers or virtuosi, Msgr. Quigley stressed. But if the schools are to develop the whole man, as their basic purpose and philosophy require, they must give attention to his emotional development. This means the study of fine art, and particularly music, which is a means of recording, controlling and expressing emotion.

Another duty of the school is to acquaint students with their heritage, the great tradition which has been handed down to our time by those who have gone before us. For any American school, this means a study of American music, where our finest traditions are enshrined. The Catholic school has an additional duty, to bring to life the glorious past of the Church—which still lives in its music.

While the purposes are timeless, the conditions and techniques in music are in a state of constant change today. New ideas, important developments, improved methods are being worked out all the time in widely separated parts of the country.

CLEARING HOUSE

According to Rev. Cletus P. Madsen, National President of the NCMEA, this is what gives the organization its peculiar value. It acts as a clearing-house for ideas in the field, receiving them from their originators and channeling them to the teachers who will be able to use them, through its magazine, conventions, regional organizations and other means.

"Music education, and in fact all education in Catholic schools, is a way of conditioning man for his life in the Mystical Body of Christ." Fr. Madsen said. "The NCMEA is a service organization—the service being to channel the best-thought-out means of doing this to the teachers of the nation."

"There is a place in NCMEA for every specialist form of music. By conventions, workshops, institutes and committee reports, these specialists present to us the best means of teaching. We are still a young organization—only fourteen years old, and our format is still changing. In his encyclical, 'Musicae Sacrae Disciplina,' Pope Pius XII observed that we are taking care of the Mystical Body in the 20th century, and we must be prepared to use 20th century techniques."

LAMENTATION

A bit of old Boston history was revived by the Welch Chorale of New York. The choristers performed the little-known "Lamentation over Boston," written during the Revolutionary War by William Billings.

During the seige of Boston, Billings took refuge with his friend, Paul Revere, who engraved the plates for his "New England Psalm-Singers," in Watertown. Here, in imitation of the 136th Psalm (137th in the King James version) Billings "sat down and wept" over the beseiged city.

A tanner's apprentice by trade, Billings made a real mark on the music of his age. Besides being a revolutionary in his political sentiments, he carried his independence into his composition. His publishers, the Music Press, Inc., of New York, quote him as saying that he was not "confined to any Rules for Composition by any that went before him."

The "Lamentation," a curious mixture of biblical and Revolutionary sentiments, begins with a familiar but unfamiliar phrase: "By the rivers of Watertown we sat down and wept . . . when we remembered thee, O Boston . . . As for our friends, Lord, God of Heaven preserve them, defend them, deliver and restore them unto us . . .

"A voice was heard in Roxbury which echoed through the continent; weeping, weeping, weeping for Boston because of their danger. . ."

POPULAR SONGS

Rock and roll, rhythm and blues, and the more progressive forms of jazz are not the only controversial subjects in the musical world today. In the rarified regions of serious music, even including religious music, long hairs are being turned white by the ultra-modern techniques of a younger generation.

One of the members of the avant-garde in church music, Rev. Russell Woollen whose Mass No. 3 was sung in excerpts at a convention concert by the Welch Chorale. Father Woollen has written music for four Masses, two of which have been published by a Boston firm. His First Mass was written for the wedding of a personal friend, Paul Hume, music critic of the Washington Post who received the famous threatening letter from President Truman for his remarks on Margaret's singing.

Although his Masses have been approved for use in churches by diocesan music commissions throughout the United States (and including Boston) Fr. Woollen has run into strong opposition from some Catholic music-lovers.

"They wait outside the church after it's over," he said in an interview here, "and when I come out they tell me how terrible it was. The audiences fall into three groups—a few who are wildly in favor of the music, a few who are wildly against it, and the large majority who just don't care."

In addition to his Masses, Fr. Woollen has published a number of secular works including music for orchestras, organ and piano and chamber music. A long-playing record of his Quartet for lute and strings is being prepared for release by Transition, Inc., a local recording company.

A convention like the one just finished in Boston brings the best minds in the country, on these particular problems, together in one place where they can compare experiences and ideas. In addition to the formal program, spontaneous groups are formed of people who share special interests. Often, in the places where they live and work, there is no-one with whom they can discuss these detailed problems, but at a national meeting they can find scores of others doing the same work, sharing the same problems, and all ready to work out solutions which will help them all.

IN THE SERVICE OF GOD . . . A demonstration of the boy choir investiture ceremony was given at the NCMEA convention by Rev. Edward Beucler of Corpus Christi Church, Auburndale and the boys' choir of Our Lady of Pity Church, Cambridge. The investiture ritual is an English adaptation by Paul Holtin, choir director at Our Lady of Pity Church, from one used by the "Petits Chanteurs a la Croix de Bois." (Pilot Photos by Stack)

MUSIC WITH CHARM . . . Arthur Fiedler, Boston Pops Orchestra conductor, smiles upon Caroline Woron, violin solist of the Philadelphia Archdiocesan High School Girls' Symphony Orchestra. Mr. Feidler made an unprecedented guest-conductor appearance for the NCMEA concert on the eve of the Boston Pops opening. The Philadelphia high school group performed on Monday, April 30.

NATIONAL AWARD . . . Paul Creston (left) composer and organist of New York City received the NCMEA citation of honor from president Cletus P. Madsen with Rt. Rev. Timothy E. O'Leary, Archdiocesan Superintendent of Schools and convention chairman, presiding. (Pilot Photo by Stack)

New England Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Independent
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MAY 5 1956

Society: Empire Dance 'Must' for Debs; Bryn Mawr Fund to Benefit

TODAY'S THE DAY of the annual **Daffodil Club Fair**, which will be held on the grounds of the **Chestnut Hill** School this afternoon to benefit the **Children's Hospital**. For more than 40 years, the 9-to-15-year-old members of the club have been running this fair themselves to raise a substantial contribution to the hospital, and helping with this year's fair will be Alison Hall, Amy Fay and Dianna Marto.

By MARJORIE W. SHERMAN

The Empire Dinner Dance next Saturday is a "must" on every 1956-57 debutante's invitation list, not only because this has been for 30 years the traditional "first party" for the debs of each season, but also because it has so long helped the very good cause of the Bryn Mawr Scholarship Fund.

Ushers will come from Princeton, Yale, Williams and other leading colleges to help the Harvard ushers on Saturday, and dozens of sherry parties are being given for the girls and their partners, some of the largest at the Sheraton Plaza and at the Somerset Club. Debs of this past season will see that the pretty debs-to-come, who'll be graduating next month from Beaver and Milton and Concord and Garrison Forest and Miss Hall's, meet lots of new friends and good partners.

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BOSTON, Mass.
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Christian Science
Monitor (e)
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Non-partisan
Circ. 165,872

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Scene and Waltz of the Snow Flakes ..... Tchaikovsky
Meditation from "Thaïs" ..... Massenet
Solo Violin: Alfred Krips
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Bugler's Holiday ..... Anderson
American Patrol ..... Meacham
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Fantasia on Greensleeves ..... Vaughan Williams
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Pomp and Circumstance ..... Elgar
Overture to "The Merry Wives of Windsor" ..... Nicolai
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Soloist: Ozan Marsh
Suite from "Galté Parisienne" ..... Offenbach
Popspourri ..... Arr. by Mason
On the Trail, from "Grand Canyon Suite" ..... Grofé
Up the Street, March ..... Morse
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Bowdoin College Night
Thursday Evening, May 10

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Finlandia, Tone Poem ..... Sibelius
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Popspourri ..... Arr. by Mason
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Friday Evening, May 11

French Military March ..... Saint-Saëns
The Roman Carnival, Overture ..... Berlioz
Clair de Lune ..... Debussy
Three Dances from "The Three-Cornered Hat" ..... Falla
Piano Concerto No. 23, in A Major, K. 488 ..... Mozart
Soloist: Giuseppe de Lellis
Where the Citrons Bloom, Waltzes ..... Strauss
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Music of the Spheres, Waltzes ..... Josef Strauss
Prayer of Thanksgiving ..... Valerius
Overture to "Orpheus in the Underworld" ..... Offenbach
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Selection from "Carousel" ..... Rodgers
Alouette, Gypsy Tango ..... Gade
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Iron Works ..... Mossolov
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MAY 8 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
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LONG-RANGE PLANNING credit goes to Leonard Baron of Weston, who is making it possible for Boston University's George Gershwin Committee and its Friends of Music to take over all seats in the Boston Opera House on Oct. 3 for the opening night performance of the Royal Danish Ballet, to benefit the B. U. scholarship fund for music and drama students. Working with both committees are Aaron Richmond and Danish Ambassador Henrik de Kauggman, who will be honored at a dinner before the opening.

LETTERS TO 15,000 friends of the North Shore Babies Hospital go out each year from the office where volunteers help on the hospital's appeals committee. Mrs. Leo J. Mawn reported this week as Auxiliary members met in their new office at Ropes House on Dearborn st. to plan Open House Day for Friday, May 11. Open house day will be the hospital's observance of National Hospital Week.

On May 17, Mrs. Fellowes Davis of 420 Locust st., Danvers, will be hostess at a membership tea at three. More than 150 newcomers have joined the Auxiliary this year. Helping hostesses will be Mrs. Leo A. Dimond, Auxiliary membership chairman, assisted by Mrs. John A. Little and Mrs. J. Harold Stewart.

Also helping are Mrs. Edward E. Burritt Jr., Mrs. Forest Mason Jr., Mrs. John Kossowan, Mrs. Aristotle Vontzalides, Mrs. [illegible] Kimball, Mrs. R. E.

27c
ST PANS
[illegible] Wednesday, May 9th and 10th at 9:00 a.m.
Bottom prices. This great sale, that this store [illegible] mark every single item

Because the Daughters of the American Revolution are pledged to support American music, Arthur Fiedler will emphasize American and patriotic music at the Pops Concert this evening. He has arranged to play "Deep Forest" by Mabel Daniels, who will be in the audience at a table with Mr. and Mrs. Leonard Cronkhite and Mrs. John Hollett, who, with Mrs. Ross Currier is chairman.

At Mrs. Currier's table will be Capt. and Mrs. George P. Lord, and Capt. and Mrs. Edmund Barry. With Mrs. Willard F. Richards, state vice-regent will be Mr. Richards, Mrs. William Stanley Parker, and Headmaster and Mrs. John K. Whittemore of Hillside School, which benefits from this concert. Other subscribers include Mrs. Winthrop Adams, Miss Constance Hall, Mrs. Hamilton H. Sweet, Mrs. Samuel MacLeod, Mrs. Henry A. Webster, Jr., Mrs. Robert Bostwich and Mrs. Arthur J. Anderson, Jr.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,372

MAY 6 1956

BURGIN TO APPEAR AT MUSIC WORKSHOP

New York, May 5—This year's annual workshop (the fourth) of the American Symphony League has been set for Providence, R. I. in mid-JuUne, in conjunction with the 1956 national convention of the league. Among the musicians who will take part in the sessions, conducted on behalf of conductors from community symphonies all over the country who participate in the convention, are Richard Burgin, long-time concertmaster and associate conductor of the Boston Symphony, Jason Jones, first horn of the Philadelphia Symphony, Saul Goodman, celebrated percussion chief of the New York Philharmonic-Symphony, and numerous colleagues from all of these groups.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

MAY 5 1956

Next Week at the Pops—

Fiedler, Dickson to Conduct; Five Soloists to Be Heard

Arthur Fiedler will conduct the Pops concerts at Symphony Hall next week, with the exception of Friday evening when Harry Ellis Dickson will make his first appearance as assistant conductor. Giuseppe de Lellis will be piano soloist in two movements from Mozart's Piano Concerto No. 23 in A major, K. 488, under Mr. Dickson's direction.

Other piano soloists for the week include Luise Vosgerchian, who will play Liszt's Piano Concerto No. 1 in E-flat on Sunday evening. Leo Litwin will be heard in the Gershwin Piano [illegible]erto in F on Monday and [illegible]rday evenings.

[illegible]an Marsh will play the [illegible]t "Totentanz" on Tuesday, [illegible]nesday, and Thursday eve[illegible]gs. Kenneth Gordon will be [illegible] soloist in the Paganini-Wi[illegible]mj Violin Concerto in D [illegible]or on Sunday evening, May [illegible]

Three special nights have [illegible]en arranged, all of which are [illegible]en to the public—Massachu[illegible]tts Institute of Technology on [illegible]nday evening, Bowdoin Col[illegible]ge on Thursday, and Wellesley [illegible]ollege on Saturday.

The programs:

Monday Evening, May 7

The Stars and Stripes Forever, March ..... Sousa
Scene and Waltz of the Snow Flakes ..... Tchaikovsky
Meditation from "Thais" ..... Massenet
Solo Violin: Alfred Krips
España, Rhapsody ..... Chabrier
Deep Forest ..... Daniels
Piano Concerto in F ..... Gershwin
Soloist: Leo Litwin
Selections from "My Fair Lady" ..... Loewe-Hayman
Bugler's Holiday ..... Anderson
American Patrol ..... Meacham
Arthur Fiedler, Conductor

Tuesday Evening, May 8

Procession of the Sardar, from "Caucasian Sketches" ..... Ippolitov-Ivanov
Roses from the South, Waltzes ..... Strauss
Fantasia on Greensleeves ..... Vaughan Williams
Overture to "Oberon" ..... Weber
Totentanz for Piano and Orchestra ..... Liszt
Soloist: Ozan Marsh
Suite from "Peer Gynt" ..... Grieg
Popapourri ..... Arr by Mason
Love Is a Many-Splendored Thing ..... Fain-Mason
Genevieve Galop ..... Offenbach-Bodge
Arthur Fiedler, Conductor

Wednesday Evening, May 9

Pomp and Circumstance ..... Elgar
Overture to "The Merry Wives of Windsor" ..... Nicolai
Pavane ..... Ravel
Polovetsian Dances from "Prince Igor" ..... Borodin
Totentanz for Piano and Orchestra ..... Liszt
Soloist: Ozan Marsh
Suite from "Gaîté Parisienne" ..... Offenbach
Popapourri ..... Arr. by Mason
On the Trail, from "Grand Canyon Suite" ..... Grofé
Up the Street, March ..... Morse
Arthur Fiedler, Conductor

Bowdoin College Night
Thursday Evening, May 10

Washington Post, March ..... Sousa
Overture to "Russian and Ludmilla" ..... Glinka
Finlandia, Tone Poem ..... Sibelius
Totentanz for Piano and Orchestra ..... Liszt
Soloist: Ozan Marsh
Bowdoin College Glee Club
Frederic Tillotson, Director
The Meddiebempsters
T. Douglas Stenberg, Director
Popapourri ..... Arr. by Mason
The Typewriter ..... Anderson
Bowdoin College Medley Arr. by Bodge
Arthur Fiedler, Conductor

Friday Evening, May 11

French Military March ..... Saint-Saëns
The Roman Carnival, Overture ..... Berlioz
Clair de Lune ..... Debussy
Three Dances from "The Three-Cornered Hat" ..... Falla
Piano Concerto No. 23, in A Major, K. 488 ..... Mozart
Soloist: Giuseppe de Lellis
Where the Citrons Bloom, Waltzes ..... Strauss
Dance of the Hours, from "La Gioconda" ..... Ponchielli
Selections from "Carousel" ..... Rodgers
Bugler's Holiday ..... Anderson
Sailors' Dance, from "The Red Poppy" ..... Glière
Harry Ellis Dickson conducting

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

MAY 6 1956

The Boston Pops

Arthur Fiedler and the Boston Pops Orchestra move into the second week of the 1956 season tonight at Symphony Hall. Concerts continue to be given every night. Harry Ellis Dickson, recently named assistant conductor of the Pops, will make his first appearance of the season conducting the program next Friday evening. His soloist will be the pianist Giuseppe de Lellis, playing two movements from Mozart's Concerto in A Major, K. 488. Other soloists this week—all pianists—will include Luise Vosgerchian, who will play the Liszt Concerto in E Flat tonight; Leo Litwin, who will play the Gershwin Concerto tomorrow night and Saturday; and Ozan Marsh, who will play the Liszt "Todtentanz" on Tuesday, Wednesday and Thursday evenings.

As always, tickets for all Pops concerts are on sale at the Symphony Hall box-office one week in advance of each concert.

At the Pops

Tonight
Regis Night

Washington Post, March ..... Sousa
Music of the Spheres, Waltzes ..... Josef Strauss
Prayer of Thanksgiving ..... Valerius
Overture to "Orpheus in the Underworld" ..... Offenbach
Organ Concerto No. 2, in B flat ..... Handel
Soloist: Ber' Zamkochian
Bolero ..... Ravel
Regis College Glee Club
Berj Zamkochian, Director
Selections from "Carousel" ..... Rodgers
Jalousie, Gypsy Tango ..... Gade
Wedding Dance ..... Press
Regis Alma Mater
Arthur Fiedler, Conductor

Sunday Night
MIT Night

Wedding March, from "The Golden Cockerel" ..... Rimsky-Korsakov
Three Dances from "The Three-Cornered Hat" ..... Falla
Iron Works ..... Mossolov
Overture to "La Belle Hélène" ..... Offenbach
Piano Concerto No. 1, in E-flat ..... Liszt
Soloist: Luise Vosgerchian
MIT Glee Club
Klaus Liepmann conducting
Popapourri ..... Arr. by Mason
Love Is a Many-Splendored Thing ..... Fain-Mason
Thunder and Lightning ..... Strauss
Arthur Fiedler, Conductor

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

MAY 7 1956

Deadline May 9 For Pops Tickets

May 9 is the deadline for getting tickets for Middlebury, Goucher, Mills, and Wells Night at the Pops, Thursday, May 17. The four college alumnae groups have taken half the floor of Symphony Hall that evening for the benefit of scholarship funds.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

MAY 8 1956

By a Staff Photographer

Ozan Marsh will be piano soloist at the Pops tonight, Wednesday, and Thursday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Item (e)
LYNN, Mass.
Republican
Circ. 21,915

MAY 5 1956

Sights and Sidelights

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Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 547,691

MAY 6 1956

Aspiring Youth With Master

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Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

MAY 6 1956

Serving on the committee for the Junior League's Night at Symphony Pops May 26 are (left to right) Miss Barbara Marshall, Miss Connie Walker and Miss Maureen Duane.

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

MAY 6 1956

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

MAY 6 1956

EIRE SOCIETY BANQUET—Speakers at the 19th annual dinner of the Eire Society of Boston last night included, left to right, Irish Ambassador John J. Hearne, Dr. Regina Madden, Joseph Gannon, toastmaster, and the Very Rev. Robert I. Gannon.

Irish Ambassador Sees Soul Of Europe Saved by U. S. Aid

American aid and co-operation has saved the "soul of Europe" from communism, the Irish ambassador to the United States said last night.

John J. Hearns said in an address to nearly 800 members of the Eire Society of Boston that the partnership of the western democracies and the United States had given Europe an "opportunity to revitalize the sources from which its genius sprang."

Hearne added that the ties that bound Ireland to the United States, "though light as air, are as strong as links of iron."

Ambassadar Hearne was principal speaker at the 19th annual dinner of the Eire Society, in the Sheraton Plaza Hotel.

Another highlight of the evening was the presentation of the society's Gold Medal to the Very Rev. Robert I. Gannon of New York, former president of Fordham University.

CITED FOR ELOQUENCE

He was cited as a priest and educator who had "promoted love of learning and love of God; who has stirred men's minds and moved their hearts with the magic of his eloquence."

The society also presented a $1,000 gift to the Boston Symphony Orchestra, in appreciation of its concerts given in Ireland last year.

Other banquet speakers were Atty. Edward B. Hanify of Boston, who praised immigrant Irish women for giving the United States outstanding sons, and Fr. Gannon, who voiced hope that Russia might some day return to God and help to bring a lasting peace to the world.

HONORED GUESTS

Head table guests were: Humphrey J. Mahoney, Charles T. Burke, Joseph V. Cronin, Miss Francis D. McCarthy, Dr. George Potter; William G. Schofield.

Also, Miss Elizabeth M. McMahon, the Rev. Thomas J. Carroll, Michael T. Kelliher, Miss Helen Landreth, Joseph Gannon, Dr. Regina Midden.

Also Eileen A. Whelan, Joseph Shields, William B. Carolan, Miss M. Frances Fox, I. Jerome O'Connor, Hugh A. Moriarty, Thomas H. Buckley, and Daniel J. O'Brien.

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

MAY 8 1956

Dartmouth Night Tomorrow at Pops

The annual Dartmouth Night the Pops Concert in Symphony will be held tomorrow night at Hall.

Proceeds of the concert will be contributed to the Greater Boston Scholarship fund, which is sponsored by the Dartmouth Alumni Association.

John Williamson of Wellesley is general chairman of the Pops committee. He is assisted by Roger B. Salinger of Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Item (e)
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Republican
Circ. 21,915

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MAY 6 1956

Henri Bendel
WORTH AVE.
FLORIDA
HENRI BENDEL needs no introduction to women on ov means and finest only the worlds found in ral can be plated us

JESUIT CITED—The Very Rev. Robert I. Gannon, S.J., is presented the Eire Society of Boston's Gold Medal by Dr. Regina Madden, award chairman. Observing are Irish Ambassador John J. Hearne, left, and Joseph Gannon, society president

U. S. Saved Europe's Soul, Envoy Tells Eire Society

American faith, co-operation, aid, idealism, and confidence, has enabled Europe to save its soul and survive communism, Irish Ambassador John J. Hearne declared last night at the 19th annual dinner of the Eire Society at the Sheraton Plaza.

The Irish diplomat said the Marshall plan not only built up Europe economically but "the result was not a mere re-stocking and re-arming of a beleagured outpost, it undoubtedly meant that the soul of Europe was saved."

Explaining Irish foreign policy, he said, "In that constant negotiation for the solution of its problems of which a country's foreign policy consists, we must, to be successful, reject anything that savours of the doctrinaire. Our principals must be as certain and endurable as the stars.

"But we must see that we havev the right principles, that there is no improvement constant re-examination can make in their expression. And to these true principles we must always be obedient and they must always regulate our conduct."

"While we must be true to our principles," Hearne said, "we must not be doctrinaire in our procedure. It is after all the declared abjective of full recovery of health which is served by convalescent homes for the sick. No sensible doctor will allow his patient express his demand for full health by getting up straight away.

"His right to health, which is undoubted, must not be turned into a right to die. Just as the patient must be a patient and be prepared slowly to recover. so must we be satisfied somewhat to be in the condition of a convalescent trying every day to come back a bit further into health."

Father Gannon Given Medal

The Very Rev. Robert I. Gannon, S.J., former president of Fordham University, was presented the Eire Society gold medal, honoring his "outstanding contribution as a true educator of men and a priest of God."

The citation read: "The Very Rev. Robert I. Gannon, S.J., who in his life as an educator of men and a priest of God has voiced the essential ideals of the Irsh race, promoting love of learning and love of God; who has stirred men's minds and moved their hearts as he touched them with the magic of his eloquence; who has borne proudly his racial heritage, through his personal achievements enhancing its glory."

In accepting the award, the Jesuit educator thrilled his listeners with a recounting of Irish history, spiced with his

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FIRST UNITUS
Worth A
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Father Gannon Given Medal

The Very Rev. Robert I. Gannon, S.J., former president of Fordham University, was presented the Eire Society gold medal, honoring his "outstanding contribution as a true educator of men and a priest of God."

The citation read: "The Very Rev. Robert I. Gannon, S.J., who in his life as an educator of men and a priest of God has voiced the essential ideals of the Irsh race, promoting love of learning and love of God; who has stirred men's minds and moved their hearts as he touched them with the magic of his eloquence; who has borne proudly his racial heritage, through his personal achievements enhancing its glory."

In accepting the award, the Jesuit educator thrilled his listeners with a recounting of Irish history, spiced with his

...ional definition of "Blarney" ...poetic re-arrangement of the ...

...other highlight of the ban... was the acceptance of a ... of $1000 by Michael T. ...ses of a European tour of ... Boston Symphony Orches... which will begin its tour ... two concerts in Ireland.

Aspiring Youth With Master...

MARGARET BACHMAN is shown looking over score with Arthur Fiedler before Dana Hall Night at the Pops. She is a junior at Dana Hall, Wellesley and was the feature soloist Friday night, playing the Mozart Piano Concerto in A Major, K414. The evening was sponsored by the Parent-Teacher Association for the benefit of the Building Fund.

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

MAY 6 1956

Serving on the committee for the Junior League's Night at Symphony Pops May 26 are (left to right) Miss Barbara Marshall, Miss Connie Walker and Miss Maureen Duane.

Traveler (e)
BOSTON, Mass.
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Circ. 196,593

MAY 8 1956

Dartmouth Night Tomorrow at Pops

The annual Dartmouth Night ... will be held tomorrow night at the Pops Concert in Symphony Hall.

Proceeds of the concert will be contributed to the Greater Boston Scholarship fund, which is sponsored by the Dartmouth Alumni Association.

John Williamson of Wellesley is general chairman of the Pops committee. He is assisted by Roger B. Salinger of Boston.

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An Orchestra's 75th Anniversary

Two Major Works In Symphony Season

By TUCKER KEISER

The 75th anniversary season of the Boston Symphony Orchestra did not quite fulfill the expectations we had for it. Only six of the 15 newly commissioned works were premiered; two proved to be outright duds, one a revision of a piece written for the orchestra's 50th anniversary, one very short, and only two good pieces of music which will be heard again. Both Piston's Sixth Symphony and Martinu's Sixth Symphony (heard originally a year ago) are climactic creative achievements in the careers of the composers.

Of the seven guest conductors, only one, Arthur Fiedler, was making his debut in this series. The others were old friends of Symphony audiences, including Burgin, Bernstein, Ansermet, Monteux, Woodworth, and Villa Lobos. The latter led the orchestra only in the premiere of the composer's Symphony No. 11. Mr. Bernstein's one appearance brought back some of the glamour and excitement—and intermission discussion of the music—from a former regime.

Were Memorable

Of the 14 instrumental soloists, one remembers as outstanding David Abel's promising debut in the Brahms' Violin Concerto under Monteux, Eugene Istomin's sterling performance of the Beethoven Fourth Piano Concerto, and the warm reading Samuel Mayes and Francescatti gave the Brahms Double Concerto.

The programming was not partcularly imaginative, Charles Munch, the conductor, sticking adhesively to standard fare. Understandably, Mozart headed the list with 13 works (some pretty minor Mozart it's true), Beethoven received eight hearings, and Brahms six. Mr. Fiedler's one concert was a special case in that he tried to give a substantial afternoon within a "Pops" framework. Mr. Berstein in a single week end, tried desperately to wrench the series into the contemporary.

In several cases the programming was thoughtless, as in the final week end when Mabel Daniel's "A Psalm of Praise," an unpretentious choral piece for festive occasions, was used as a curtain raiser for the Beethoven Ninth. The initial choral sound spoiled somewhat the impact of Beethoven's final movement; at the same time the Beethoven, so powerful and moving, killed the effect of Miss Daniel's piece.

Another "thoughtless" bit of programming was the coupling of Debussy's "Le Martyre de Saint Sebastien," with Mendelssohn's Violin Concerto. The Debussy is a bore, a contrived cliche-ridden text set listlessly in the same manner. The 75 minutes running time seems interminable.

The playing this season has been what we have come to expect. The orchestra, made up of some of the finest symphonic players in the world, can rise to almost every occasion. However, raggedness and roughness often creep into the performances because Mr. Munch dislikes rehearsals and often conducts by "ear," so to speak.

The conductor seems to sense audience reactions keenly. If he does not get the response he wants at a performance he may change tempo or dynamic level at the next. Pieces may be performed at one tempo on Friday afternoon and an entirely different one at the Saturday concert. A case in point was the Tchaikovsky "Romeo and Juliet." The Friday playing time was 24 minutes, on Saturday it took only 19.

In all fairness, it should be stated that Mr. Munch has one of the toughest conducting schedules in the symphonic world, and he should feel no reluctance in asking the guest conductors to give him more help by taking over more concerts during their visits.

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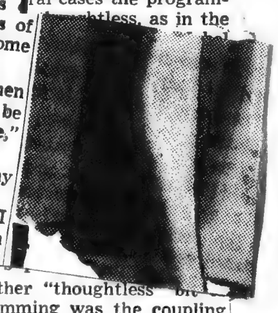

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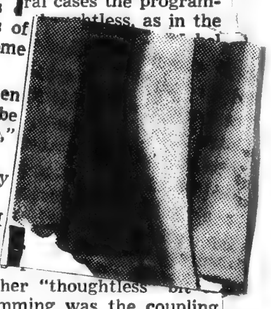

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Circ. 130,559

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Bowdoin Glee Club To Sing with 'Pops'

The Bowdoin College Club will make its annual appearance with the Boston "Pops" Orchestra tomorrow evening in Symphony Hall, and will present two spirituals, a group of Bowdoin songs and selections from "Oklahoma," "The Student Prince" and "South Pacific." Soloists will include Norman C. Nicholson, Jr., of Greenwich, Conn.; Raymond E. Demers, Jr.; of Auburn, Me.; and Peter E. Potter of Westbrook, Me. The Meddiehemsters will also sing.

Variety
NEW YORK, N. Y.
Weekly Amusements

MAY 9 1956

71st BOSTON POPS

Inaugurate Post of Asst. Conductor with Dickson

Boston, May 8.

The 71st season of the Boston Pops will be inaugurated tonight, Tuesday (1), in Symphony Hall. It's Arthur Fiedler's 27th year as conductor. Seats will be removed and replaced by tables in the traditional Pops manner.

For the first time there's an assistant conductor, Harry Ellis Dickson, member of the violin section in the parent Boston Symphony.

Concerts will continue nightly through May. During June, concerts will be played nightly except Sunday. Season closes on June 30.

90

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

MAY 8 1956

SOCIETY: Farm and Garden Association Holds Benefit Plant Sale on 15th

By MARJORIE W. SHERMAN

Scholarships for country girls who could not otherwise go to college is one of the fine jobs accomplished by the New England Farm and Garden Association, and their annual plant sale and luncheon May 15 at Mrs. Edwin S. Webster's will help with this worthwhile sale.

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News
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Weekly Non-Partisan
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MAY 10 1956

Journal
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Circ. 869,241

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Herald (m)
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Independent Republican
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MAY 9 1956

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MAY 10 1956

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Herald
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Weekly Non-Partisan
Circ. 4468

MAY 10 1956

Leader-Herald
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The meeting at Thoreau School Auditorium for the annual business meeting and election of officers for the coming school year.

Following the elections, Mr. Bernard Megin and his staff will discuss the Physical Education and Athletic program in the Con-

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Clipper
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Wednesday. All net proceeds from the sale of tickets will be contributed to the Greater Boston Scholarship Fund, sponsored by the Dartmouth Alumni Association.

John Williamson of Wellesley is general chairman of the committee, assisted by Roger B. Salinger of Newton.

Preceding the performance, a number of dinner parties will be held. Among the hosts will be Mr. and Mrs. Gordon Wentworth of Wellesley, the Richard Hills of Marblehead, Mr. and Mrs. Wesley Beattie of Melrose, Mr. and Mrs. E. Morton Jennings of Needham, and the Fred Stockwells of Winchester.

Herald
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JUNE 1 1955

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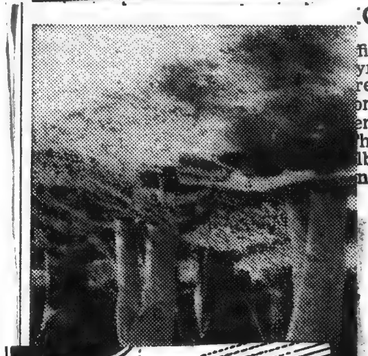

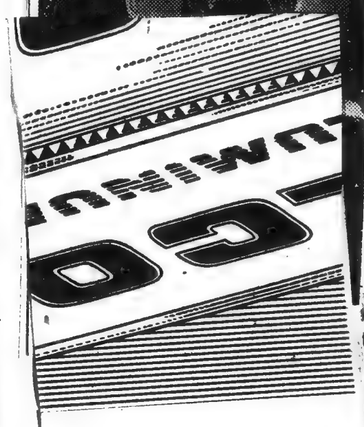

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At Pops May 16

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METHODIST CHURCH

Day, at 11 a. m. Sunday School at the Parish House on Washington St. at 9:30. Francis Perry, Superintendent. Young People at the Parish House Sunday at 6 p. m., Donald King, leader.

The Evening Alliance meets at the Parish House Thursday at 8 p. m. Hostesses will be Mrs. Elmer Glass and Mrs. Russell Seaver.

The Day Alliance meets at the Parish House for sewing Thursday, May 17, at 10:30 a. m. Luncheon will be served at 12:30: hostesses will be Mrs. Elizabeth Clark, Mrs. Gertrude Coffin, and Mrs. Margaret Farnsworth. The Senior

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BELMONT, Mass.
Weekly Non-Partisan

On May 16th

Vassar Alumnae from the Hingham area are busy planning for the Vassar-Dartmouth Night at the "Pops" to be held Wednesday evening, May 16th at Boston Symphony Hall for the benefit of the scholarship funds of the two colleges.

Mrs. Thomas Morse of Brookline heads the Vassar Pops Committee.

Patronesses from Hingham include: Mrs: Miles Wambaugh, Mrs. Higbee Burgess, Mrs. Lawrence Dana, Mrs. Joseph C. Roper, Jr., Mrs. Humphrey Swift, Mrs. Peter Prudden, Mrs. Louville Niles, Mrs. Thomas Perry and Mrs. Joseph Allen.

Tickets may be obtained from the Vassar Club by calling Miss Virginia Bridge, ASpinwall 7-0506.

JUNE 1 TO 3

Five Belmont residents are now busy with the plans for the Boston University Alumni weekend.

Miss Sandra Bailey, 34 Oak Street, is chairman of the Belmont Promotion Committee. A graduate of 1955, she is presently helping to organize the Boston University Club of Belmont. While at the University she was elected to Who's Who among Students in American Colleges and Universities and was a member of Scarlet Key (honorary activities society).

Other members of the committee are: Miss Virginia Brigham, 15 Bellevue road; Dr. Royal Rrye, 11 Whitcomb st., The Jack Danahys and Mrs. Ralph Libby.

The Alumni Celebration, which will feature the annual address by Boston University's President, Dr. Harold C. Case, is scheduled for the first weekend in June.

Boston University night at the Pops, Arthur Fiedler conducting will be held in Symphony Hall June 1 at 8:15 p. m.

The giant clambake, to be held at Boston University Field Saturday, June 2, will feature the cutting of an eight-foot Alumni Reunion Cake, a "25-Year-Hit Parade" by the Boston University Band, and the annual address by Dr. Case.

Late Saturday afternoon the Marine Salute to Boston University on the Charles River, featuring more than 100 yachts from the Watertown, Charlesgate, Charles River, Newton and Massachusetts Bay Association yacht clubs, will parade west from the Basin, ending off the Boston University Campus.

Following the Marine Salute all reunioning grads will join in the ground-breaking ceremonies for the new womens' dormitory to be located at 140 Bay State rd. near Sherborn st.

The weekend celebration will be concluded with the Baccalaureate Service and Commencement Exercises on Sunday, June 3.

TIGHT BINDING

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

MAY 10 1956

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University of New Hampshire's annual Pops Night will be held Thursday night at 8:30 in Symphony Hall. The university choir will take part in the evening's selections.

A reception at the Harvard Club at 6:45 p. m., prior to Pops, will introduce the recently appointed president and his wife, Dr. and Mrs. Eldon L. Johnson, to Greater Boston alumni.

Gov. and Mrs. Lane Dwinell of New Hampshire will be honored guests.

The choir of 60 students, under the direction of Prof. Karl Bratton, will participate in selections of New Hampshire folk tunes.

Proceeds will go to the Alumni Club's Gold Star scholarship fund.

Members of the committee are Bernard Delman of Boston, Ann Silver of Brookline and Paul I. Mann of Brookline.

Citizen
BELMONT, Mass.
Weekly Non-partisan
Circ. 4,129

MAY 11 1956

The junior class of the State Teachers College at Boston is planning to attend its annual "Pops Night" at Symphony Hall, Tuesday, May 15. Serving on the committee in charge of arrangements is Miss Irene Driscoll, 3 Leicester rd.

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

MAY 11 1956

EMMANUEL NIGHT AT POPS—Mrs. James J. McDonnell of Norwood, Mrs. Frank P. Marchetti of Somerville and Mrs. Joseph L. Gillis of West Roxbury, left to right, go over program for Emmanuel Night at the Pops Monday at Symphony Hall.

chusetts Ni... will be held Wednesday, June 13, at the Pops Concert, Symphony Hall.

Proceeds of the concert will be contributed to the Greater Boston Scholarship Fund of the Boston Alumni Club.

Dr. J. Henry Winn of Newton is president of the Boston Club. Co-chairmen of the Pops Committee are Robert Spillen of Needham and Eleanor Bateman of Boston.

INFORMATION OBSCURED

97

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

MAY 12 1956

Society: Famed Chestnut Hill Gardens Open for Visitors May 14, 21

(Globe Photo by John Sheahan)

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Times
BELLOWS FALLS, Vt.
Weekly Ind. Republican
Circ. 3,413

MAY 10 1956

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Citizen
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Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 95,115

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Telegram-News (e)
LYNN, Mass.
Democrat
Circ. 21,784

MAY 14 1956

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Proceeds will be used for the benefit of the scholarship funds of both colleges.

New England Newscap Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

MAY 15 1956

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Advocate
ARLINGTON, Mass.
Weekly Independent
Circ. 4,987

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Banker and Tradesman
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Sunday Post
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Independent Democrat
Circ. 230,930

MAY 13 1956

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Circ. 101,564

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News (e)
GARDNER, Mass.
Independent
Circ. 6,592

MAY 13 1956

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Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

MAY 12 1956

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Pomp and Circumstance, Elgar; Overture to "The Marriage of Figaro," Mozart; Dynamiden, Waltzes, Josef Strauss; Suite from "The Nutcracker," Tchaikovsky; Piano Concerto in F, Gershwin (Soloist: Leo Litwin), The Wellesley College Tupelos. Selections from "My Fair Lady," Loewe-Hayman; Love is a Many-Splendored Thing, Fain-Mason; Dance of the Buffoons from "Snow Maiden," Rimsk.-Korsakoff; Wellesley Alma Mater.

INFORMATION OBSCURED

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Box 2078, Boston 6 • Richmond 2-4200

Telegram-News (e)
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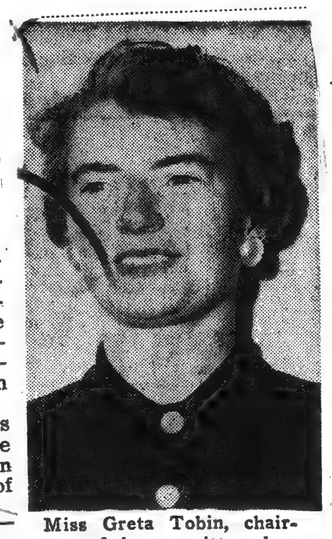
MAY 13 1956



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92

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Times
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Proceeds will be used for the benefit of the scholarship funds of both colleges.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 95,115

MAY 13 1956

Radcliffe Students Of Area Sing With Boston Symphony

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New England Newscap Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

MAY 15 1956

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Other sponsors are Dr. and Mrs. William Lanigan, R. Es[illegible] Keaney, the Augustus W. [illegible]rys and the James T. [illegible]lians.

Advocate
ARLINGTON, Mass
Weekly Independent
Circ. 4,987

MAY 10 1956

CHANGE OF PLANS

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"Meanwhile, the Women's Republican club will make plans for another project in the fall, to take the place of [illegible]

Banker and Tradesman
CAMBRIDGE, Mass.
Weekly
Circ. 3,571

MAY 12 1956

Realtors Pops Night

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Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

MAY 13 1956

Miss Greta Tobin, chairman of the committee planning the annual Proparvulis Night at Pops, Saturday, at Symphony Hall.

Courier
WAREHAM, Mass.
Weekly Republican
Circ. 2,400

MAY 10 1956

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Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,564

MAY 12 1956

To Solo With Boston 'Pops'

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A pianist, Miss Lindstrom was a soloist at the Worcester Music Festival last year.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

MAY 12 1956

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News (e)
GARDNER, Mass.
Independent
Circ. 6,592

MAY 1[illegible]

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Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

MAY 12 1956

At the Pops

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97

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

MAY 12 1956

Society: Famed Chestnut Hill Gardens Open for Visitors May 14, 21

(Globe Photo by John Sheahan)

READY TO PARTICIPATE in Dedham's big annual Memorial Day Horse Show at the Country and Polo Club is Penny Crittendon of Dover, and ready to make it a blue ribbon is "Heather". Proceeds of the show will as usual go to the Children's Medical Center.

By MARJORIE W. SHERMAN

The interesting contemporary house built for the late Serge Koussevitzky, Boston Symphony Orchestra's long-famous conductor, will be open—as well as the lovely garden designed to match the house—for Monday's Chestnut Hill Garden Club visitors' day.

Both this Monday, the 14th, and on Monday, the 21st, some of the famous and beautiful gardens of this handsome Boston suburb will be open to the public, and on both days luncheon will be served. This coming Monday, the Koussevitsky house, now owned by Mrs. Robert Reiser, will be open for the luncheon, which will be a help-yourself chef's salad served with hot French and Italian breads and coffee.

Also open will be Mrs. Edwin S. Webster's marvelous gardens on Hammond st., John Goodrich's neighboring Essex-road garden, which has never been open before; Mrs. Charles W. Mason's Essex-road garden, which has a fascinating woodland with Spring primroses and bulbs, and a very old rose garden.

Mrs. Richard Walcott's garden has an outdoor living-room terrace, lovely flower borders and a fountain, and Mrs. James Parker's Goddard-av. garden includes an orchid and hibiscus greenhouse which the Parkers themselves planned and have filled with plants.

May 17, the renowned little gardens of Beacon Hill will be open from 10 to 6, rain or shine, and in addition to the favorite gardens of Mrs. Robert Cushman, Mrs. Thomas Howard and Mrs. Frederick Stagg, there will be a new garden, that of Theodore Hebert, Consul for the Netherlands, whose sister, Miss Polly Hebert, is showing their fabulous collection of Dutch bulbs in blossom. Dozens of Beacon Hill neighbors will act as hostesses for the open house, which also includes the gardens of Mrs. James White, Mrs. Edward Taft and Mrs. Clayton Rice.

IN THE COUNTRY, Open House Day for some of Middleton's oldest houses will be Saturday, May 19, and included is the interesting old house now owned by the Charles Hadley Watkins. Mr. Watkins, who did such an outstanding job in helping the Lantern League raise funds for the restoration of the old North Church steeple, went to the White House to present President Eisenhower with a special print of the church. Mrs. Watkins, president of the Middleton Historical Society, which is sponsoring the town's first open house day, is author of several books on early New England pottery and glass.

FOR THE SIXTH YEAR, Boston graduates of Sweet Briar College will hold an auction for the benefit of the college's scholarship fund. The latest in electrical appliances will be sold, as well as old-fashioned hooked rugs and food prepared according to family recipes. Alumnae from all over the country are sending donations to the house of Mrs. Howard B. Sloan in Topsfield for the May 14 benefit, which begins at 10:30.

Sponsors for the auction include Mrs. Richard M. Wyman, Mrs. Franklin Parker, Mrs. Albert Goodhue, Mrs. William Robertson, Mrs. Ganson Taggart, Mrs. George Hill, Mrs. Harvey Chamberlain, Mrs. Leo Feuer, Mrs. Robert Hill and Mrs. Keith Pecear.

"CROSSING THE TIME BRIDGE" will be the subject of a lecture by Carl de Suze to benefit St. John's Church in Beverly Farms on May 25. Mrs. Charles Tifft is in charge of tickets for the 8:15 benefit at Horticultural Hall in Manchester.

Among the many planning dinner parties before the lecture are the John Bryants, the Tudor Lelands, the Samuel Hallowells and the George Hodges. Mrs. William Carson, president of the Altar Guild, and Mrs. Bayard Warren are planning dinner parties for their grandchildren. Also sponsoring this event are Mr. and Mrs. Samuel Batchelder, Mr. and Mrs. Chandler Bigelow, Samuel Cabot Jr., Charles E. Cotting, Brinley M. Hall, Mrs. Herbert Jaques, Mrs. John T. Nightingale, Mr. and Mrs. Bradbury Patch, Mr. and Mrs. Renouf Russell, Mr. Henry Vance, Mr. and Mrs. Eliot Wadsworth, Mrs. Grassie B. Ward and Mr. and Mrs. Thomas Wigglesworth.

Times
BELLOWS FALLS, Vt.
Weekly Ind. Republican
Circ. 3,418

MAY 10 1956

About Town

Miss Barbara Booth, daughter of Mr. and Mrs. Lawrence Booth, is home following her graduation from the Thompson School of Agriculture of the University of New Hampshire last week. She is with Dr. Tucker Burr at his veterinary hospital, but according to present plans will return to the University in the fall to continue her studies. spend a part of the summer in Europe with the Boston Symphony Orchestra. Mr. Cabot is president of the board of trustees of the orchestra.

Citizen
BELMONT, Mass.
Weekly Non-partisan
Circ. 4,129

MAY 11 1956

Simmons Night at Pops

The annual Simmons College Night at the Pops will be held on Wednesday evening, May 23.

Proceeds from this event will be used for a scholarship fund as well as toward a general gift to the Alumnae Association.

Tickets may be purchased from Mrs. Arthur G. Carlson, Jr., of 131 Pine st., or from Mrs. Frank Adams at the College, 300 The Fenway, before May 17.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 95,115

MAY 13 1956

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Telegram-News (e)
LYNN, Mass.
Democrat
Circ. 21,784

MAY 14 1956

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New England Newscap Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

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Advocate
ARLINGTON, Mass.
Weekly Independent
Circ. 4,987

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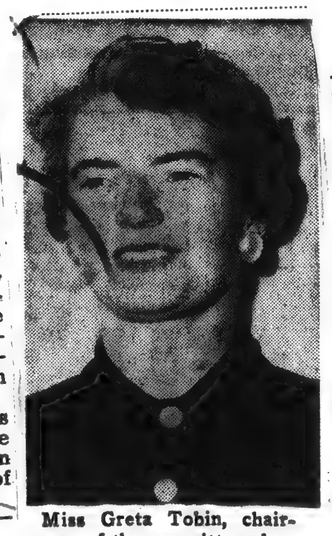
Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

MAY 13 1956



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Courier
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Weekly Republican
Circ. 2,400

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Herald (m)
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Independent Republican
Circ. 130,559

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News (e)
GARDNER, Mass.
Independent
Circ. 6,592

MAY 13 1956

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Gazette (e)
WORCESTER, Mass.
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Circ. 101,564

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Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

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Ledger
BOSTON, Mass.
Weekly
Circ. 3,571

MAY 12 1956

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

Next Week at the Pops—

Alfred Krips, Pappoutsakis On Schedule

Eight soloists—two violinists, four pianists, one flutist, one trumpeter—will be heard in as many evenings at the Pops in Symphony Hall beginning Sunday.

Violin soloists will be Kenneth Gordon, who will play the Paganini-Wilhelmj Concerto in D major Sunday, and Alfred Krips who will be heard in Mozart's Concerto in A major, K. 219, on Saturday evening.

Piano soloists for the week include Sylvi Lindstrom, who will play the Liszt Hungarian Fantasy on Monday; Luise Vosgerchian, who will be soloist in the Liszt Concerto No. 1 in E-flat on Wednesday; Leo Litwin in the Addinsell "Warsaw" Concerto on Thursday; and Monte Nelson in the first movement of the Tchaikovsky Concerto No. 1 in B-flat minor on Sunday, May 20.

James Pappoutsakis will be flute soloist in the Chaminade Concertino for Flute and Orchestra on Tuesday evening. Armando Ghitalla will be trumpet soloist in Rossini's Largo al Factotum from "The Barber of Seville" on Friday evening.

Three special nights have been arranged — Massachusetts Institute of Technology on Sunday evening, Emmanuel College on Monday, and Lasell Junior College on Friday.

The programs:

Monday Evening, May 14
Emmanuel College Night
Coronation March, from "The Prophet" ..... Meyerbeer
Dynamiden, Waltzes ... Josef Strauss
Intermezzo, from "Cavalleria Rusticana" ..... Mascagni
Suite from "The Nutcracker" ..... Tchaikovsky
Hungarian Fantasy for Piano and Orchestra ..... Liszt
Soloist: Sylvi Lindstrom
Marche Slave ..... Tchaikovsky
Emmanuel College Glee Club
Rodolphe E. Pepin, Director
Popspourri ..... Arr. by Mason
I Whistle a Happy Tune, from "The King and I" ..... Rodgers
Malaguena ..... Lecuona
Arthur Fiedler, Conductor

Tuesday Evening, May 15
On the Mall, March ..... Goldman
Roses from the South, Waltzes ..... Strauss
Agnus Dei, from "L'Arlésienne" .. Bizet
Bolero ..... Ravel
Fugue a la Gigue ..... Bach-Holst
Concertino for Flute and Orchestra ..... Chaminade
Soloist: James Pappoutsakis
Romeo and Juliet, Overture-Fantasia ..... Tchaikovsky
Many Happy Returns . Arr. by Mason
Pops Polka ..... Mason
TViana ..... Arr. by Hayman
Harry Ellis Dickson conducting

Wednesday Evening, May 16
Procession of Bacchus, from "Sylvia" ..... Délibes
Overture to "La Périchole" ..Offenbach
Fantasia on Greensleeves ..... Vaughan Williams
1001 Nights, Waltzes from "Indigo" ..... Strauss
The Sorcerer's Apprentice ..... Dukas
Piano Concerto No. 1, in E flat ..... Liszt
Soloist: Luise Vosgerchian
Selections from "My Fair Lady" .Loewe
Sarabande ..... Anderson
Songs of Dartmouth
Arthur Fiedler, conductor

Thursday Evening, May 17
Pomp and Circumstance ..... Elgar
Music of the Spheres, Waltzes ..... Josef Strauss
Overture to "Mignon" ..... Thomas
Espana, Rhapsody ..... Chabrier
Suite from "The Nutcracker" ..... Tchaikovsky
"Warsaw" Concerto ..... Addinsell
Soloist: Leo Litwin
University of New Hampshire Concert Choir
Karl H. Bratton, Director
Popspourri ..... Arr. by Mason
The Waltzing Cat ..... Anderson
Triumphal March, from "Aida" .Verdi
Arthur Fiedler, Conductor

Friday Evening, May 18
Lasell Junior College Night
Knightsbridge March ..... Coates
Doctrinen, Waltzes ....Eduard Strauss
Largo al Factotum, from "The Barber of Seville" ..... Rossini
Trumpet Solo: Armando Ghitalla
Overture to "Poet and Peasant" ..... von Suppé
Roumanian Rhapsody No. 1 ....Enesco
Orphean Club of Lasell Junior College
James H. Remley, Director
Popsorama ..... Arr. by Mason
Love Is a Many-Splendored Thing ..... Fain
TViana ..... Arr. by Hayman
Arthur Fiedler, Conductor

Saturday Evening, May 19
Rakoczy March ..... Berlioz
Overture to "The Grand Duchess of Gerolstein" ..... Offenbach
Panis Angelicus ..... Franck
Danube Waves, Waltzes .... Ivanovici
Violin Concerto in A major, K. 219 ..... Mozart
Soloist: Alfred Krips
Marche Slave ..... Tchaikovsky
Selections from "My Fair Lady" ..... Loewe
The Song from "Moulin Rouge" ..... Auric
Cheyenne Indian War Dance .. Skilton
Arthur Fiedler Conductor

Sunday Evening, May 20
Marche Militaire ..... Schubert
Suite from "The Water Music" .Handel
Clair de Lune ..... Debussy
Suite from "Graduation Ball . Strauss
Waltz of the Snowflakes . Tchaikovsky
Piano Concerto No. 1, in B-flat minor (first movement) Tchaikovsky
Soloist: Monte Nelson
The Revere High School Choral Club:
William O. Goss, Jr., Director
Popspourri ..... Arr. by Mason
Bugler's Holiday ..... Anderson
American Patrol ..... Meacham
Arthur Fiedler, Conductor

James Abresch

Kenneth Gordon will play the Paganini Concerto in D major Sunday night at the Pops.

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

MAY 15 1956

Re-elected

SAMUEL D. SHAPIRO of elected chairman of the Brookline, has been re-Histadrut "Pops" Concert Committee. Concert will be held Thursday night, June 21.

Record (e)
CHELSEA, Mass.
Independent
Circ. 5,384

MAY 16 1956

93

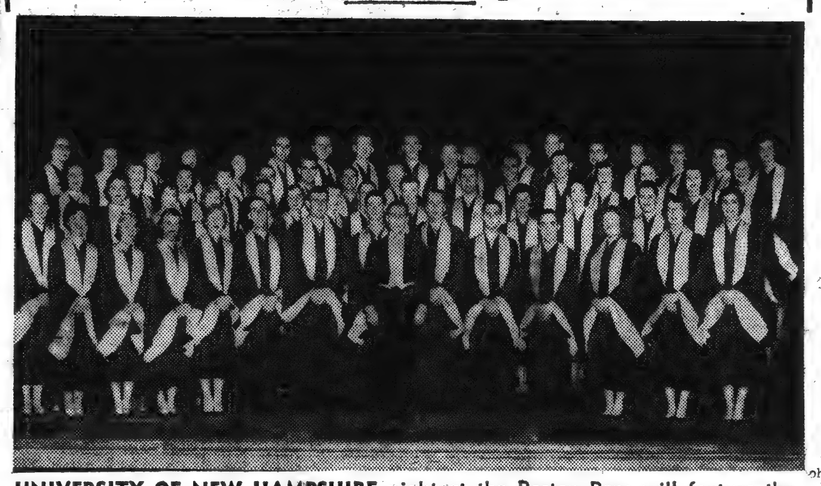
Local Pianist To Appear At Pops Concert

CONCERT PIANIST Sara Locke of 54 Heard st., who will appear with the Boston Symphony Orchestra at Pops, Wednesday evening, May 23, playing Saint Saen's Fourth Concerto in C Minor.

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

MAY 15 1956

Sing At Pops



UNIVERSITY OF NEW HAMPSHIRE night at the Boston Pops will feature the 60-voice University choir in a program of folk songs and classics. Prof. Karl Bratton (center) will direct the choir Thursday night.

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

MAY 14 1956

Berkshire Festival Programs Include Several Choral Works

Large-scale choral compositions, always an important part of the programs of the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood in Lenox, again figure prominently in the plans for the 1956 Festival this Summer.

Charles Munch, conductor of the Festival and music director of the Boston Symphony Orchestra, has scheduled Bach's Passion According to Saint John for Sunday afternoon, July 15, with the Berkshire Festival Chorus trained by Hugh Ross, and the following vocal soloists: Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; and Mac Morgan, bass.

One week earlier, on Saturday evening, July 7, Mr. Ross will conduct the Military Mass by Martinu and the Hymn and Fuguing Tune Number 11 by Henry Cowell, both with the Yale Glee Club.

On Saturday evening, Aug. 4, in observance of the 200th anniversary of the birth of Mozart, Leonard Bernstein will conduct the Kyrie and Gloria from the composer's Mass in C Minor with soloists including Eunice Alberts, contralto, and Mr. Lloyd, tenor.

Music of Wagner

Two concerts devoted to the music of Richard Wagner will present extended concert performances of excerpts from the music dramas: on Saturday evening, July 21, Mr. Munch will conduct Act I of "Die Walkure" with Margaret Harshaw, soprano; Albert Da Costa, tenor; and James Pease, bass; and the Festival will conclude on Sunday afternoon, Aug. 12, with scenes from Act III of "Die Meistersinger," with Messrs. Pease and Da Costa, and Marguerite Willauer, soprano, along with the Festival Chorus prepared by Hugh Ross.

Instrumental soloists in the "Bach-Mozart" concerts during the first two week-ends in the Theatre-Concert Hall will include Benny Goodman, clarinet, July 6 (Mozart's Clarinet Concerto); four members of the Boston Woodwind Quintet, July 7, (Mozart's Woodwind Sinfonia Concertante); Lukas Foss, piano, July 8 (Bach's Concerto in D Minor); Luboshutz and Nemenoff and Boris Goldovsky (Mozart Concertos for 1, 2 and 3 Pianos), July 13; William Kroll, violin, July 14 (Bach's Concerto in E); and Doriot Anthony Dwyer, flute, July 14 (Bach's Suite No. 2).

Music Shed Programs

The concerts in the Music Shed through the last four week-ends (July 20-Aug. 12) will include Rudolf Serkin, July 28 (Schumann's Piano Concerto); Ruth Posselt, July 29 (Hindemith's Violin Concerto); Jocy de Oliveira, Aug. 3 (Ravel's Piano Concerto); Zino Francescatti, Ang. 5 (Tchaikovsky's Violin Concerto).

Guest conductirs will be, in addition to the above-mentioned Hugh Ross and Leonard Bernstein: Richard Burgin, Eleazar de Carvalho, Lukas Foss and Pierre Monteux.

Chamber music will be performed at six successive Wednesday evening concerts by the Kroll String Quartet; the Boston Symphony Quartet, with Benny Goodman, clarinet; the Brass Ensemble, conducted by Roger Voisin, and Margaret Harshaw, soprano, accompanied by Ralph Berkowitz, piano; the Beaux Arts Trio; Rudolph Serkin and members of the Boston Woodwind Quintet, and Zino Francescatti, violin, with Artur Balsam, piano.

Messenger (e)
NORWOOD, Mass.
Tri-Weekly Independent
Circ. 4,750

MAY 15 1956

Planning Pops

Nurses from the New England Hospital will serve as flower girls at the annual Night at Pops on Saturday, May 26, conducted for the benefit of the hospital by its women's auxiliary, the "Friends".

Co-chairmen of the Pops Committee are Mrs. Alfred L. Solow of Wollaston and Mrs. Philip H. Sherwood of Westwood

Telegram-News (e)
LYNN, Mass.
Democrat
Circ. 21,784

MAY 16 1956

POPS SPONSORS

Marblehead sponsors of tonight's Vassar-Dartmouth night at the Pops at Symphony hall, Boston, include Mrs. Thomas J. Bowen, Mrs. J. Andrew Heath, Mrs. G. Frank Cram, Mrs. Randall Bell, Mrs. William Palmer, Mrs. John E. Seigelman, Mrs. William N. Weikert and Mrs. James T. Parker.

Proceeds will be used for the benefit of the scholarship funds of both colleges.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

MAY 18 1956

New Englanders Stress 'Travel for a Purpose'

Special to The Christian Science Monitor

New England

There is a new trend in tourist travel in New England—travel for a purpose.

The summer vacationist is beginning to seek out the more serious type of attractions such as music, drama, and art in addition to serene lakes, majestic mountains, and relaxing recreation.

Without being too narrowly provincial, it should be pointed out that New England possesses vast resources for the purposeful traveler, as well as good inns and resorts for his comfort.

Consider art: By keeping to the main highways, it is entirely possible to review the whole tradition of western art at museums in Boston, Springfield, Hartford, and Worcester; the French masterworks at Smith College; the Orozco murals at Dartmouth College; the magpie collection of Americana at the Shelburne Museum in Vermont.

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Box 2078, Boston 6 • RIchmond 2-4200

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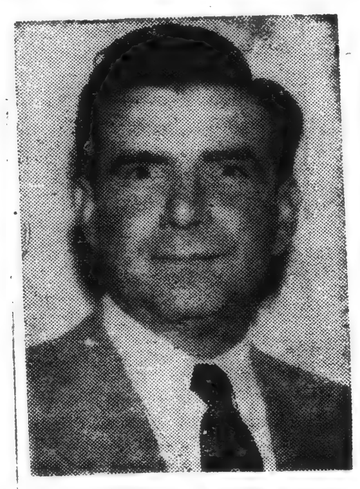

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
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Special to The Christian Science Monitor

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LEGAL NOTICE
COMMONWEALTH OF

Vaccine will be released for pregnant women to the family physician as soon as the office procedure will permit.

Vaccine will be released at the same time by the Norwood Board of Health to Norwood physicians who have patients in Boston, Canton, Sharon, Walpole, Westwood, Needham, and Dedham. The vac-

Pops Concert...

Continued from Page One

gather from all over the State for an evening's entertainment and enjoyment. Governor Herter, Lt. Governor Whittier, Attorney General Fingold, and Senate President Richard Furbush and many other office holders will be present again this year.

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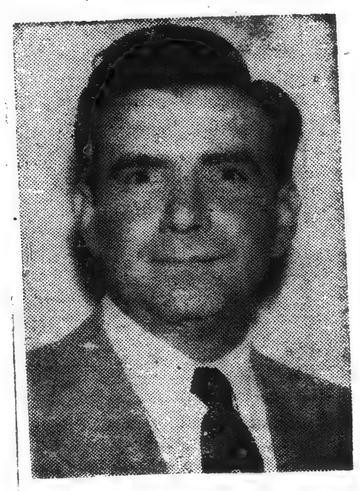

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Garden Tours

Several Open Gates To Public

By MAGGIE WELLS,
Society Editor

Haven't heard so much people about gardens since James Thurber's friend saw that unicorn in his petunia patch.

Perhaps inside, we're bombarded by shows of garden [illegible] as though [illegible] anybody is [illegible] his garden gate to the public, for one [illegible] or another.

SEVEN GARDENS ON MONDAY

The Chestnut Hill Garden Club will have the last half [illegible] Monday, with seven [illegible] welcoming visitors to peep in their gardens. The [illegible] of "two Mondays in May" will take place, rain or shine from 11 a. m. to 6:30 p. m.

Proponents of both sun-heated pits and more convenient-type greenhouses will be able to view fine examples of their pet structures Monday.

Mrs. John H. Cunningham, who favors the sun-heated pit, will open her garden and greenhouse at 53 Seaver St., Brookline. Mrs. Louis Curtis's conventional greenhouse will be included in the tour, as will Mrs. James P. Parker's.

Mr. Parker, also a member of the Club, built the latter greenhouse for his wife, to house her orchid and hibiscus plants.

The Parkers' garden, scheduled for the first Monday, is being included again in the second list. Their dogwood trees, which failed to bloom on schedule last week, are glorious now!

Other gardeners on Monday's list are Mmes. Lewis I. Prouty, Hamilton Heard, John Dane Jr. and George R. Minot. Luncheon will be sold at Mrs. Dane's house, at 342 Warren Street.

MORE MEN GARDENERS

Chestnut Hill gardeners are fanning the coals of the man-in - the - garden controversy which flared ever so slightly in this column recently.

Their Club's first few presidents, they point out, were all men. Richard Saltonstall, father of the distinguished senator, served from 1915 to 1921. Others included A. Winsor Weld, Ernest B. Dane, Edwin S. Webster, James B. Colt, George B. Baker and John P. Ramsey.

Mrs. Webster became the group's first lady president, in 1932.

POPS SHOTS

"Buy My Violets?" will be the question on the lips of many a Junior Leaguer next Saturday evening, May 26. A bevy of beauties from the League's Professional Group, sponsoring that night's Pops Concert, in Symphony Hall, will sell violets and gardenias during intermissions.

The flower-vendors will include Joanne Orr, chairman, Kathy French, Charlotte Benner, Nancy Strouce, Betty Johnson and Jill Littlefield.

SIMMONS TO BENEFIT WEDNESDAY NIGHT

Next Wednesday evening's Pops Concert will be sponsored by the Simmons Club of Boston, to benefit their Scholarship Fund.

President and Mrs. William E. Park will be in the audience that evening. Others who've made reservations for the concert include Mmes. Frank Adams, Frederick Shepard Jr. and Dr. and Mrs. John A. Timm.

RIGHT WAY of doing housework is demonstrated by Mrs. Walter Stafford, South Boston, a heart patient. Mrs. Stafford saves energy by not bending to sweep her floor.

SAN RAFAEL, CALIF.
Independent-Journal
Circ. D. 17,040

MAY 15 1956

Boston 'Pops' Signs Sausalito Duo-Pianists

Sausalito's husband-wife piano team, Peggy and Milton Salkind, have been signed to play with conductor Arthur Fiedler and the Boston "Pops" Orchestra in Boston the night of May 29.

This was disclosed yesterday by Milton Salkind who noted happily: "It's our biggest opportunity to date."

The two-pianists were first noticed by Fiedler last summer when the Salkinds played Benjamin Britten's "Scottish Ballad" for two pianos in a San Francisco Symphony Orchestra "Pops" concert conducted by the famous leader.

They will perform the same number at Boston's Symphony Hall May 29. It will be a Boston premiere for the work.

The engagement with the Boston "Pops" will be the Salkinds' first performance with a major symphony orchestra of the eastern seaboard.

ERIE, PA.
DISPATCH
Circ. D. 39,622 - S. 43,164

MAY 20 1956

ARTHUR FIEDLER, veteran conductor of the famous BOSTON POPS ORCHESTRA, conducts its new series of broadcast concerts Monday nights at 8:15-9 over NBC Radio and WIKK. The orchestra's repertoire ranges from symphonic classics to popular show tunes and novelties. The concerts are broadcast from Symphony Hall in Boston.

Maybe 56

THE PUBLIC CARES

Its Reaction to Philharmonic Analysis Shows It Values Orchestra's Role

By HOWARD TAUBMAN

THERE has been a steady flow of letters from readers commenting on last Sunday's discussion of the New York Philharmonic-Symphony and its problems. The correspondence has come from the metropolitan area and distant parts of the country, from present and former subscribers, from veteran and new listeners and from persons whose acquaintance with the orchestra is through radio and records.

The very bulk of this reaction should be an encouragement to those of us who are interested in music and the future of the Philharmonic. It proves that many people in the city, state and nation care about the orchestra and its services.

But they seem to want reform. All but a few of the letters endorse the main thesis spread out on this page: that the Philharmonic's performances, programs, attendance and prestige have been going downhill and that a drastic overhauling of its policies is needed.

Much of the comment centers on the functions and obligations of the musical director.

Ray Berry, editor of The American Organist, observes: "Theoretically the musical director of any organization should be permitted full control. Actually this control is seldom thus found, since pressures, influences and other frequently deleterious influences are usually actively present."

Share of Season

William K. Munson of Floral Park, N. Y., believes that the musical director should be with the orchestra a larger proportion of the season than has been the custom in recent years.

William Max Fiedler, head of Alfred University's Music Department and son of Max Fiedler, Boston Symphony conductor from 1908 to 1911, goes into this theme at greater length.

"You put the Boston Symphony and the Philadelphia on record as having esprit de corps. Why? Because they play under one conductor * * * in most of their rehearsal and concerts.

"I have sometimes observed how concerned a musician becomes, playing today under Toscanini and maybe next week, let's say, under another great one, Bruno Walter. He will think, Toscanini wants it this way and Walter wants it that way. Musicians are extremely sensitive. Mahler once refused to direct 'Tristan' if Toscanini would direct it in the same season.

"The solution would be: one chief conductor, a very outstanding one, for the whole series of concerts, all programs planned in advance for the whole season, as you suggest, so that the public before buying their tickets would know exactly what to expect. So ONE conductor, like Boston, Philadelphia and other major towns. This is the way it has worked for centuries in Europe."

Exhausting Demands

Under ideal conditions this would be the proper procedure. But the extent of the New York Philharmonic season, with its twenty-eight weeks, its different series and its varying programs, makes such a solution improbable. The demands of the job are too great for one man.

The truth must be faced that there is no paragon of the baton alive whose musical sympathies are so wide-ranging that he could bring equal enthusiasm and illumination to every facet of the repertory. A modern symphonic season is expected to cover too much ground, and even the finest and most catholic of conductors have blind spots where certain schools, styles and composers are concerned.

Perhaps the New York Philharmonic can learn some lessons from the London Philharmonia. The latter orchestra, which was assembled in the first instance for recording purposes, is a superb instrument, splendidly trained and vibrantly responsive. It does not have a permanent conductor; its leaders seem to be invited for their special affinities. It appears to play with equal felicity for all.

The New York Philharmonic may not be in a state where it could do so today. But given a musical director who would help to restore its pride and its standards of performance and who would see to it that slipshod work would not be tolerated under any circumstances, this orchestra could function effectively under any number of other leaders.

Guests of Rank

It would be necessary, however, to have guest conductors whose vision and insight inspire musicians and the audience alike. There are a number of such men around, conductors who have established that they have unusual understanding of special and higher, important sections of the repertory.

There will be occasion later on to examine other issues raised by this discussion of the Philharmonic's difficulties. One comment mentioned by a reader needs attention immediately.

A woman writes that she has been a Philharmonic subscriber for more than the thirty-five years she has lived in New York. She writes that she is now giving up her subscription because she is unhappy over the programs. If she has been influenced in any way to cancel by last Sunday's analysis, this column is distressed.

It should be emphasized again that there was no intention whatever to harm the Philharmonic. The aim was exactly the opposite. It was felt that only by speaking candidly could a campaign to halt and reverse the downward trend in the orchestra's fortunes be stimulated.

The subscribers should play an active role in such a campaign. Rather than cancel, they should communicate their feelings of discontent to the conductor, the management and the board. Subscribers are the life-blood of any orchestral season. Their views would receive attention, you may be sure, if enough of them were articulate.

Indifference

One of the troubles with the Philharmonic in recent years has been that the public and the community have often been indifferent to its programs or lack of it. Displeased subscribers have just dropped out, as many letters received this week bear witness. Many who have continued to attend concerts have sat through good, bad and indifferent performances without making clear how they really felt.

New York is so big and busy a city that it seems to pay little heed to some of the institutions that contribute to its preeminence. If there is public pride in a cultural organization like the Philharmonic, it is well concealed.

Look at Detroit. There the orchestra had disappeared, and a determined movement led by outstanding citizens and industries built a new one. Now the community, with the Ford Company making a big contribution, is building a hall for the orchestra.

If the Philharmonic is in trouble, we all share a small part of the blame. The city, from the Mayor down, should rally behind it. We should criticize its shortcomings and demand reform, but we should see to it that it remains in existence, going on to greater communal usefulness and finer musical achievement than ever before.

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Circ. 9,000

MAY 17 1956

"POPS" CHAIRMAN — Samuel D. Shapiro of Brookline, was re-elected Chairman of the Histadrut "Pops" Concert Committee last week at a luncheon meeting at the Bradford Hotel. The annual Histadrut Night at "Pops" will be held at Symphony Hall Thursday, June 21st. Richard Tucker, leading American tenor, will be guest soloist.

Record (e)
CHELSEA, Mass.
Independent
Circ. 5,432

MAY 17 1956

Juniors Plan Pops Night

ARLENE FLASHENBERG
. . . chairman

The annual Pops Night of the Junior Auxiliary of the Jewish Memorial hospital will be held Tuesday, May 22, at Symphony hall. Miss Arlene Flashenberg is general chairman.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

MAY 18 1956

Simmons Night At Pops May 23

Simmons College Night at Pops for the benefit of the Scholarship Fund will be held Wednesday, May 23. Sponsored by the Simmons Club of Boston, a Night at Pops has become a college tradition of nearly 40 years standing. During that time concerts have been under the direction of three outstanding conductors, Agide Jacchia, Alfredo Casella and Arthur Fiedler.

Wednesday night's concert will feature the Simmons College Glee Club directed by Mr. Burton Cleaves, director of musical activities at the college. His guest will be Miss Gena Branscombe, New York, who is the composer of "The Bridesmaid's Song" which she dedicated to the Glee Club.

Among those attending will be: president of the college, William E. Park, and Mrs. Park; Dean Eleanor Clifton; Mr. and Mrs. J. Garton Needham; Mrs. Richard P. Bonney, president of the Simmons Club of Boston; Mrs. Frank Adams, chairman of the committee; Mrs. Frederck Shepard, Jr.; Dean and Mrs. Wyle Sypher; Dr. and Mrs. Weldon Welfling; Dr. and Mrs. John A. Timm; Prof. Edith Helman, and Marjory Stimson.

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

MAY 18 1956

Garden Tours

Several Open Gates To Public

By MAGGIE WELLS,
Society Editor

Haven't heard so much hoopla about gardens since James Thurber's friend saw that unicorn in his petunia patch.

From every side, we're bombarded with news of garden tours. It seems as though everybody who's anybody is opening his garden gate to the general public, for one good cause or another.

SEVEN GARDENS OPEN MONDAY

The Chestnut Hill Garden Club will have the last half of its tour Monday, with seven residents welcoming visitors to inspect their gardens. The second of "Two Mondays in May" will take place, rain or shine, from 11 a. m. to 6:30 p. m.

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Mrs. Webster became the group's first lady president, in 1932.

POPS SHOTS

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RIGHT WAY of doing housework is demonstrated by Mrs. Walter Stafford, South Boston, a heart patient. Mrs. Stafford saves energy by not bending to sweep her floor.

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SAN RAFAEL, CALIF.
Independent-Journal
Circ. D. 17,040

MAY 15 1956

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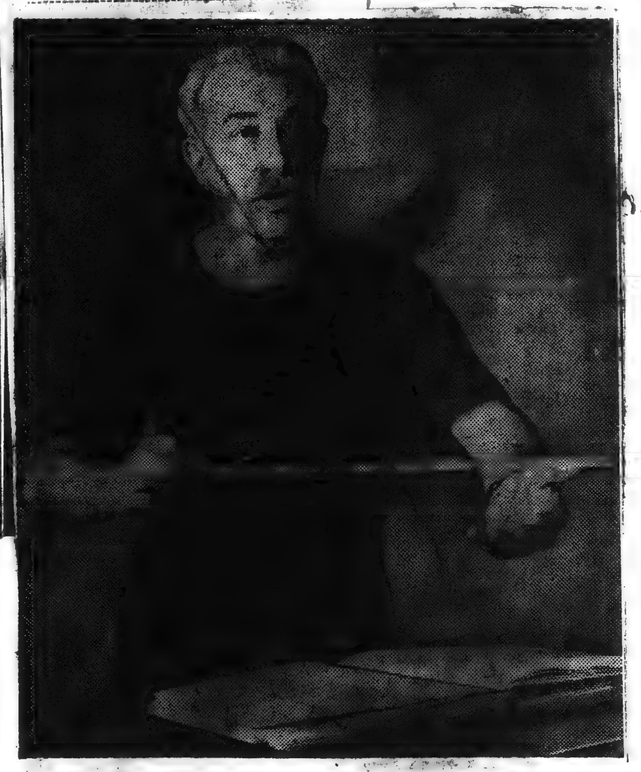
The duo-pianists were first noticed by Fiedler last summer when the Salkinds played Benjamin Britten's "Scottish Ballad" for two pianos in a San Francisco Symphony Orchestra "Pops" concert conducted by the famous leader.

They will perform the same number at Boston's Symphony Hall May 29. It will be a Boston premiere for the work.

The engagement with the Boston "Pops" will be the Salkinds' first performance with a major symphony orchestra of the eastern seaboard.

ERIE, PA.
DISPATCH
Circ. D. 39,622 - S. 43,164

MAY 20 1956



ARTHUR FIEDLER, veteran conductor of the famous BOSTON POPS ORCHESTRA, conducts its new series of broadcast concerts Monday nights at 8:15-9 over NBC Radio and WIKK. The orchestra's repertoire ranges from symphonic classics to popular show tunes and novelties. The concerts are broadcast from Symphony Hall in Boston.

Mayfair 56

THE PUBLIC CARES

Its Reaction to Philharmonic Analysis Shows It Values Orchestra's Role

By HOWARD TAUBMAN

THERE has been a steady flow of letters from readers commenting on last Sunday's discussion of the New York Philharmonic-Symphony and its problems. The correspondence has come from the metropolitan area and distant parts of the country, from present and former subscribers, from veteran and new listeners and from persons whose acquaintance with the orchestra is through radio and records.

The very bulk of this reaction should be an encouragement to those of us who are interested in music and the future of the Philharmonic. It proves that many people in the city, state and nation care about the orchestra and its services.

But they seem to be of two forms. All but a few of the letters endorse the main theme spread out on this page: that the Philharmonic's performances, programs, attendance and prestige have been going downhill and that a drastic overhauling of its policies is needed.

Much of the comment centers on the functions and obligations of the musical director.

Ray Berry, editor of The American Organist, observes: "Theoretically the musical director of any organization should be permitted full control. Actually this control is seldom thus found, since pressures, influences and other frequently delicate influences are actively present."

Share of Season

William K. Munro of Forest Park, N. Y., believes that the musical director should be with the orchestra a larger proportion of the season than has been the custom in recent years.

William Max Fiedler, head of Alfred University's Music Department and son of Max Fiedler, Boston Symphony conductor from 1908 to 1911, goes this theme at greater length.

"You put the Boston Symphony and the Philadelphia on record as having esprit de corps. Why? Because they play under one conductor * * * in most of their rehearsal and concerts.

"I have sometimes wondered how concerned a musician becomes, playing today under Toscanini and maybe next week, let's say, under another great one, Bruno Walter. He will think, Toscanini wants it this way and Walter wants it that way. Musicians are extremely sensitive. Mahler once refused to direct 'Tristan' if Toscanini would direct it in the same season.

"The solution would be one chief conductor, a very outstanding one, for the whole series of concerts, all programs planned in advance for the whole season, as you suggest, so that the public before buying their tickets would know exactly what to expect. So ONE conductor, like Boston, Philadelphia and other major towns. This is the way it has worked for centuries in Europe."

Exhausting Demands

Under ideal conditions this would be the proper procedure. But the extent of the New York Philharmonic season, with its twenty-eight weeks, its different series and its varying programs, makes such a solution improbable. The demands of the job are too great for one man.

The truth must be faced that there is no paragon of the baton alive whose musical sympathies are so wide-ranging that he could bring equal enthusiasm and illumination to every facet of the repertory. A modern symphonic season is expected to cover too much ground, and even the finest and most catholic of conductors have blind spots where certain schools, styles and composers are concerned.

Perhaps the New York Philharmonic can learn some lessons from the London Philharmonia. The latter orchestra, which was assembled in the first instance for recording purposes, is a superb instrument, splendidly trained and vibrantly responsive. It does not have a permanent conductor; its leaders seem to be invited for their special affinities. It appears to play with equal felicity for all.

The New York Philharmonic may not be in a state where it could do so today. But given a musical director who would help to restore its pride and its standards of performance and who would see to it that slipshod work would not be tolerated under any circumstances, this orchestra could function effectively under any number of other leaders.

Guests of Rank

It would be necessary, however, to have guest conductors of rank and insight, [illegible] the audience and the [illegible]. There are a number of such men around. [illegible] who have established [illegible] have unusual understanding of specific and higher [illegible] sections of the repertory.

There would be actually better on to examine other [illegible] used by this discussion of the Philharmonic's ills. [illegible] mentioned by a [illegible] ten [illegible] freedom.

A [illegible] who has been a Philharmonic subscriber for more than the thirty-five years she has lived in New York writes [illegible] new girl [illegible] because she is unhappy over the programs. If she has been influenced in any way to cancel by last Sunday's analysis this column is distressed.

It should be emphasized again that there [illegible] no intention whatever to harm the Philharmonic. The aim was exactly the opposite. It was felt that only by speaking candidly could a campaign to halt and reverse the downward trend of the orchestra's fortunes be stimulated.

The subscribers should play an active role in the campaign. Rather than cancel they should communicate their feelings of discontent to the conductor, the management and the board. Subscribers are the life-blood of any orchestral season. Their views would receive attention, you may be sure, if enough of them were articulate.

Indifference

One of the troubles with the Philharmonic in recent years has been that the public and the community have not been indifferent to its progress or lack of it. Displeased subscribers have just dropped out. As many letters received last week bear witness. Many who have continued to attend concerts have sat through good, bad and indifferent performances without making clear how they really felt.

New York is so big and busy a city that it seems to pay little heed to some of the institutions that contribute to its preeminence. If there is public pride in a cultural organization like the Philharmonic, it is well concealed.

Look at Detroit. There the orchestra had disappeared, and a determined movement led by outstanding citizens and industries built a new one. Now the community, with the Ford Company making a big contribution, is building a hall for the orchestra.

If the Philharmonic is in trouble, we all share a small part of the blame. The city, from the Mayor down, should rally behind it. We should criticize its shortcomings and demand reform, but we should see to it that it remains in existence, going on to greater communal usefulness and finer musical achievement than ever before.

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There will be occasion later on to examine other issues raised by this discussion of the Philharmonic. One important one mentioned by a reader needs attention immediately.

A woman writes that she has been a Philharmonic subscriber for more than the thirty-five years she has lived in New York. She writes that she is now giving up her subscription because she is unhappy over the programs. If she has been influenced in any way to cancel by last Sunday's analysis, this column is distressed.

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96

DOWN BEAT
(Chicago, Ill.)
MAY 16 1956

Classics

DOWN BEAT

THE LATEST OF the Russian virtuosi to tour this country is a relative young[illegible] 29, named Mstistlav Rostropovi[illegible] impact on our audiences pe[illegible] been dulled by the visits of [illegible]trakh and Emil Gilels; s[illegible] the goliaths like Casals [illegible]erman, who are no longer ac[illegible] the cellists are rare who have [illegible]ater articulateness or brilliance [illegible] one than does Rostropovich.

In the [illegible] of his tour, Rostropovich has [illegible] behind at least one superb albu[illegible] Entitled *Rostropovich Plays Bac[illegible]* it contains the *Suite No. 2* and the [illegible] *No. 3*, both for cello solo, and two shorter pieces for cello and orches[illegible] (Vanguard VRS-6026).

ALL ARE PLAYED with passionate eloquence and exceptional technique. Probably the most that can be said for Mr. R[illegible] in this performance is that he did nothing presumptuous to make the recordings after the suites had previously been recorded for all time by the great Casals. The Vanguard engineering, incidentally, is very good.

Other [illegible]ings of uncommon excellence [illegible] left by Oistrakh and Gilels. The latter revitalizes the rather shopworn *Piano Concerto No. 1* by Tchaikovsky with commanding force and elegant cascades of notes (Victor LM-1969). Fritz Reiner conducts the Chicago Symphony orchestra pointedly and unobtrusive to the soloist's display of bravura.

Oistrakh wo[illegible] with Charles Munch and the Boston Symphony orchestra on three op[illegible] presents the gamut of challenges [illegible] virtuoso: Chausson's *Po[illegible]*, Saint Saëns' *Introduction and Rondo Capriccioso*, and excerpts from *[illegible] and Juliet* by Berlioz (Victor [illegible]). Perhaps the most dazzl[illegible] the three Russians, Oistrakh [illegible] three pieces impeccab[illegible], with [illegible] precision, and great beauty of t[illegible].

JOSEF HOFMA[illegible] the famous child prodigy [illegible]st before the turn of the century, [illegible] turned [illegible] the concert hall at a ma[illegible] age and then disappeared again m[illegible]eriously. In his day, he had been call[illegible] the greatest pianist of all time.

On No[illegible] 28, 1937, [illegible] celebrated his 50th pr[illegible]ssional year with a return concert [illegible] the Metropolitan Opera House. [illegible]rtions of that concert are available now on a Columbia LP (ML 4929) in low fidelity, of course; but the sho[illegible]ing sound reproduction are more than compensated for by the wonder [illegible] performance. The disc's six bands are of Chopin and the rest are of Mendelssohn, Beethoven, Ra[illegible]ninoff, and Moszkowski.

The pla[illegible] is sensitive, compassionate, de[illegible]tly [illegible] and marvelously restrai[illegible]

RECOMMENDED: Charles Munch and the Boston Symphony orchestra; Tchaikovsky's *Sy[illegible] No. 4* (Victor LM-1953). Read in good taste with excellent control [illegible] And very well engineered.

Nathan Milstein [illegible] William Steinberg and the Pittsburgh Symphony orchestra; Beethoven's *Vio[illegible]*

RICHMOND, VA.
NEWS-LEADER
Circ. D. 99,100
MAY 19 1956

here.

BOSTON POPS CONCERT

English, French and Viennese music will comprise the program of the Boston Pops Orchestra in a concert to be conducted by Arthur Fiedler Monday, (NBC radio, 8:15 p.m.; WLEE). Elgar's "Pomp and Circumstance March No. 1," Thomas' "Mignon Overture," Josef Strauss' "Music of the Spheres Waltzes" and Chabrier's "Espana Rhapsody" will be played.

MAY 20 1956

RECORDINGS

Musical Picnic With 'Pops'

Little needs to be said by way of description or criticism where the music of Arthur Fiedler and the Boston "Pops" Orchestra is concerned. The group is without peer in the light concert field. Again Fiedler and his group have devoted themselves to a recording session and have been able to maintain the high quality of their previous output.

In the new album, "Boston Pops Picnic" (RCA Victor) they've concerned themselves with Ketelby's "In a Persian Market," Von Suppe's "Poet and Peasant" overture, Josef Strauss' "Village Swallow Waltz," Leroy Anderson's "Waltzing Cat," James Mason's "Pops Polka" and "Enchanted Sea," Ernesto Lecuona's "Malaguena," Gade's "Jalousie" and Ivanovici's "Danube Waves" (better known as "The Anniversary Song" from the movie "The Jolson Story").

Three years ago RCA Victor released a limited edition of the Nine Beethoven Symphonies perfo[illegible] Toscanini and the NBC Symphony Orchestra. They sold at that time for $52.40. This same series will now be released in unlimited numbers for $27.98.

The above [illegible] treasure and a bargain at that time. Toscanini is no longer recording, hence the treasure is valu[illegible] above price and still the price is now almost half.

Colorado [illegible] cogent [illegible] quent.

Pierre Monteux [illegible] Boston Symphony orchestra as [illegible] *Symphony No. 5* ("Reformation") [illegible] (Victor LM 1901). Monteux's [illegible] is [illegible]

INDIANAPOLIS, IND.
NEWS
Circ. D. 159,492
MAY 31 1956

Boston Pops Disc Is a 'Picnic'

A musical outing especially for "middle brow" music lovers is available in "Boston Pops Picnic," with Conductor Arthur Fiedler as host.

In the [illegible] album, Fiedler [illegible] familiar [illegible] selections [illegible] able surp[illegible]

The "[illegible] "Jalous[illegible] "Poet [illegible] "Malaguen[illegible] [illegible]an Market" and "Pops Polka."

BATON ROUGE, LA.
ADVOCATE
Circ. D. 22,756 - S. 32,011
MAY 27 1956

Boston Pops Concert

Rhythmical numbers will dominate the Boston Pops Orchestra's program, directed by Arthur Fiedler Monday, 7:15 to 8 p.m. on WJBO. Selections will include "Procession of Bacchus" from the ballet "Sylvia" by Delibes, the "Orpheus in Hades" overture by Offenbach, the "Nutcracker Suite" by Tchaikovsky and Wagner's "Ride of the Valkyries."

Citizen
BROOKLINE, Mass.
Weekly Non-Partisan
Circ. 16,250 free
MAY 31 1956

Rotary Club Service Awards Given Two More Residents

Honoring two more Brookline residents for outstanding careers, the Rotary Club presented its Distinguished Public Service citations to Mrs. Nina Fletcher Little, a trustee of the Public Library for seven years and president of the Brookline Friendly Society for ten years, and Dr. Arthur Fiedler, conductor of the Boston Pops Orchestra and the Boston Symphony Esplanade concerts, at its sixteenth annual awards meeting last Thursday at Longwood Towers.

Chairman James H. Henderson of the awards committee presided and in opening the meeting he explained the significance of the certificates and why they are given as a feature of the civic activities of the club. With members of the Kiwanis and Lions clubs, municipal and Rotary district officials and former recipients of the citation as guests, a company of some 300 was present for the occasion.

Presented by T. Roger Keane, the award to Mrs. Little carries the following citation: "Scholar, Author, Humanitarian. With a profound appreciation of the rich heritage from the life and arts of America's past . . . with a deeply sympathetic understanding of the intellectual and physical needs of the present . . . she has made an extraordinary and enduring contribution to the happiness and well-being of the people of this grateful community."

Presented by Past President Arthur A. O'Shea, the award to Dr. Fiedler, which was accepted by Mrs. Fiedler in the absence of her husband, bears the following inscription: "A gifted master of music who has brought the charm of his genius, the enthusiasm of his personality and the perfection of

(Continued on Page Eight)

AT AWARDS MEETING OF ROTARY CLUB. Left to right: Arthur A. O'Shea, Mrs. Arthur Fiedler, T. Roger Keane and Mrs. Nina Fletcher Little.

cropped up all over the Continent within a few years, and while some of them also give attention to other branches of the fine arts, almost invariably these festivals lean heavily on musical fare [illegible]med by highly touted m[illegible] [illegible]ainmentors and soloists.

The shaky economy of many European cities and villages was thereby bolstered, and it was inevitable that promoters in this country [illegible] would begin to im[illegible] European counterparts.

Great Interest

Throughout [illegible] we have been [illegible] with announcements [illegible] old festivals now [illegible] ir summer plans. Many [illegible] of dubious impo[illegible] but few are offering [illegible]ons great interest.

The Berkshire Mu[illegible] Center has the best-know[illegible] American festivals, whi[illegible] this year from July [illegible] to August 12. It will celebrate its 14th season with a dazzling array of guest conductors and soloists. The core of the Berkshire Center, of course, is the Boston Symphony Orchestra. [illegible] will play a season of concerts at its summer home, the Berkshire Music Shed, and will be conducted by Charles Munch, Eleazar de Carvalho, Leonard Bernstein, Pierre Monteux and Richard Burgin. Rudolph Serkin tops its list of soloists.

In addition to the orchestra series, which will open July 20, there will be a Bach-Mozart series, and a chamber-music

MUSIC CALENDAR

May 20—Haydn's Creation, Willey B. Daniel, Jr., director; 5 p.m., Fifth Street Baptist Church.

24—Eine Kleine Nachtmusik, Sidney Harth, conductor; 8:30 p.m., Gardencourt.

25—St. Francis in The Fields Choir, Grant Graves, director; 8:15 p.m., St. Francis in The Fields.

27—Phillip Malpas, organist, and Samuel B. [illegible], baritone; 4:30 p.m., St. Mark[illegible] Church.

For add[illegible] or corrections to this calendar, c[illegible] the Louisville Chamber of Commerce, AMherst 2421.

Two

For tour o[illegible] festiva[illegible] Both ar[illegible] both a[illegible] One, at [illegible]cia[illegible]zes Aspen, [illegible] Festival [illegible]ferings.

Two o[illegible] in the [illegible] City—Pu[illegible] brand-ne[illegible] Moore, [illegible] Doe." Th[illegible] 30 with [illegible] Tosca."

[illegible]ntered[illegible]eras [illegible] in the[illegible]on's s[illegible]ilable [illegible] Ope[illegible] 30 Clev[illegible] The A[illegible]ne 27, [illegible]ember 2. [illegible] will [illegible] play [illegible] turned will [illegible] and [illegible] Vronsky [illegible] Primrose, [illegible] Juilliard [illegible] Lhevinne [illegible]

Izler Sol[illegible] Aspen orc[illegible] the list of [illegible] formed is [illegible] venturesom[illegible] posers to be [illegible] Schumann [illegible] this hardly [illegible] of the sta[illegible] festival wi[illegible] chure and [illegible] write Music [illegible] P. O. Box 4[illegible]

Of course[illegible] cinnati con[illegible] val that att[illegible] opera fans [illegible] Opera each [illegible] the operas [illegible] season will [illegible] viata," "Ma[illegible] "Don Pasqu[illegible]

[illegible]otz

[illegible]estivals [illegible]Summer

[illegible]cia Albanese, Frances [illegible] Stevens and Brian [illegible]ve already been en[illegible]

[illegible]sville box office for [illegible]ra is at the Shackle[illegible]ompany. The season [illegible]ne 30.

[illegible]CHMOND, VA.
[illegible]EWS-LEADER
Circ. D. 99,100
MAY 25 1956

[illegible]ER CHATTER

[illegible]nic Mood [illegible]nhanced [illegible]ecordings

[illegible]ime is here and along [illegible]usic to match a picnic [illegible]

[illegible] collection of old fa[illegible]d newcomers has just [illegible]rded by the Boston [illegible]estra, Arthur Fiedler [illegible]. Released by Victor, [illegible] prove as integral a [illegible] picnic as the everts.

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N. K.

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"He received an Honorary Master's Degree from Tufts University in 1931 and a degree of Doctor of Music from Boston University in 1951. He is also an honorary member of the American Guild of Organists, and received the honor Chevalier, Legion d'Honneur, France, in 1953. It is most fitting, therefore, that we should pay tribute and due honor to this great disciple of the art of music who has brought so much credit to, not only his home town of Brookline, but to the metropolitan area of Boston as well. It is accordingly a sincere privilege for me to present to Dr. Fiedler on behalf of the Rotary Club of Brookline this Distinguished Service Award"

96

DOWN BEAT
(Chicago, Ill.)
MAY 16 1956

Classics

THE LATEST OF the Russian virtuosi to tour this country is a relative young[illegible] 29, named Mstistlav Rostropovich. [illegible] impact on our audiences per[illegible] been dulled by the visits of [illegible] Oistrakh and Emil Gilels; st[illegible] the goliaths like Casals [illegible] Piatigorsky, who are no longer ac[illegible] the cellists are rare who have [illegible] greater articulateness or brilliance [illegible] than does Rostropovich.

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ALL ARE PLAYED with passionate eloquence and exceptional technique. Probably [illegible] most that can be said for Mr. R[illegible] in this performance is that he did n[illegible] presumptuous to make the recordings after the suites had previously b[illegible] recorded for all time by the great Casals. The Vanguard engineering, [illegible] is very good.

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Oistrakh wo[illegible] with Charles Munch and the Boston Symphony orchestra on three opuses which present the gamut of challenges [illegible] violin virtuoso: Chausson's *Poème*, Saint Saëns' *Introduction and Rondo Capriccioso*, and excerpts from *Romeo and Juliet* by Berlioz (Victor [illegible] 1938). Perhaps the most dazzli[illegible] the three Russians, Oistrakh [illegible] three pieces impeccab[illegible] with [illegible] precision, and great beau[illegible] of f[illegible]

JOSEF HOFMA[illegible] the famous child prodigy [illegible] before the turn of the century, [illegible] turned to the concert hall at a ma[illegible] age and then disappeared again m[illegible] seriously in this day, he had been call[illegible] the greatest pianist of all time.

On No[illegible] 28, 1936, [illegible] celebrated his 50th professional [illegible] with a return concert at the Metropolitan Opera House. [illegible] of that concert are available now on a Columbia LP (ML 4929) in low fidelity, of course; but the shortcomings in sound reproduction are more than compensated for by the wonder of the performance. On the disc six bravura pieces are of Chopin and the rest are of Mendelssohn, Beethoven, Rachmaninoff and Moszkowski.

The playing is sensitive, compassionate, delicately [illegible], and marvelously restrained.

RECOMMENDED: Charles Munch and the Boston Symphony orchestra; Tchaikovsky's Symphony No. 4 (Victor LM-1953). Read in good taste with excellent control [illegible] and very well engineered.

[illegible] Nathan Milstein [illegible] William Steinberg and the Pittsburgh Symphony orchestra; Beethoven's *Violin Concerto* (Victor [illegible]) [illegible] cogent and [illegible] eloquent. [illegible] Pierre Monteux and the Boston Symphony orchestra [illegible] *Symphony No. 8* ("Pathétique") (Victor LM-1901) [illegible] Monteux's [illegible] is [illegible] concerting [illegible] Festival Overture (Melusine) [illegible]

RICHMOND, VA.
NEWS-LEADER
Circ. D. 99,100
MAY 19 1956

hero[illegible]

BOSTON POPS CONCERT

English, French and Viennes[illegible] music will comprise the program of the Boston Pops Orchestra in a concert to be conducted by Arthur Fiedler Monday, (NBC radio, 8:15 p.m.; WLEE). Elgar's "Pomp and Circumstance March No. 1," Thomas' "Mignon Overture," Josef Strauss' "Music of the Spheres Waltzes" and Chabrier's "Espana Rhapsody" will be played.

MAY 20 1956

RECORDINGS

Musical Picnic With 'Pops'

Little needs to be said by way of description or criticism where the music of Arthur Fiedler and the Boston "Pops" Orchestra is concerned. The group is without peer in the light concert field. Again Fiedler and his group have devoted themselves to a recording session and have been able to maintain the high quality of their previous output.

In the new album, "Boston Pops Picnic" (RCA Victor) they've concerned themselves with Ketelby's "In a Persian Market," Von Suppe's "Poet and Peasant" overture, Josef Strauss' "Village Swallows Waltz," Leroy Anderson's "Waltzing Cat," James Mason's "Pops Polka" and "Enchanted Sea," Ernesto Lecuona's "Malaguena," Gade's "Jalousie" and Ivanovici's "Danube Waves" (better known as "The Anniversary Song" from the movie "The Jolson Story").

Three years ago RCA Victor released a limited edition of the Nine Beethoven Symphonies performed by Toscanini and the NBC Symphony Orchestra. They sold at that time for $52.40. This same series will now be released in unlimited numbers for $27.98.

The above was a treasure and a bargain at that time. Toscanini is no longer recording, hence the treasure is valuable beyond price and still the price is now almost half.

INDIANAPOLIS, IND.
NEWS
Circ. D. 159,492
MAY 31 1956

Boston Pops Disc Is a 'Picnic'

A musical outing especially for "middle brow" music lovers is available in "Boston Pops Picnic," with Conductor Arthur Fiedler as host.

In the [illegible] RCA album, Fiedler [illegible] familiar [illegible] selections [illegible] able surp[illegible]

The "[illegible] "Jalousie," [illegible] "Poet [illegible] "Malaguena," [illegible] Market" and "Pops Polka."

BATON ROUGE, LA.
ADVOCATE
Circ. D. 22,756 - S. 32,011
MAY 27 1956

Boston Pops Concert

Rhythmical numbers will dominate the Boston Pops Orchestra's program, directed by Arthur Fiedler Monday, 7:15 to 8 p.m. on WJBO. Selections will include "Procession of Bacchus" from the ballet "Sylvia" by Delibes, the "Orpheus in Hades" overture by Offenbach, the "Nutcracker Suite" by Tchaikovsky and Wagner's "Ride of the Valkyries."

BUSINESS DIRECTORY

REAL ESTATE & INSURANCE

CASH for ANTIQUES: Chairs, tables, bureaus, glassware, brica-brac, furniture, silver, marble-top [illegible] Also [illegible] Boston Furniture Co. [illegible]

COMMONWEALTH OF MASSACHUSETTS
Norfolk, ss. PROBATE COURT.
To the Attorney General of the United States, Otto of Allen Frothingham, Esq., and to all persons interested in the trust estate under the will of John A. Balfour late of Brookline in said County, deceased, for the benefit of Leslie L. Balfour and others.
The trustee of said estate has presented to said Court for allowance its seventeenth to twenty-first and final accounts inclusive.
If you desire to object thereto or your attorney should file a written appearance in said Court at Brookline before ten o'clock in the forenoon on the twenty-second day of June, 1956, the return day of this citation.
Witness, James F. Reynolds, Esquire, First Judge of said Court, this twenty-third day of May in the year one thousand nine hundred and fifty-six.
ANNA E. HIRSCH, Register.
5/31-6/7-14

Brookline Post, AL., Summer Z. Kaplan of Brookline Post, J.W.V., and Richard Delehanty of Brookline Chapter, D.A.V., spoke at the High School. Speaking at the other schools were James E. Maloney, Charles L. Maxon and Francis J. Hickey of Rutledge Post, Charles J. Kickham, Jr., Jerome D. Goodman and Arthur J. Martin of Brookline Post, combated by all.

AL., Philander S. Ratzkoff and Leon Pocck of Brookline Post, J.W.V., and Joseph J. Donovan and Melvin J. Levine of Brookline Chapter, D.A.V.

is good and right, and bourgeois science which must be

COMMONWEALTH OF MASSACHUSETTS
Norfolk, ss. PROBATE COURT.
To all persons interested in the estate of [illegible] of Brookline in said County, deceased.
[illegible] John F. Moran [illegible] of medi- however, [illegible] those [illegible] and illustri- [illegible] one who [illegible] the field [illegible] anguished [illegible] extremely [illegible] in the [illegible] many ac- [illegible] he honors [illegible] owed upon [illegible] wn as he [illegible] us, it will [illegible] point out [illegible] ts.
[illegible] native of [illegible] Boston and attended Boston Latin School, following which he pursued his education at the Royal Academy in Berlin, studying conducting under Arno Kleffel and Rudolf Krasselt, violin under Willy Hess, piano under Carl Lamson and chamber music under Dohnan- [illegible] He is married to Ellen Bot-

RICHMOND, VA.
NEWS-LEADER
Circ. D. 99,100
MAY 25 1956

Rotary Club Service Award Given Two More Resident[illegible]

(Continued from Page One)

his art to every corner of the world . . . under his guidance and direction a love for classical music in the lighter vein has been fostered in the hearts of the great masses of people, leading to a keener appreciation of the art."

nent within a few years, and while some of them also give attention to other branches of the fine arts, [illegible] these festivals [illegible] musical fare [illegible] by highly touted m[illegible] and soloists.

The shaky economy of many European cities and villages was thereby bolstered, and it was inevitable that promoters in this country [illegible] would begin to im[illegible] European counterparts.

Great Interest

Through[illegible] we have been [illegible] nouncements [illegible] festivals now, [illegible] mer plans. Many [illegible] of dubious impo[illegible] but few are offerin[illegible] great interest.

The Berkshire Mu[illegible] Center has the best-known [illegible] ican festivals, whi[illegible] this year from Jul[illegible] to August 12. It will celebrate its 14th season with a dazzling array of guest conductors and soloists. The core of the Berkshire Center, of course, is the Boston Symphony Orchestra. [illegible] will play a season of concerts at its summer home, the Berkshire Music Shed, and will be conducted by Charles Munch, Eleazar de Carvalho, Leonard Bernstein, Pierre Monteux and Richard Burgin. Rudolph Serkin tops its list of soloists.

In addition to the orchestra series, which will open July 20, there will be a Bach-Mozart series, and a chamber-music

dreams [illegible] visito[illegible] summ[illegible] tion, [illegible] Jr., [illegible] all, [illegible]

Tw

For [illegible] tour o[illegible] festiva[illegible] Beth ar[illegible] both a[illegible] Ore, at[illegible] cia[illegible]zes [illegible] Aspen, [illegible] Festival [illegible] ferings.

Two o[illegible] In the [illegible] City—Pu[illegible] brand-ne[illegible] Moore, [illegible] Doe." Th[illegible] 30 with [illegible] "Tosca." [illegible]

[illegible] tion for [illegible] sketch- [illegible] fields of [illegible] roster [illegible] ived the [illegible] Award, [illegible] Morse of Boston (West Roxbury) [illegible] pointed administrator of said estate [illegible] without giving a surety on his bond.
If you desire to object thereto you or your attorney should file a written appearance in said Court at ten o'clock in the forenoon on the twentieth day of June 1956, the return day of this citation.
Witness, James F. Reynolds, Esquire, First Judge of said Court, this twenty-fifth day of May in the year one thousand nine hundred and fifty-six.
ANNA E. HIRSCH, Register.
5/31-6/7-14

MUSIC CALENDAR

May 20—Mervin's Creation, Wiley B. Daniel, Jr., director) 5 p.m., Fifth Street Baptist Church.
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27—Phillip Malzac, organist, and Samuel B. [illegible] baritone) 4:30 p.m., St. Mark's [illegible] Church.
For additions or corrections to this calendar call the Louisville Chamber of Commerce, AMherst 2421.

[illegible] otz

[illegible]estivals [illegible] Summer

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[illegible]isville box office for [illegible]era is at the Shackle- [illegible] Company. The season [illegible]une 30.

[illegible]ER CHATTER

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* *

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[illegible] usual for the [illegible] and instruments [illegible] bass, drums, [illegible]es, harp and

N. K.

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96

DOWN BEAT
(Chicago, Ill.)
MAY 16 1956

Classics

DOWN BEAT

THE LATEST OF the Russian virtuosi to tour this country is a relative young[illegible] named Mstistlav Rostropovi[illegible] impact on our audiences pe[illegible] been dulled by the visits of [illegible]trakh and Emil Gilels; st[illegible] the goliaths like Casals [illegible]erman, who are no longer ac[illegible] the cellists are rare who have [illegible]ater articulateness or brilliance [illegible]one than does Rostropovich.

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JOSEF HOFMA[illegible] famous child prodigy [illegible]st befo[illegible] the turn of the century, [illegible]turned [illegible] the concert hall at a ma[illegible] age and then disappeared again m[illegible]eriously. In this day, he had been call[illegible] the greatest pianist of all time.

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The pla[illegible] is sensitive, compassionate, de[illegible] tuned, and marvelously restrai[illegible].

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RICHMOND, VA.
NEWS-LEADER
Circ. D. 99,100
MAY 19 1956

hero[illegible]

BOSTON POPS CONCERT

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MAY 20 1956

RECORDINGS

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Colosseum (Capitol P8313) [illegible] cogent and [illegible] quent.

Pierre Monteux [illegible] this Boston Symphony orchestra as [illegible] *Symphony No. 6* ("Pathétique" [illegible] LM 1901). Monteux's [illegible] is penetrating [illegible] Symphony [illegible] Festival Overture (Mercury [illegible]).

INDIANAPOLIS, IND.
NEWS
Circ. D. 159,492
MAY 31 1956

Boston Pops Disc Is a 'Picnic'

A musical outing especially for "middle brow" music lovers is available in "Boston Pops Picnic," with Conductor Arthur Fiedler as host.

In the [illegible] Fiedler [illegible] familiar [illegible] selections [illegible] able surp[illegible]

The "[illegible] "Jalous[illegible] "Poet [illegible] "Malaguen[illegible] [illegible]an Market" and "Pops Polka."

BATON ROUGE, LA.
ADVOCATE
Circ. D. 22,756 - S. 32,011
MAY 27 1956

Boston Pops Concert

Rhythmical numbers will dominate the Boston Pops Orchestra's program, directed by Arthur Fiedler Monday, 7:15 to 8 p.m. on WJBO. Selections will include "Procession of Bacchus" from the ballet "Sylvia" by Delibes, the "Orpheus in Hades" overture by Offenbach, the "Nutcracker Suite" by Tchaikovsky and Wagner's "Ride of the Valkyries."

LOUISVILLE, KY.
COURIER JOURNAL
Circ. D. 202,911 - S. 300,325
MAY 20 1956

MUSIC IN KENTUCK[illegible]

Flourishing Sea[illegible] Is In Prospect fo[illegible]

2 SUMMER MUSIC FESTIVALS, once the monopoly of Europe, are now flourishing in increasing numbers throughout the United States. The annual special issue of Musical America, which tries to give an overall picture of musical events around the country, recently listed more than 50 [illegible] for the coming [illegible]son.

After [illegible] WAR, Europe discovered [illegible] sure way to attract [illegible] and especially dollar-happy Americans, was to organize [illegible] music festivals. They cropped up all over the Continent within a few years, and while some of them also give attention to other branches of the fine arts, [illegible] invariably these festivals [illegible] heavily on musical fare [illegible]med by highly touted m[illegible] organizations and soloists.

The shaky economy of many European cities and villages was thereby bolstered, and it was inevitable that promoters in this country [illegible] would begin to im[illegible] European counterparts.

Great Interest

Throughout [illegible] we have see[illegible] nouncements [illegible] festivals now [illegible] mer plans. Many [illegible] of dubious impo[illegible] but few are offerin[illegible] great interest.

The Berkshire Mu[illegible] Cen[illegible] has the best-known [illegible] ican festivals, wh[illegible] this year from Jul[illegible] Augu[illegible] 12. It will celebrate its [illegible]th sea[illegible] son with a dazzling array of guest conductors and soloists. The core of the Berkshire Center, of course, is the Boston Symphony Orchestra. [illegible] will play a season of concerts at its summer home, the Berkshire Music Shed, and will be conducted by Charles Munch, Eleazar de Carvalho, Leonard Bernstein, Pierre Monteux and Richard Burgin. Rudolph [illegible] tops its list of soloists.

In addition to the orchestra series, which will open July 20, there will be a Bach-Mozart series, and a chamber-music series [illegible] as Be[illegible] Zino [illegible] ally p[illegible] ule t[illegible] this s[illegible]

The [illegible] vides [illegible] grou[illegible] claim[illegible] visitor[illegible] summ[illegible] tion, [illegible] Jr., [illegible] [illegible]ll, [illegible]

Tw[illegible]

For [illegible] tour o[illegible] festiva[illegible] Beth an[illegible] both a[illegible] One, at[illegible] cializes [illegible] Aspen, [illegible] Festival [illegible]ferings.

Two o[illegible] In the [illegible] City—Pu[illegible] brand-ne[illegible] Moore, [illegible] Doe." Th[illegible] 30 with [illegible] "Tosca." [illegible]

[illegible] the [illegible]son's [illegible]ilable [illegible] Ope[illegible] Clev[illegible] The A[illegible] ne 27, [illegible]ember 2, [illegible] will [illegible] na[illegible] have pla[illegible]tured wil[illegible] [illegible] an[illegible] [illegible] Primrose, [illegible] Juilliard [illegible] Lhevinne [illegible] Izler So[illegible] Aspen orc[illegible] the list of [illegible] formed is [illegible] venturesom[illegible] posers to D[illegible] Schumann [illegible] this hardy [illegible] of the sta[illegible] festival w[illegible] chure and [illegible] write Musi[illegible] P. O. Box [illegible]

Of cour[illegible] *cinnati con*[illegible] *val that att*[illegible] *opera fans* [illegible] *Opera each* [illegible] *the operas* [illegible] *season will* [illegible] *viata,"* "M[illegible] *"Don Pasqu*[illegible]

MUSIC CALENDAR

May 20—Haydn's Creation, Wiley B. Daniel, Jr. director) 5 p.m., Fifth Street Baptist Church.

24—Eine Kleine Nachtmusik, Sidney Harth, conductor) 8:30 p.m., Gardencourt.

25—St. Francis in The Fields Choir, Grant Graves, director) 8:15 p.m., St. Francis in The Fields.

27—Phillip Maloney, organist, and Samuel E. [illegible] baritone) 4:30 p.m., St. Mark[illegible] Church.

For additions or corrections to this calendar call the Louisville Chamber of Commerce, AMherst 2421.

In presenting the citation for Dr. Fiedler, Mr. O'Shea sketched his work in various fields of service, saying:

"As we look over the roster of those who have received the Distinguished Service Award, we find that it has been the priviledge of the Rotary Club to bestow honors upon those representing the field of medicine, research, education and public service. Today, however, we are adding to that illustrious panel of recipients one who has gained renown in the field of music.

"As for our distinguished guest, it would be extremely difficult to summarize in the time available his many accomplishments and the honors which have been bestowed upon him elsewhere. Known as he is so well by all of us, it will suffice if I merely point out some of the highlights.

"Dr. Fiedler is a native of Boston and attended Boston Latin School, following which he pursued his education at the Royal Academy in Berlin, studying conducting under Arno Kleffel and Rudolf Krasselt, violin under Willy Hess, piano under Carl Lamson and chamber music under Dohnanyi. He is married to Ellen Bottomley and is the father of two daughters and a son, Johanna, Deborah and Peter.

"Wasting no time in utilizing his God-given talents, he made his concert debut in Berlin at the age of 17 years, later joining the Boston Symphony Orchestra as a violinist in 1915, thereby becoming its youngest member. He organized the Boston Sinfonietta. In 1929, he organized the Boston Symphony Outdoor Esplanade concerts and has served as its conductor since that time.

"He has likewise been conductor of the Boston Pops Orchestra since 1930, in which connection he has become particularly well-known throughout the world. He is a faculty member of the Boston University College of Music and has been conductor of the Cecelia Society of Boston, the Uunversity Glee Club of Providence and the MacDowell Club Orchestra.

"In 1953, he toured the United States extensively with the Boston Pops Tour Orchestra, playing 64 concerts in almost as many cities in 68 days — going from New York to Florida, as far west as Texas, and finishing in New York State. This tour was so successful that it was repeated in 1954 and these two ventures brought to many listeners for the first time the Fiedler personality and versatility previously sensed only in part by hearing his Boston Pops recordings and broadcasts.

"He received an Honorary Master's Degree from Tufts University in 1931 and a degree of Doctor of Music from Boston University in 1951. He is also an honorary member of the American Guild of Organists, and received the honor France, in 1953. It is most fitting, therefore, that we should pay tribute and due honor to this great disciple of the art of music who has brought so much credit to, not only his home town of Brookline, but to the metropolitan area of Boston as well. It is accordingly a sincere privilege for me to present to Dr. Fiedler on behalf of the Rotary Club of Brookline this Distinguished Service Award"

[illegible]otz

[illegible]estivals [illegible] Summer

[illegible]cia Albanese, Frances [illegible]e Stevens and Brian [illegible]we already been en[illegible]

[illegible]sville box office for [illegible]era is at the Shackle[illegible] Company. The season [illegible]une 30.

[illegible]CHMOND, VA.
[illegible]EWS-LEADER
Circ. D. 99,100
MAY 25 1956

[illegible]ER CHATTER

[illegible]nic Mood [illegible]nhanced [illegible]ecordings

[illegible]time is here and along [illegible]usic to match a picnic [illegible] collection of old fa[illegible]d newcomers has just [illegible]rded by the Boston [illegible]estra, Arthur Fiedler [illegible]. Released by Victor, [illegible] prove as integral a [illegible] picnic as the ever[illegible]ts.

[illegible]lways has planned his [illegible]tdoor concerts as one [illegible]nic—with varied fare [illegible] too ostentatious or [illegible] "Picnic" album is no [illegible]e conducts for ex[illegible] familiar stand-bys [illegible] "In a Persian Mar[illegible]guena" and "Danube [illegible] also are interesting [illegible]ch as "Pops Polka," [illegible]ted Sea" and "Vil[illegible]s Waltz" which apes [illegible] twittering of birds.

* *

[illegible] in love—who isn't [illegible]e in the spring?— [illegible] album, "Alone To[illegible]ecca. Starring Joe [illegible] 'Whispering Choir' [illegible]arks," it sings of [illegible]s where a couple [illegible]: "April in Paris," [illegible]w York," "In the [illegible]ght," "Alone To[illegible]

[illegible]ns include "My [illegible]ill," "You Were [illegible] "Easy to Love," [illegible]cish Things.' [illegible]otally, has been [illegible] at Paramount [illegible] the vocal and [illegible]s for the Bing [illegible] Going My Way," [illegible] hit of his own [illegible] Jingle."

[illegible]usual for the [illegible]nd instruments [illegible] bass, drums, [illegible]es, harp and [illegible]

N. K.

96

DOWN BEAT
(Chicago, Ill.)
MAY 16 1956

Classics

DOWN BEAT

THE LATEST OF the Russian virtuosi to tour this country is a relative youngster [illegible] 29, named Mstistlav Rostropovich. [illegible] impact on our audiences per[illegible] been dulled by the visits of [illegible] Oistrakh and Emil Gilels; st[illegible] the goliaths like Casals [illegible] Feuermann, who are no longer ac[illegible] the cellists are rare who have [illegible] greater articulateness or brilliance [illegible] than does Rostropovich.

In the [illegible] of his tour, Rostropovich has [illegible] behind at least one superb albu[illegible] Entitled *Rostropovich Plays Bach*, it contains the *Suite No. 2* and the [illegible] *No.* [illegible] both for cello solo, and two shorter pieces for cello and orches[illegible] (Vanguard VRS-6026).

ALL ARE PLAYED with passionate eloquence [illegible] exceptional technique. Probably the most that can be said for Mr. [illegible] in this performance is that he did nothing presumptuous to make the recording after the suites had previously been recorded for all time by the great [illegible]. The Vanguard engineering, [illegible] very good.

Other [illegible] of uncommon excellence [illegible] by Oistrakh and Gilels. The [illegible] revitalizes the rather shopworn *Piano Concerto No. 1* by Tchaikovsky with commanding force and elegant cascades of notes (Victor LM-1969). Fritz Reiner conducts the Chicago Symphony orchestra pointedly and unobtrusive to the soloist's display of bravura.

Oistrakh wo[illegible] with Charles Munch and the Boston Symphony orchestra on three op[illegible] presents the gamut of challenges [illegible] violin virtuoso: Chausson's *Po[illegible]*, Saint Saëns' *Introduction and Rondo Capriccioso*, and excerpts from [illegible] *and Juliet* by Berlioz (Victor [illegible]). Perhaps the most dazzling [illegible] three Russians, Oistrakh [illegible] three pieces impeccab[illegible], with [illegible] precision, and great beauty of re[illegible].

JOSEF HOFMA[illegible] the famous child prodigy [illegible] before the turn of the century, [illegible] turned to the concert hall at a ma[illegible] age and their disappeared again mysteriously. In his day, he had been called the greatest pianist of all time.

On Nov. 28, 193[illegible] celebrated his 50th professional year with a return concert at the Metropolitan Opera House. Portions of that concert are available now on a Columbia LP (ML 4929) in low fidelity, of course; but the shortcomings in sound reproduction are more than compensated for by the wonder of the performance. On the disc six bands are of Chopin and the rest are of Mendelssohn, Beethoven, Ra[illegible]ninoff and Moszkowski.

The playing is sensitive, compassionate, delicately [illegible], and marvelously restrained. [illegible]

RECOMMENDED: Charles Munch and the Boston Symphony orchestra; Tchaikovsky's *Symphony No. 4* (Victor LM-1953). Read in good taste with excellent control [illegible]. And very well engineered. [illegible] Nathan Milstein [illegible] William Steinberg and the Pittsburgh Symphony orchestra; Beethoven's *Violin Concerto* [illegible] cogent [illegible] quent. [illegible] Pierre Monteux [illegible] Boston Symphony orchestra as [illegible] *Symphony No. 6 ("Pathétique")* [illegible] (Victor LM-1901) [illegible]

RICHMOND, VA.
NEWS-LEADER
Circ. D. 99,100
MAY 19 1956

BOSTON POPS CONCERT

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MAY 20 1956

RECORDINGS

Musical Picnic With 'Pops'

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In the new album, "Boston Pops Picnic" (RCA Victor) they've concerned themselves with Ketelby's "In a Persian Market," Von Suppe's "Poet and Peasant" overture, Josef Strauss' "Village Swallow Waltz," Leroy Anderson's "Waltzing Cat," James Mason's "Pops Polka" and "Enchanted Sea," Ernesto Lecuona's "Malaguena," Gade's "Jalousie" and Ivanovici's "Danube Waves" (better known as "The Anniversary Song" from the movie "The Jolson Story").

Three years ago RCA Victor released a limited edition of the Nine Beethoven Symphonies perfo[illegible] Toscanini and the NBC Symphony Orchestra. They sold at that time for $52.40. This same series will now be released in unlimited numbers for $27.98.

The above was a treasure and a bargain at that time. Toscanini is no longer recording, hence the treasure is value above price and still the price is now almost half.

INDIANAPOLIS, IND.
NEWS
Circ. D. 159,492
MAY 31 1956

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In the [illegible] RCA album Fiedler [illegible] familiar [illegible] selections [illegible] able surr[illegible]

The "[illegible] "Jalous[illegible] "Poet [illegible] "Malaguena," [illegible] Market" and "Pops Polka."

BATON ROUGE, LA.
ADVOCATE
Circ. D. 22,756 - S. 32,011
MAY 27 1956

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LOUISVILLE, KY.
COURIER JOURNAL
Circ. D. 202,911 - S. 300,325
MAY 20 1956

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MUSIC IN KENTUCKIANA *By William Mootz*

Flourishing Season of Music Festivals Is In Prospect for This Coming Summer

SUMMER MUSIC FESTIVALS, once the monopoly of Europe, are now flourishing in increasing numbers throughout the United States. The annual special issue of Musical America which tries to give an overall picture of musical events around the country recently listed more than [illegible] such events for the coming summer season.

After the war, Europe discovered this was a sure way to attract tourists, and especially dollar-happy Americans, was to organize a music festival. They cropped up all over the Continent within a few years, and while some of them also give attention to other branches of the fine arts, invariably these festivals lean heavily on musical fare, [illegible] by highly touted [illegible] organizations and soloists.

The shaky economy of many European cities and villages was thereby bolstered, and it was inevitable that promoters in this country [illegible] would begin to [illegible] European counterparts.

Great Interest

Throughout [illegible] months we have been [illegible] with announcements [illegible] and old festivals now [illegible] their summer plans. Many [illegible] seem of dubious impo[illegible] but few are offering [illegible] great interest.

The Berkshire Music Center has the best-known [illegible] American festivals, which will extend this year from July [illegible] to August 12. It will celebrate its 16th season with a dazzling array of guest conductors and soloists. The core of the Berkshire Center, of course, is the Boston Symphony Orchestra. [illegible] will play a season of concerts at its summer home, the Berkshire Music Shed, and will be conducted by Charles Munch, Eleazar de Carvalho, Leonard Bernstein, Pierre Monteux and Richard Burgin. Rudolph Serkin tops its list of soloists.

In addition to the orchestra series, which will open July 20, there will be a Bach-Mozart series, and a chamber-music series, presenting such artists as Benny Goodman, Serkin and Zino Francescatti. Opera is usually part of the Berkshire schedule too, although the plans for this summer are still indefinite.

The surrounding territory provides an ideal vacation background for the festival. It is claimed that more than 100,000 visitors came to the festival last summer. For complete information, write to Thomas D. Perry, Jr., Festival Office, Symphony Hall, Boston 15, Massachusetts.

Two In The West

For music lovers planning a tour of the West, there are two festivals of special importance. Both are comparatively new, and both apparently are thriving. One, at Central City, Col., specializes in opera. The other, at Aspen, Col., rivals the Berkshire Festival in the scope of its offerings.

Two operas will be presented in the opera house at Central City—Puccini's "Tosca" and a brand-new opera by Douglas Moore, "The Ballad of Baby Doe." The season will open June 30 with the summer's first "Tosca." The "Ballad" will be premiered July [illegible], and the two operas will alternate nightly from then on until July 28. The season's schedule and tickets are available by writing the Central City Opera House Association, [illegible] Cleveland Place, Denver.

The Aspen Festival will open June 27 and run through September 2. The schedule of artists who will perform includes 30 or more names, and many of them have played in Louisville. Featured will be Mack Harrell, Jo[illegible] and Nikolai Graudan, [illegible] and Babin, William Primrose, Szymon Goldberg, the Juilliard Quartet, Rosina Lhevinne and many others.

Izler Solomon will conduct the Aspen orchestra this year, and the list of music that will be performed is both stimulating and venturesome. The three composers to be honored are Mozart, Schumann and Honegger, but this hardly gives a clear picture of the staggering repertory the festival will cover. For a brochure and complete information, write Music Associates at Aspen, P. O. Box 488, Aspen, Col.

Of course, each summer Cincinnati conducts an opera festival that attracts many Louisville opera fans to the Cincinnati Zoo Opera each summer. Some of the operas in its repertory this season will be "Turandot," "Traviata," "Marriage of Figaro," "Don Pasquale," "Rigoletto" and "Faust." Licia Albanese, Frances Yeend, Rise Stevens and Brian Sullivan have already been engaged.

The Louisville box office for the Zoo Opera is at the Shackleton Piano Company. The season will open June 30.

MUSIC CALENDAR

May 20—Haydn's Creation, Wiley B. Daniel, Jr., director; 5 p.m., Fifth Street Baptist Church.

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27—Philip Malone, organist, and Samuel E. [illegible], baritone; 4:30 p.m., St. Mark's [illegible] Church.

For additions or corrections to this calendar call the Louisville Chamber of Commerce, AMherst 2421.

RICHMOND, VA.
NEWS-LEADER
Circ. D. 99,100
MAY 25 1956

PLATTER CHATTER

Picnic Mood Is Enhanced In Recordings

Picnic time is here and along with it music to match a picnic mood.

A happy collection of old favorites and newcomers has just been recorded by the Boston Pops Orchestra, Arthur Fiedler conducting. Released by Victor, it should prove as integral a part of a picnic as the ever-present ants.

Fiedler always has planned his informal outdoor concerts as one plans a picnic—with varied fare none of it too ostentatious or heavy. This "Picnic" album is no exception. He conducts, for example, such familiar stand-bys as "Jalousie," "In a Persian Market," "Malaguena" and "Danube Waves."

But there also are interesting new pieces such as "Pops Polka," the "Enchanted Sea" and "Village Swallows Waltz" which apes in places the twittering of birds.

* * *

For those in love—who isn't a little in love in the spring?—there's a new album, "Alone Together," by Decca. Starring Joe Lilley and his "Whispering Choir" and the "Skylarks," it sings of all the places where a couple would like to be: "April in Paris," "Autumn in New York," "In the Still of the Night," "Alone Together."

Other selections include "My Heart Stood Still," "You Were Meant for Me," "Easy to Love," and "These Foolish Things."

Lilley, incidentally, has been musical director at Paramount for 15 years, and the vocal and choir arrangements for the Bing Crosby picture, "Going My Way," and has a song of his own in "Jingle, Jangle, Jingle."

This record is unusual for the blend of voices and instruments including guitar, bass, drums, piano, vibraphones, harp and flute.

N. K.

DOWN BEAT
(Chicago, Ill.)
MAY 16 1956

Classics

DOWN BEAT

THE LATEST OF the Russian virtuosi to tour this country is a relative youngster [illegible] 29, named Mstistlav Rostropovich. His impact on our audiences perhaps has been dulled by the visits of David Oistrakh and Emil Gilels; still, [illegible] the goliaths like Casals and Feuerman, who are no longer active, the cellists are rare who have greater articulateness or brilliance of tone than does Rostropovich.

In the wake of his tour, Rostropovich has left behind at least one superb album. Entitled *Rostropovich Plays Bach*, it contains the *Suite No. 2* and the *Suite No. 5*, both for cello solo, and two shorter pieces for cello and orchestra (Vanguard VRS-6026).

ALL ARE PLAYED with passionate eloquence and exceptional technique. Probably the most that can be said for Mr. R. in this performance is that he did nothing presumptuous to make the recording after the suites had previously been recorded for all time by the great Casals. The Vanguard engineering, incidentally, is very good.

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The playing is sensitive, compassionate, delicately fluent, and marvelously restrained.

RECOMMENDED: Charles Munch and the Boston Symphony orchestra; Tchaikovsky's *Symphony No. 4* (Victor LM-1953). Read in good taste with excellent control over the score. And very well engineered.

Nathan Milstein with William Steinberg and the Pittsburgh Symphony orchestra; Beethoven's *Violin Concerto* (Capitol P8318). Milstein cogent and [illegible] the orchestra [illegible] quent.

Pierre Monteux and the Boston Symphony orchestra; Tchaikovsky's *Symphony No. 6* ("Pathétique") (Victor LM 1901). Monteux's [illegible] penetrating, tasteful [illegible] Antal Dorati and Minneapolis Symphony [illegible] Brahms' *Symphony No. 1*; Brahms' *Academic Festival Overture* (Mercury [illegible]). [illegible]

RICHMOND, VA.
NEWS-LEADER
Circ. D. 99,100
MAY 19 1956

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MAY 20 1956

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Boston Pops Disc Is a 'Picnic'

A musical outing especially for "middle brow" music lovers is available in "Boston Pops Picnic," with Conductor Arthur Fiedler as the host.

In the [illegible] RCA album, Fiedler selects [illegible] familiar [illegible] selections [illegible] able surp[illegible]

The "picnic" mixture [illegible] "Jalousie," [illegible] "Poet and Peasant" [illegible] "Malaguena," [illegible] Persian Market" and "Pops Polka."

BATON ROUGE, LA.
ADVOCATE
Circ. D. 22,756 - S. 32,011
MAY 27 1956

Boston Pops Concert

Rhythmical numbers will dominate the Boston Pops Orchestra's program, directed by Arthur Fiedler Monday, 7:15 to 8 p.m. on WJBO. Selections will include "Procession of Bacchus" from the ballet "Sylvia" by Delibes, the "Orpheus in Hades" overture by Offenbach, the "Nutcracker Suite" by Tchaikovsky and Wagner's "Ride of the Valkyries."

LOUISVILLE, KY.
COURIER JOURNAL
Circ. D. 202,911 - S. 300,325
MAY 20 1956

MUSIC IN KENTUCKIANA — *By William Mootz*

Flourishing Season of Music Festivals Is In Prospect for This Coming Summer

SUMMER MUSIC FESTIVALS, once the monopoly of Europe, are now flourishing in increasing numbers throughout the United States. The annual special issue of Musical America, which tries to give an overall picture of musical events around the country, recently listed more than 50 such events for the coming summer season.

After the last war, Europe discovered that one sure way to attract tourists, and especially dollar-happy Americans, was to organize a music festival. They cropped up all over the Continent within a few years; and, while some of them also give attention to other branches of the fine arts, almost invariably these festivals lean heavily on musical fare performed by highly touted musical organizations and soloists.

The shaky economy of many European cities and villages was thereby bolstered, and it was inevitable that promoters in this country eventually would begin to imitate their European counterparts.

Great Interest

Throughout the last month we have been flooded with announcements of new and old festivals now making their summer plans. Many of them seem of dubious importance, but few are offering attractions of great interest.

The Berkshire Music Center has the best-known of the American festivals, which will extend this year from July 5 to August 12. It will celebrate its 14th season with a dazzling array of guest conductors and soloists. The core of the Berkshire Center, of course, is the Boston Symphony Orchestra. It will play a season of concerts at its summer home, the Berkshire Music Shed, and will be conducted by Charles Munch, Eleazar de Carvalho, Leonard Bernstein, Pierre Monteux and Richard Burgin. Rudolph Serkin tops its list of soloists.

In addition to the orchestra series, which will open July 20, there will be a Bach-Mozart series, and a chamber-music series, presenting such artists as Benny Goodman, Serkin and Zino Francescatti. Opera is usually part of the Berkshire schedule too, although the plans for this summer are still indefinite.

The surrounding territory provides an ideal vacation background for the festival. It is claimed that more than 100,000 visitors came to the festival last summer. For complete information, write to Thomas D. Perry, Jr., Festival Office, Symphony Hall, Boston 15, Massachusetts.

Two In The West

For music lovers planning a tour of the West, there are two festivals of special importance. Both are comparatively new, and both apparently are thriving. One, at Central City, Col., specializes in opera. The other, at Aspen, Col., rivals the Berkshire Festival in the scope of its offerings.

Two operas will be presented in the opera house at Central City—Puccini's "Tosca" and a brand-new opera by Douglas Moore, "The Ballad of Baby Doe." The season will open June 30 with the summer's first "Tosca." The "Ballad" will be premiered July 7, and the two operas will alternate nightly from then on until July 28. The season's schedule and tickets are available by writing the Central City Opera House Association, 609 Cleveland Place, Denver.

The Aspen Festival will open June 27 and run through September 2. The schedule of artists who will perform includes 30 or more names, and many of them have played in Louisville. Featured will be Mack Harrell, Joaquin and Nikolai Graudan, Vronsky and Babin, William Primrose, Szymon Goldberg, the Juilliard Quartet, Rosina Lhevinne and many others.

Izler Solomon will conduct the Aspen orchestra this year, and the list of music that will be performed is both stimulating and venturesome. The three composers to be honored are Mozart, Schumann and Honegger, but this hardly gives a clear picture of the staggering repertory the festival will cover. For a brochure and complete information, write Music Associates at Aspen, P. O. Box 488, Aspen, Col.

Of course, each summer Cincinnati conducts an opera festival that attracts many Louisville opera fans to the Cincinnati Zoo Opera each summer. Some of the operas in its repertory this season will be "Turandot," "Traviata," "Marriage of Figaro," "Don Pasquale," "Rigoletto" and "Faust." Licia Albanese, Frances Yeend, Rise Stevens and Brian Sullivan have already been engaged.

The Louisville box office for the Zoo Opera is at the Shackleton Piano Company. The season will open June 30.

MUSIC CALENDAR

May 20—Haydn's Creation, Wiley B. Daniel, Jr., director; 5 p.m., Fifth Street Baptist Church.

24—Eine Kleine Nachtmusik, Sidney Harth, conductor; 8:30 p.m., Gardencourt.

25—St. Francis In The Fields Choir, Grant Graves, director; 8:15 p.m., St. Francis In The Fields.

27—Philip Maipas, organist, and Samuel B. Kelly, baritone; 4:30 p.m., St. Mark's Episcopal Church.

For additions or corrections to this calendar, call the Louisville Chamber of Commerce, AMherst 2421.

RICHMOND, VA.
NEWS-LEADER
Circ. D. 99,100
MAY 25 1956

PLATTER CHATTER

Picnic Mood Is Enhanced In Recordings

Picnic time is here and along with it music to match a picnic mood.

A happy collection of old favorites and newcomers has just been recorded by the Boston Pops Orchestra, Arthur Fiedler conducting. Released by Victor, it should prove as integral a part of a picnic as the ever-present ants.

Fiedler always has planned his informal outdoor concerts as one plans a picnic—with varied fare none of it too ostentatious or heavy. This "Picnic" album is no exception. He conducts, for example, [illegible] stand-bys as "Jalousie," [illegible] Persian Market," "Malaguena," [illegible] "Danube Waves."

But there are [illegible] interesting new pieces such as "Pops Polka," the "Chabrier S[illegible]" and "Village S[illegible] Waltz" [illegible] pops in pieces [illegible]

[illegible]

N. K.

MUSICAL AMERICA
NEW YORK, N. Y.

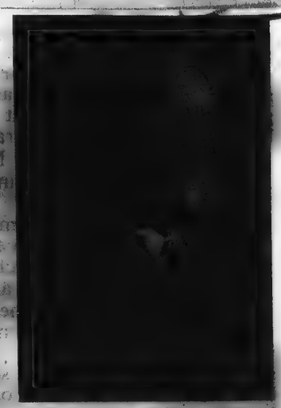
MAY 1956

On the front cover

THE Boston Symphony, of which Charles Munch is the music director, celebrates this season the 75th anniversary of its founding. As usual, it has been a busy season for the Bostonians, for aside from its many concerts this winter and its performances in the Berkshire Festival, it will make a European tour early in the fall. In Europe its first performance will be at the Edinburgh Festival on Aug. 24.

MT Born in Strasbourg, Mr. Munch at the age of 21 contemplated a medical career, but soon he was devoting all his time to the study of violin. During World War I he became a violinist in the Strasbourg Orchestra, and he also taught in this city's conservatory. Later he became concertmaster of the Gewandhaus Orchestra in Leipzig.

In 1929, he settled in Paris, where he founded the Orchestre Symphonique de Paris, conducting the Lamoureux Concerts as well. In succeeding seasons he began the round of guest engagements that have made him a world traveler. In 1937, he succeeded Philippe Gaubert as conductor of the Paris Conservatory Orchestra, the position he held through the war period. He was engaged in the spring of 1948 to succeed Serge Koussevitzky as regular conductor of the Boston Symphony beginning with the season of 1949-50. (Photograph by Karsh, Ottawa)



CHARLES MUNCH

Musical America

MAY 1956

St. Louis Conference Marks 50th Year Of Music Educators

Dorothy Maynor—Her Career and Home Life Offer No Conflicts

Pueblo Indian Music—A Central Force In a Happy Existence

International and National Reports

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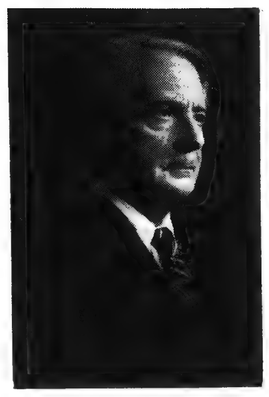

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Musical America

MAY
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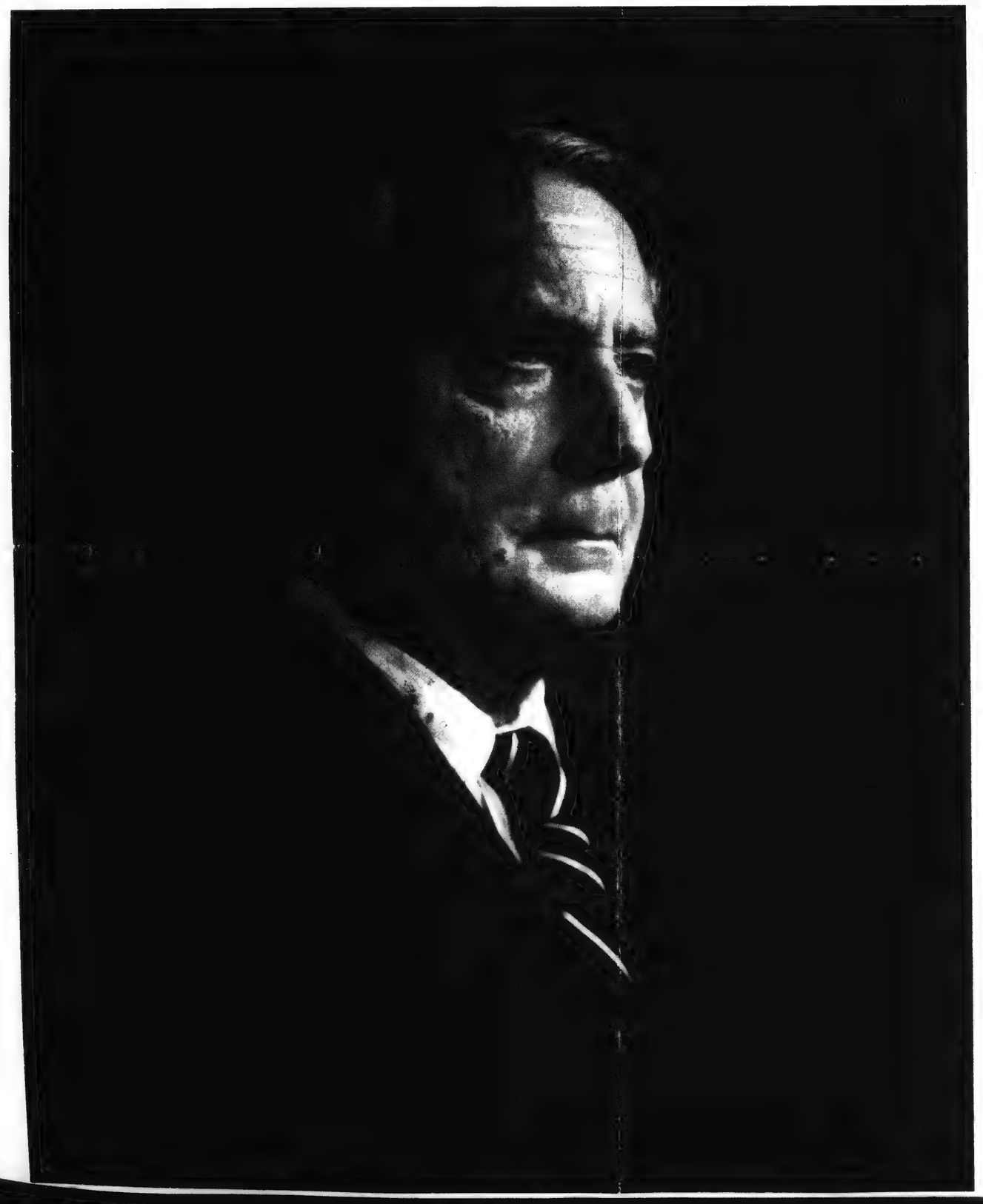

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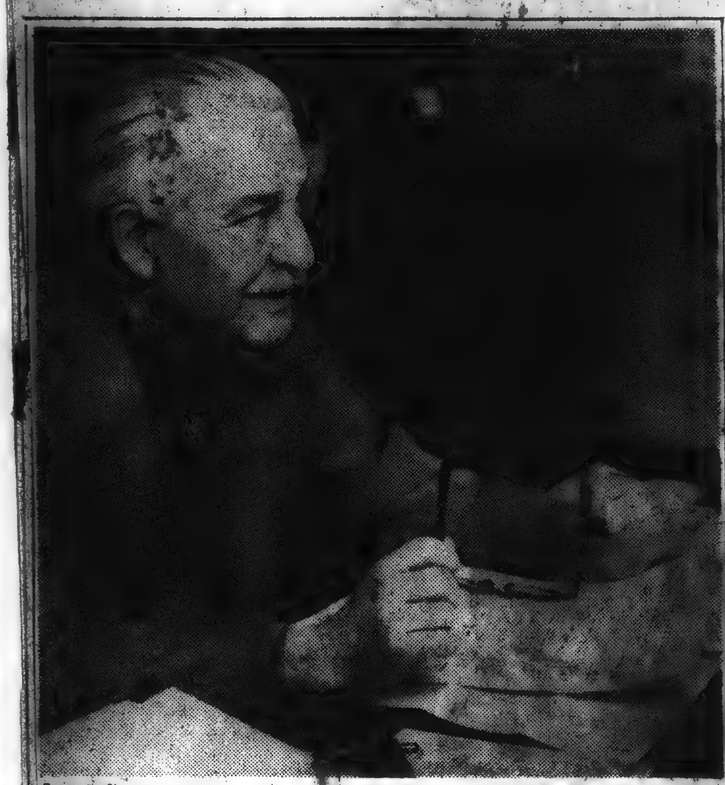

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NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

JUN 7 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-0700

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,08[illegible]

JUN 7, 1956

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SAN FRANCISCO, CALIF.
EXAMINER
Circ. D. 233,928 - S. 510,389

MAY 31 1956

They'll Tr[illegible]

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Off June 18 for the biennial convention of Kappa Kappa Gamma in Syampscott, Mass., will be several local representatives. Mrs. Arthur Scheu of the East Bay Alumnae Association will be a delegate as will Gray Burnham, president of the UC chapter house.

Mary Lou Coate, rush chairman, will go along as will Marily Purkiss. Alumnae groups, 316 in all, in the United States, Canada, Hawaii and the British Isles, will be represented at the convention as well as eighty-five active chapters throughout the United States and Canada.

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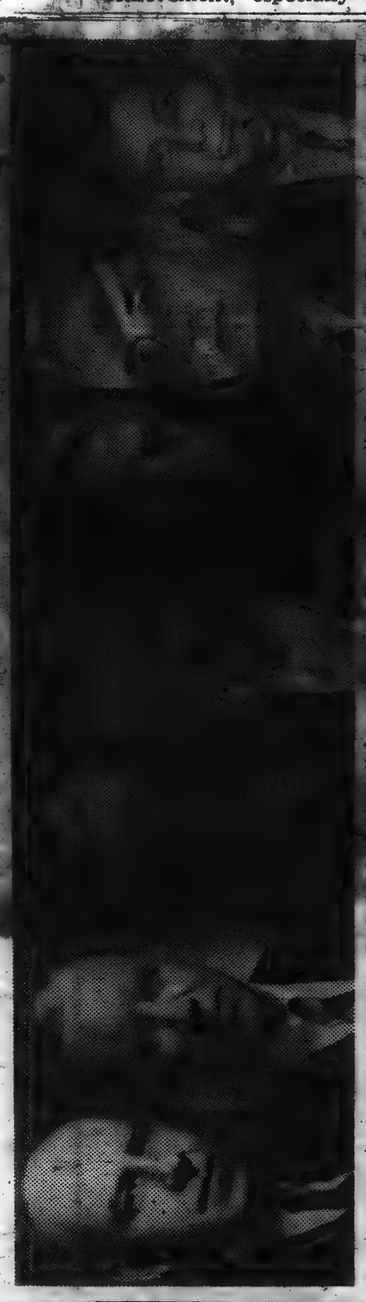
7 to Get B.C. Honorary Degrees

Herald Nov 29



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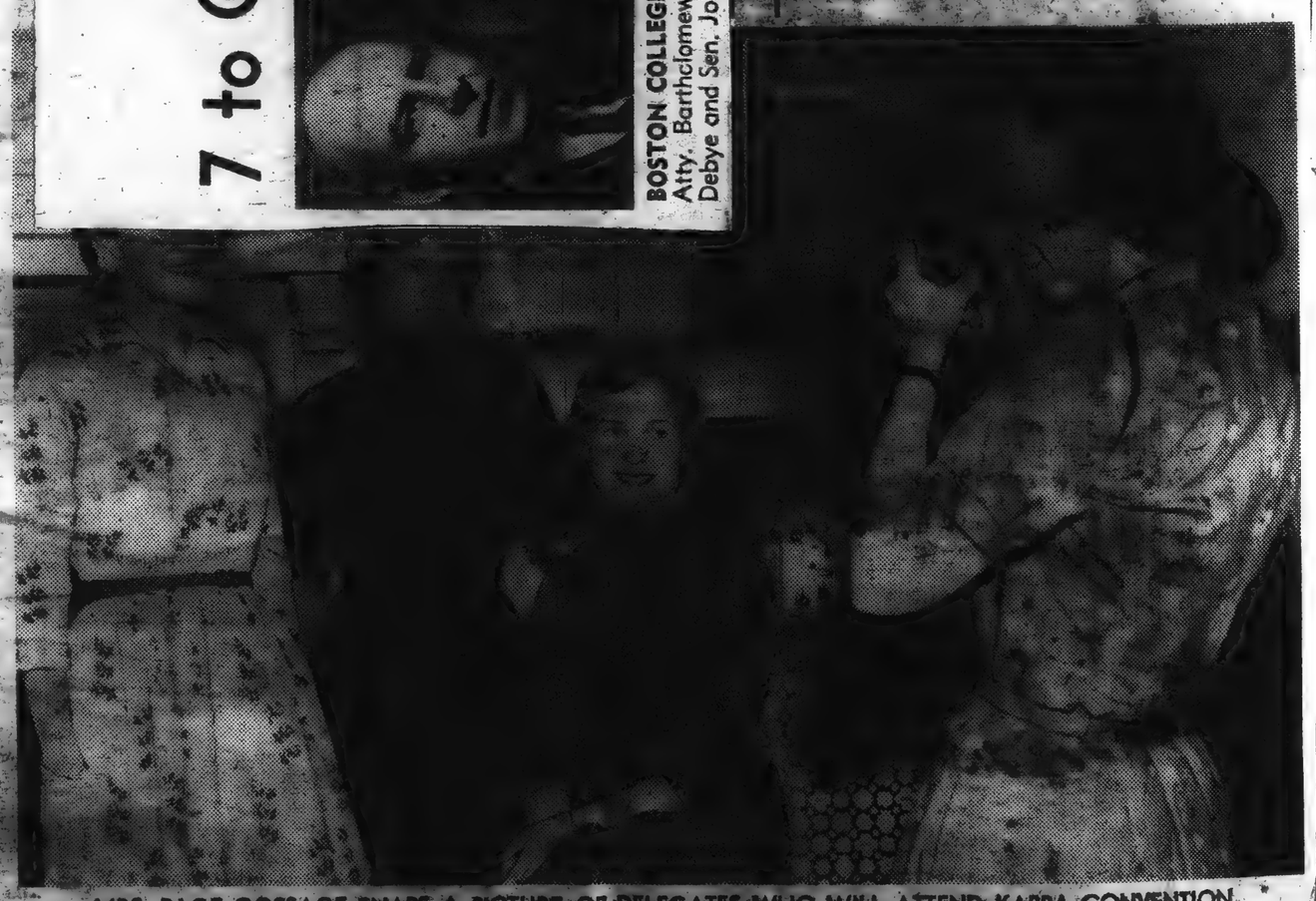

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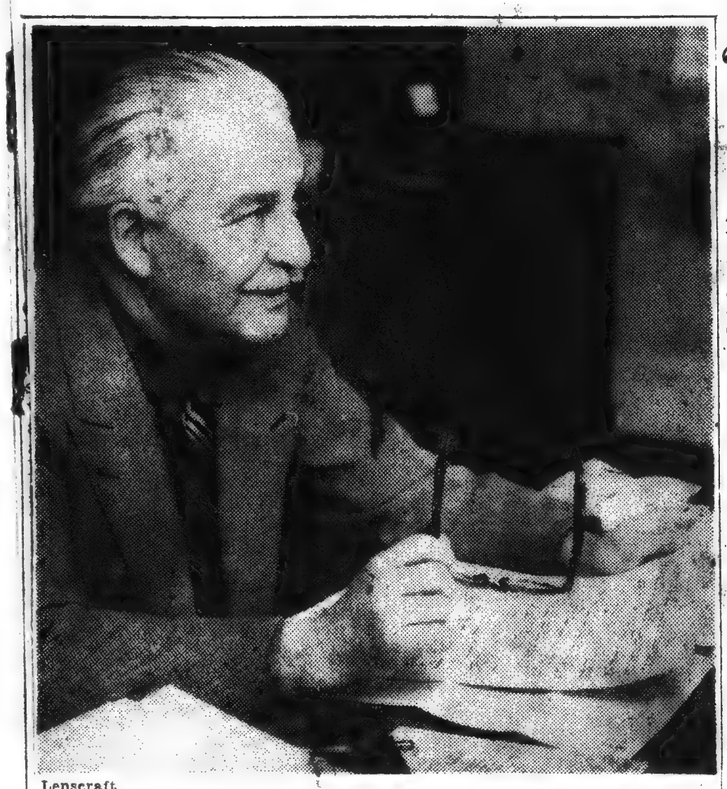

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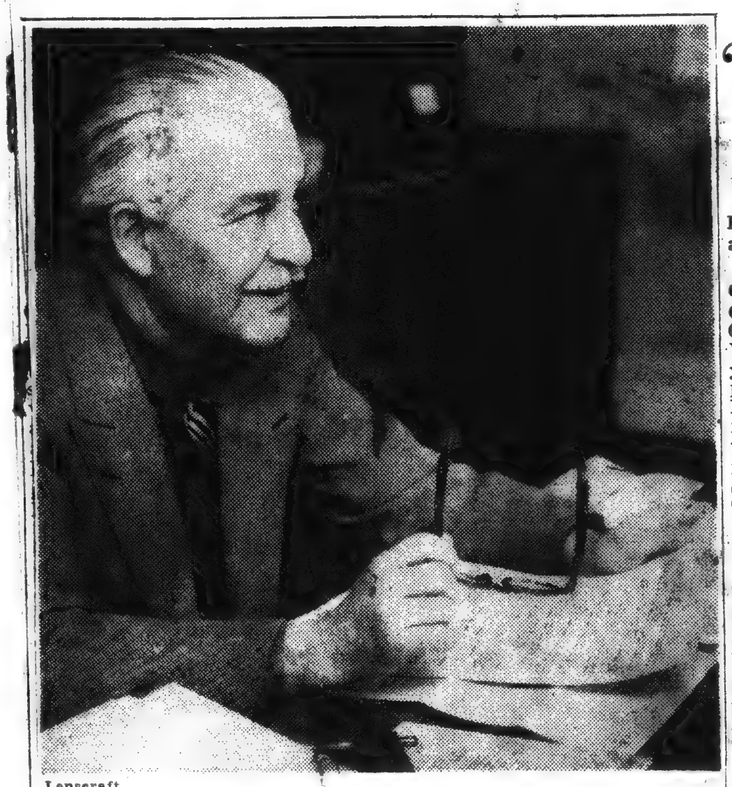

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Miss Daniels is the dean of American women composers. Few, if any, have matched her achievement, especially in the choral field. She is not afraid to be daring, an attribute much in evidence in her "Psalm of Praise." She can set up spare, open-positioned chords, and her discreet dissonances add a dash of contemporary salt.

But the important thing about this work is that it says what it wants to say in no uncertain terms. With texts from the Old Testament the chorus sings of praise, chants of praise, shouts of praise.

* * *

The orchestra does its share, too, in mirroring the instruments named in the song—the psaltery and harp, flute, viol, and lute, trumpet, pipe, and timbrel, drum, sackbut, cymbals of brass, dulcimer and shawm. What is more, Miss Daniels simplified this Biblical ensemble to strings, three trumpets, and percussion, with a resulting effect, we dare say, as joyous as anything heard in Biblical times.

The excellent choral forces are those trained by G. Wallace Woodworth—the Harvard Glee Club and the Radcliffe Choral Society. For the Beethoven Ninth they were joined by four superb soloists whom we know well in Boston—Adele Addison, soprano, Eunice Alberts, contralto, David Lloyd, tenor, and Mac Morgan, bass. Their voices are matched in opulent timbre and dynamics. They are artists of the first order.

* * *

Since the quality of joy was uppermost in yesterday's program, it is the sad duty of this listener to register a few joyless observations. If Mr. Munch wishes to take the second movement—marked Molto vivace and Presto—as fast as these markings permit, then he should discipline his players until they can play the music that fast. There was the confusion of imprecision more than once. On the other hand, Mr. Munch took the Adagio molto so slowly that the woodwind section nearly fell apart during its featured portion.

There is no gainsaying that Mr. Munch adds electricity to nearly everything he puts his baton to, and he added much intensity to the "Ode to Joy" yesterday. But after observing his way Beethoven for seven seasons, it is apparent that he is unpredictable when playing Beethoven's works, and we may as well resign ourselves to this fact.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,441 - S. 525,253

JUN 7 1956

Symphony Dates

The Boston Symphony Orchestra will give its usual series of five concerts at the Brooklyn Academy of Music during the 1956-'57 season, it was announced yesterday by the Brooklyn Academy of Arts and Sciences. Charles Munch, the orchestra's regular conductor, will direct concerts on Nov. 16, Dec. 14, Jan. 11, 1957, Feb. 8 and March 22.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4300

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

JUNE 7, 1956

Minneapolis Here In Bushnell Series

Although the Minneapolis Symphony Orchestra is one of the oldest established in the country, Hartford music lovers have their first opportunity to hear it "in person" in this season's Bushnell Symphony Series.

The Minneapolis is one of five foremost American orchestras presented in the 1956-57 Bushnell Series, for which season ticket applications are now being accepted.

* * *

"WE ARE PLEASED" next season's tour of the Minneapolis Symphony will take it to the east coast and it is available to us," said managing Director William T. Ingersten today. "This orchestra has been rated for years as the finest in North America. The very fact that Eugene Ormandy was its regular conductor five years before going to the Philadelphia Orchestra, and that Dimitri Mitropoulos succeeded him and remained a dozen years before going to the New York Philharmonic-Symphony, is evidence of its quality. The present conductor, Antonio Dorati, is internationally known in the field of music."

Dorati, who will conduct the 53-year-old Minneapolis Symphony in its concert here next season, has achieved a major reputation in Europe as well as in this country. He was chosen in the summer of 1953 to conduct the Stockholm Orchestra in a concert celebrating the 700th anniversary of the founding of the city.

* * *

IN ADDITION to the Minneapolis, the following other orchestras and conductors will be included in next season's annual Bushnell Symphony Series:

New York Philharmonic-Symphony, Dimitri Mitropoulos; Cleveland Symphony, George Szell; Boston Symphony, Charles Munch; Philadelphia Orchestra, Eugene Ormandy.

Guest soloists will be presented with the Cleveland and Minneapolis orchestras in the four weeks.

Left to right), Edward F. Williams, John W. King, Charles Munch, Prof. Peter J. W.

rary Degrees

ld May 29

SAN FRANCISCO, CALIF.
EXAMINER
Circ. D. 233,928 - S. 510,389

MAY 31 1956

They'll Travel East for the Kappa Convention

SUMMER BRINGS a variety of vacation itineraries and for delegates to national conventions there are fun times sandwiched in with business sessions.

Off June 18 for the biennial convention of Kappa Kappa Gamma in Syampscott, Mass., will be several local representatives. Mrs. Arthur Scheu of the East Bay Alumnae Association will be a delegate as will Gray Burnham, president of the UC chapter house.

Mary Lou Coate, rush chairman, will go along as will Marily Purkiss. Alumnae groups, 316 in all, in the United States, Canada, Hawaii and the British Isles, will be represented at the convention as well as eighty-five active chapters throughout the United States and Canada.

Sidelights of the convention will be a picnic on the Atlantic coast, a trip to Gloucester, the fishing port, and an evening in Boston at the Boston Pops Symphony.

MRS. PAGE GOSSAGE SNAPS A PICTURE OF DELEGATES WHO WILL ATTEND KAPPA CONVENTION
Left to right, Mrs. Arthur Scheu, Marily Purkiss and Mary Lou Coate will be off for the East June 18

TIGHT BINDING

AMARILLO, TEX.
NEWS
Circ. D. 39,800

MAY 18 1956

In the Groove

Boston Pops Has Picnic for Summer Fun

With summer on its way, RCA Victor is releasing in May the Boston Pops Picnic album, designed to delight the musical taste of everyone everywhere. Although this might seem to be more of a classical release, the selections included in this album are of universal appeal, a blend of old favorites and enchanting new discoveries by the Conductor Arthur Fiedler on "13" LP disk.

Newly recorded [illegible] to bring back memories [illegible] such gems as Gade's "Jo[illegible]," [illegible]cuona's "Malagueña," [illegible] "In a Persian Market," [illegible] Suppe's "Poet and Peasant Overture," and Ivanovici's "Danube Waves," popularized by [illegible] Johann as "The Anniversary Waltz."

Also included are such palatable treats as "The Waltzing Cat," penned especially for the Pops by Leroy Anderson; "Pops Polka" and "Enchanted Sea," dedicated by composer Jack Mason to Arthur Fiedler; and Josef Strauss' "Village Swallow Waltz."

The Boston Pops Picnic album recorded in Symphony Hall, Boston, is in New Orthophonic High Fidelity Sound.

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The well-known harmonica virtuoso, Leo Diamond, is also a skin-diving enthusiast and decided to do a "musical report" on skin diving. The result was an interesting album titled Skin Diver Suite which consists of a series of accepted impressions set down for the purpose of communicating the skin diver's adventurous probings.

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Included are: The Jukes Family Takes a Holiday, E-MC Squared, Time Machine, World Without Time, The Minute, The Stone Age, Whoo-Doo-Voodoo, A Chinese Painting, Abstraction, Kinetic Energy, Swingcussion, Roulette, P.S. He Lost.—RSW.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Allston Citizen
BOSTON, Mass.
Weekly Non-Partisan
Circ. [illegible]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Citizen
BROOKLINE, Mass.
Weekly Non-Partisan
Circ. 16,250 free

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Star
WINCHESTER, Mass.
Weekly Independent
Circ. 4,200

JUN 8 1956

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record
MILTON, Mass.
Weekly Local
Circ. 4,950

JUN [illegible] 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068

Hamilton-Wenham Chronicle
SOUTH HAMILTON, Mass.
Indep. Republican
Circ. 750

JUN 8 1956

[illegible] Pompano, Fla.

• • •

G. Johnstone Geikie, Jr., will be guest artist with the Boston Pops, Arthur Fiedler conducting, on Friday evening, June 15, at 8:30 o'clock in Symphony Hall, Boston.

• • •

Mrs. Lulu Preston, formerly of

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (e)
MERIDEN, Conn.
Independent
Circ. 8,203

JUN 8 1956

World Of Music

NEW YORK (UP) — Next season, the Philadelphia Orchestra and the Boston Symphony will swap conductors for two concerts.

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In addition to Munch, the Philadelphia Orchestra will have three other guest conductors next season — Ernest Ansermet, founder and conductor of Orchestra de la Suisse Romande; Pierre Monteux, and William Steinberg, conductor of the Pittsburgh Symphony.

The season will open Oct. 5 and close April 20, 1957.

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The plan is for him to appear in three leading tenor roles of Italian opera in Moscow's Bolshoi theatre and he will be the first American to appear in opera at that theatre.

The operas are "Rigoletto," "La Traviata," and "The Masked Ball." Peerce also will appear in concert in Leningrad, Tiflis, and Kiev and, after a month, go on to Italy.

EIRE NIGHT SPONSORS

Arthur E. Haley of 49 Salisbury street, Richard Maguire of 20 Ridgefield road, and J. Joseph Maloney of 6 Lincolnshire way, are among the sponsors of the Eire Society of Boston's annual Night at Pops on Friday, June 8, at Symphony Hall.

The proceeds will go toward a contribution of $1,000 made by the Eire Society this month to the Boston Symphony Orchestra to enable it to open its European tour this summer with concerts in Cork and Dublin.

Among the numbers to be played is the "Eire Suite," a special arrangement of Irish pieces for the Boston Pops Orchestra commissioned for by the Eire Society several years ago.

[illegible] so little known in America [illegible]

* * *

[illegible] Saxter-Finegan orchestra [illegible] up with an assortment of [illegible] pounds for their latest Victor offering, Adventure[illegible] This album, however, [illegible] fascinating and cleverly executed.

This is an album of percussion

Languages, is a beautiful collection of French, Italian and English love songs.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

JUN 7 1956

OFFICERS OF HISTADRUT NIGHT at Pops Concert Thursday June 21, at Symphony Hall. Guest soloist will be Richard Tucker and Arthur Fiedler will conduct the Boston Pops Orchestra. Left to right are: Samuel D. Shapiro, chairman; Alexander Shapiro, secretary-treasurer; Benjamin Cohen, co-chairman; Oscar Sterman, honorary chairman.

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Box 2078, Boston 6 • RIchmond 2-4200

News (e)
FRAMINGHAM, Mass.
Independent
Circ. 11,200

JUN 9 1956

Fisk Memorial Methodist
Natick, Massachusetts

Rev. William J. Ogle, minister; Howard Tyrrell, minister of music.

9:30, children's day program in the church sanctuary. 11, morning service of worship. Sermon, "Under a Bunch of Grapes." Members of the Masonic fraternity will be guests in their observance of St. John's Sunday.

Monday, at 1, retarded children's program.

Tuesday at 7:30, board of trustees meeting. 8, official board meeting. The Lend-A-Hand group will hold a dinner meeting at Wallace's, Framingham. The Challenger group will hold a dinner [illegible]

Wednesday at 7, Boy Scout Troop No. 35. 8:30, a banquet honoring our college students, high school graduates and [illegible] will be held in [illegible] hall. The banquet [illegible] by the W. S. C. S.

Thursday [illegible] program of retarded [illegible] 11, adult choir rehearsal [illegible] Fellowship Friday [illegible] "Pops" Concert. Night at [illegible] new members and Reception [illegible] Baptism will Sacrament of [illegible] be held on Sunday, June 17. The morning worship service will be at 10 a. m.

For information in regard to the Vacation church school to be held from June 18 through July 3, please call Mrs. Charles Moody, Francomia avenue, director of the school.

New England Newsclip Agency, Inc.
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Vermont Tribune
LUDLOW, Vt.
Weekly Ind. Republican
Circ. 1,091

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press
STONEHAM, Mass.
Weekly Independent
Circ. 3,600

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Yarmouth Register
YARMOUTHPORT, Mass.
Weekly Republican
Circ. 883

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript
MILTON, Mass.
Weekly Independent
Circ. 3,800

JUN 8

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068

Tri-Town Times
SHREWSBURY, Mass.
Weekly Independent
Circ. 1,892

JUN 7 1956

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SUBSCRIBE NOW!

New England Newsclip Agency, Inc.
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Union Leader (m) & (e)
MANCHESTER, N. H.
Independent
Circ. 45,622

JUN 8 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
HAVERHILL, Mass.
Independent
Circ. 18,794

JUN 8 1956

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Selectmen are receiving applications for the post of Civil Defense director, left vacant by the death of Parker T. Walton. Persons interested should submit their applications at the town office before June 11.

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TIGHT BINDING

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record
MILTON, Mass.
Weekly Local
Circ. 4,950

JUN 7 1956

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (e)
MERIDEN, Conn.
Independent
Circ. 8,203

JUN 8 1956

AMARILLO, TEX.
NEWS
Circ. D. 39,800

MAY 1 1956

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JUN 7 1956

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Kadimah Sisterhood

[illegible] prepi[illegible] to th[illegible] K[illegible] succ[illegible] now [illegible] the [illegible]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068

Hamilton-Wenham Chronicle
SOUTH HAMILTON, Mass.
Indep. Republican
Circ. 750

JUN 8 1956

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[illegible] Pompano, Fla.

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New England Newsclip Agency, Inc.
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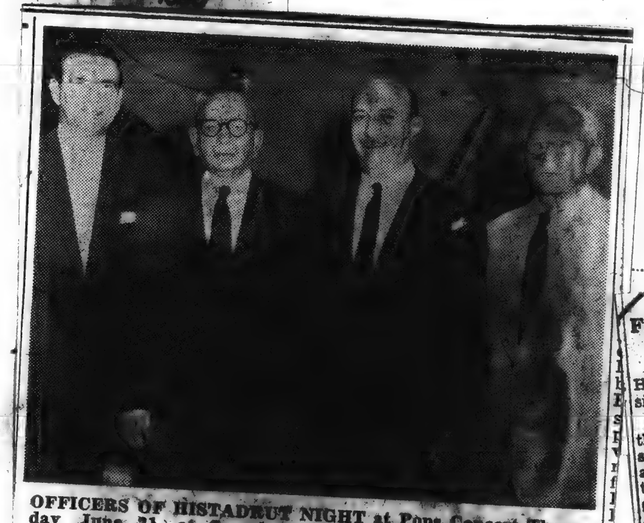
Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 26,000

JUN 7 1956



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New England Newsclip Agency, Inc.
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News (e)
FRAMINGHAM, Mass.
Independent
Circ. 11,206

JUN 9 1956

Fisk Memorial Methodist

Natick, Massachusetts

Rev. William J. Ogle, minister; Howard Tyrrell, minister of music.

9:30, children's day program in the church sanctuary. 11, morning service of worship. Sermon, "Under a Bunch of Grapes." Members of the Masonic fraternity will be guests in their observance of St. John's Sunday.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Vermont Tribune
LUDLOW, Vt.
Weekly Ind. Republican
Circ. 1,091

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press
STONEHAM, Mass.
Weekly Independent
Circ. 3,600

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Yarmouth Register
YARMOUTHPORT, Mass.
Weekly Republican
Circ. 883

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript
MILTON, Mass.
Weekly Independent
Circ. 3,800

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068

Tri-Town Times
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Weekly Independent
Circ. 1,892

JUN 7 1956

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SUBSCRIBE NOW!

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Union Leader (m) & (e)
MANCHESTER, N. H.
Independent
Circ. 45,622

JUN 8 1956

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Gazette (e)
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YORK, N. Y.
ALD-TRIBUNE
336,443 - S. 528,253

JUN 7 1956

[illegible]ony Dates

[illegible]ston Symphony Orchestra will give its usual series of concerts at the Brooklyn Academy of Music during the season, it was announced yesterday by the Brooklyn Museum of Arts and Sciences. [illegible] conductor, will [illegible] on Nov. 16, Dec. [illegible], 1957, Feb. 8 and [illegible]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

JUN 7 1956

Minneapolis Here In Bushnell Series

Although the Minneapolis Symphony Orchestra is one of the oldest established in the country, Hartford music lovers have their first opportunity to hear it "in person" in this season's Bushnell Symphony Series.

The Minneapolis is one of five foremost American orchestras presented in the 1956-57 Bushnell Series, for which season ticket applications are now being accepted.

• • •

"WE ARE PLEASED [illegible] next season's tour of the Minneapolis Symphony will [illegible] it to the east coast and [illegible] it available to us," said Managing Director William T. [illegible]tensen today. "This ensemble has been rated for years as the finest in North America. The very fact that Eugene Ormandy was its regular conductor five years before going to the Philadelphia Orchestra, [illegible] that Dimitri Mitropoulos succeeded him and remained [illegible] years before going to the New York Philharmonic Symphony, is evidence of its quality. The present conductor, Antonio Dorati, is internationally [illegible] the field of music."

Dorati, who will conduct [illegible]-year-old Minneapolis [illegible] in its concert here, [illegible] has achieved a [illegible] in Europe as [illegible] country. He was [illegible] summer of 1953 [illegible] the Stockholm [illegible] concert celebrating [illegible] anniversary of the [illegible] city.

• • •

IN ADDITION to the Minneapolis, the following other orchestras and conductors are included in next season's [illegible] Bushnell Symphony Series: New York Philharmonic [illegible] Dimitri Mitropoulos; Cleveland Symphony, [illegible]; Boston Symphony, [illegible]; Charles Munch; Philadelphia Orchestra, Eugene Ormandy. Guest soloists will be booked with the Cleveland and Minneapolis orchestras [illegible] vocal works.

TIGHT BINDING

YORK, N. Y.
LD-TRIBUNE
36,443 S. 528,253

JUN 7 1956

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New England Newsclip Agency
Box 2078, Boston 6 • Richmond 2
Times (e)
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Independent Democ
Circ. 113,081

JUN 7, 1956

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Charles Munch;
Orchestra, Eugene
Guest soloists
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Minneapolis orche
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AMARILLO, TEX.
NEWS
Circ. D. 39,800

MAY 1 8 1956

In the Groove

Boston Pops Has Picnic for Summer Fun

With summer on its way, RCA Victor is releasing in May the Boston Pops Picnic album, designed to delight the musical taste of everyone—everywhere. Although this might seem to be more of a classical release, the selections included in this album are of universal appeal, a blend of old favorites and enchanting new discoveries by the Conductor Arthur Fiedler on a 12" LP disk.

Newly recorded to bring back memories such gems as Gade's "Jalousie," Lecuona's "Malaguena," "In a Persian Market," Suppe's "Poet and Peasant Overture," and Ivanovici's "Danube Waves," popularized by Al Jolson as "The Anniversary Waltz."

Also included are such palatable treats as "The Waltzing Cat," penned especially for the Pops by Leroy Anderson; "Pops Polka" and "Enchanted Sea," dedicated by composer Jack Mason to Arthur Fiedler; and Josef Strauss' "Village Swallow Waltz."

The Boston Pops Picnic album, recorded in Symphony Hall, Boston, is in New Orthophonic High Fidelity Sound.

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The well-known harmonica virtuoso, Leo Diamond, is also a skin-diving enthusiast and decided to do a "musical report" on skin diving. The result was an interesting album titled Skin Diver Suite which consists of a series of accepted impressions set down for the purpose of communicating the skin diver's adventurous probings.

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In merging his art and his hobby, Diamond may have been struck by the parallel between the sequence of events in a skin diver's plunge and the structure of a musical composition. In both there is a preparatory period, then a series of adventures based on this preparation and, finally, a return to the point of departure.

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Katyna Ranieri, a highly successful singer in European countries for several years, has now become widely known in the United States through her RCA Victor recordings. Her latest album, Love in Three Languages, is a beautiful collection of French, Italian and English love songs.

The English melodies are Cole Porter's hits from the Broadway shows "Can-Can." The Italian selection includes "Arrivederci Roma" and a lovely French verse titled "Telephonez-Moi, Cherie," which is a current American hit (known to us as "Kiss and Run"). Signorina Ranieri, who has a glorious caressing voice, is as much at home singing either French or English lyrics as she is in Italian. Although not represented here, one of her most eloquent media of expression is the Spanish song (Girl On the Spanish Steps)—and she also has a distinct penchant for Flemish songs, so moving but so little known in America.

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This is an album of percussion music—percussion in this case being sound produced by objects of differing weights and timbres being struck by tools of differing weights and timbres. The organization of groups of such struck sounds in time and space (pitch) gives off an association of thought and feeling that is music, percussion music. So here "time" is more than a matter of hands on a clock.

Included are The Jukes Family Takes a Holiday, E-MC Squared, Time Machine, World Without Time, The Minute, The Stone Age, Whoo-Doo-Voodoo, A Chinese Painting, Abstraction, Kinetic Energy, Swingcussion, Roulette, P.S. He Lost.—RSW.

JUN 7 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record
MILTON, Mass.
Weekly Local
Circ. 4,950

JUN [illegible]

Miss Mary Lou McCarthy, o[illegible] Milton, representing New R[illegible]chelle College, is co-chairman for "College Night at Pops," June 16.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068
Hamilton-Wenham Chronicle
SOUTH HAMILTON, Mass.
Indep. Republican
Circ. 750

JUN 8 1956

[illegible] Pompano, Fla.

• • •

G. Johnstone Geikie, Jr., will be guest artist with the Boston Pops, Arthur Fiedler conducting, on Friday evening, June 15, at 8:30 o'clock in Symphony Hall, Boston.

• • •

Mrs. Lulu Preston, formerly of

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (e)
MERIDEN, Conn.
Independent
Circ. 8,203

JUN 8 1956

World Of Music

NEW YORK (UP) — Next season, the Philadelphia Orchestra and the Boston Symphony will swap conductors for two concerts.

Eugene Ormandy, music director of the Philadelphians, will conduct the Bostonians twice in Boston, while Charles Munch, music director of the Boston Symphony, will be in Philadelphia conducting the Philadelphians.

In addition to Munch, the Philadelphia Orchestra will have three other guest conductors next season — Ernest Ansermet, founder and conductor of Orchestra de la Suisse Romande; Pierre Monteux, and William Steinberg, conductor of the Pittsburgh Symphony.

The season will open Oct. 5 and close April 20, 1957.

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The plan is for him to appear in three leading tenor roles of Italian opera in Moscow's Bolshoi theatre and he will be the first American to appear in opera at that theatre.

The operas are "Rigoletto," "La Traviata," and "The Masked Ball." Peerce also will appear in concert in Leningrad, Tiflis, and Kiev and, after a month, go on to Italy.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

JUN 7 1956

OFFICERS OF HISTADRUT NIGHT at Pops Concert Thursday June 21, at Symphony Hall. Guest soloist will be Richard Tucker and Arthur Fiedler will conduct the Boston Pops Orchestra. Left to right are: Samuel D. Shapiro, chairman; Alexander Shapiro, secretary-treasurer; Benjamin Cohen, co-chairman; Oscar Sterman, honorary chairman.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
FRAMINGHAM, Mass.
Independent
Circ. 11,200

JUN 9 1956

Fisk Memorial Methodist

Natick, Massachusetts

Rev. William J. Ogle, minister; Howard Tyrrell, minister of music.

9:30, children's day program in the church sanctuary. 11, morning service of worship. Sermon, "Under a Bunch of Grapes." Members of the Masonic fraternity will be guests in their observance of St. John's Sunday.

Monday, at 1, retarded children's program.

Tuesday at 7:30, board of trustees meeting, a official board meeting. The Lent-A-Hand group will hold a dinner meeting at Wallace's, Framingham. The Challenger group will hold a dinner outing.

Wednesday at 7, Boy Scout Troop No. 35. 8:30, a banquet honoring our college students, high school graduates, and [illegible] will be held in [illegible] Hall. The banquet [illegible] the W. S. C. S.

Thur[illegible] program of rehearsals [illegible] 11, adult choir rehearsal [illegible] Hall. Fellowship Friday [illegible] "Pops" Concert. Night at [illegible] members and Reception of new members and Sacrament of Infant Baptism will be held on Sunday, June 17. The morning worship service will be at 10 a. m.

For information in regard to the vacation church school to be held from June 18 through July 3, please call Mrs. Charles Moody, Francomis avenue, director of the school.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Vermont Tribune
LUDLOW, Vt.
Weekly Ind. Republican
Circ. 1,091

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Press
STONEHAM, Mass.
Weekly Independent
Circ. 3,600

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Yarmouth Register
YARMOUTH, Mass.
Weekly Republican
Circ. [illegible]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript
MILTON, Mass.
Weekly Independent
Circ. [illegible]

JUN 8

Miss Daryl Ann Thomson, daughter of Mr. and Mrs. George Thomson of 1031 Metropolitan Ave., will be a member of the New England Conservatory Chorus when it sings at the Boston Pops Concert tomorrow night. Miss Thomson has just completed her freshman year at the Conservatory where she is majoring in music therapy.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068
Tri-Town Times
SHREWSBURY, Mass.
Weekly Independent
Circ. 1,892

JUN 7 1956

Shrewsbury Seniors To Attend Pops

Senior groups of the musical organizations in the Shrewsbury public schools will attend the Boston "Pops" at Symphony Hall, Saturday night, June 9. The "Pops" have long been a musical treat and an added feature for this particular evening is "Conservatory Night" with the chorus from New England Conservatory taking part in the program. Mr. Lorne Ford head of the Shrewsbury Music department, and a Conservatory graduate made arrangements and obtained tickets. Members of the High School Glee Club, Majorettes and Senior Band will be [illegible] Accompanied by Mr. [illegible] be Mr. and Mrs. Lorne Ford, Mr. and Mrs. Vincent Drum [illegible] Vella and Miss Carol Colson, Mr. and Mrs. [illegible] Rochefort, the school department, and Mr. and Mrs. Guy Ervin, Mr. and Mrs. Stanley Francis, Mr. and Mrs. Arne Menton, Mr. and Mrs. Raymond Prior and Mr. and Mrs. Frank Schoenfeldt from the School Music Association.

SUBSCRIBE NOW!

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union Leader (m) & (e)
MANCHESTER, N. H.
Independent
Circ. 45,622

JUN 8 1956

Boston Symphony Will Give Russian Concerts

BOSTON — (UP) — The Boston symphony orchestra announced last night it will give concerts in Moscow and Leningrad, becoming the first American symphony orchestra to perform in the Soviet Union.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
HAVERHILL, Mass.
Independent
Circ. 18,794

JUN 8 1956

MERRIMAC ITEMS

Selectmen are receiving applications for the post of Civil Defense director, left vacant by the death of Parker T. Walton. Persons interested should submit their applications at the town office before June 11.

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TIGHT BINDING

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ALD-TRIBUNE
336,443 - S. 528,253

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HARTFORD, Con
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Guest soloists
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AMARILLO, TEX.
NEWS
Circ. D. 39,800

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KATYNA RANIERI

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record
MILTON, Mass.
Weekly Local
Circ. 4,950

JUN 8 1956

Miss Mary Lou McCarthy o
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June 16.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068
Hamilton-Wenham Chronicle
SOUTH HAMILTON, Mass.
Indep. Republican
Circ. 750

JUN 8 1956

of Pompano, Fla.

* * *

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Box 2078, Boston 6 • RIchmond 2-4200
Journal (e)
MERIDEN, Conn.
Independent
Circ. 8,203

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

JUN 7 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
FRAMINGHAM, Mass.
Independent
Circ. 11,200

JUN 9 1956

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Natick, Massachusetts

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Thursday [illegible] program of retarded [illegible] 15, adult choir rehearsal.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Press
STONEHAM, Mass.
Weekly Independent
Circ. 3,600

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Yarmouth Register
YARMOUTH PORT,
Weekly Republican

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068
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SUBSCRIBE NOW!

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union Leader (m) & (e)
MANCHESTER, N. H.
Independent
Circ. 45,622

JUN 8 1956

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Gazette (e)
HAVERHILL, Mass.
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W YORK, N. Y.
ALD-TRIBUNE
336,443 - S. 528,253

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JUN 7, 1956

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The Minneapolis is the five foremost American orc tras presented in the 1956- Bushnell Series, for which son ticket applications are being accepted.

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"WE ARE PLEASED next season's tour of the neapolis Symphony will it to the east coast and it available to us," said M aging Director William T. tensen today. "This ensem has been rated for years am the finest in North Ame The very fact that Eugene mandy was its regular condu five years before going to Philadelphia Orchestra, that Dimitri Mitropoulos ceeded him and remaine dozen years before going to New York Philharmonic-S phony, is evidence of its qua The present conductor, An ratti, is internationally fam the field of music."

Dorati, who will conduct year-old Minneapolis Sy in its concert here n ori, has achieved a nota tation in Europe as well is country. He was cho summer of 1953 to c the Stockho Orc concert co ratin 100th anniversary ing of the city.

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New York Philhar p hony, Dimitri M Cleveland Symphon Szell; Boston Charles Munch; P Orchestra, Eugene O Guest soloists will ented with the Clev Minneapolis orchestra ical works.

AMARILLO, TEX.
NEWS
Circ. D. 39,800

MAY

In the Groove

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The Boston Pops Picnic album, recorded in Symphony Hall, Boston, is in New Orthophonic High Fidelity Sound.

• • •

The well-known harmonica virtuoso, Leo Diamond, is also a skin-diving enthusiast and decided to do a "musical report" on skin diving. The result was an interesting album titled Skin Diver Suite which consists of a series of accepted impressions set down for the purpose of communicating the skin diver's adventurous probings.

• • •

In merging his art and his hobby, Diamond may have been struck by the parallel between the sequence of events in a skin diver's plunge and the structure of a musical composition. In both there is a preparatory period, then a series of adventures based on this preparation and, finally, a return to the point of departure.

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KATYNA RANIERI

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JUN 7 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record
MILTON, Mass.
Weekly Local
Circ. 4,950

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068

Hamilton-Wenham Chronicle
SOUTH HAMILTON, Mass.
Indep. Republican
Circ. 750

JUN 8 1956

of Pompano, Fla.

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Mrs. Lulu Preston, formerly of

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Box 2078, Boston 6 • RIchmond 2-4200

Journal (e)
MERIDEN, Conn.
Independent
Circ. 8,203

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

JUN 7 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
FRAMINGHAM, Mass.
Independent
Circ. 11,200

JUN 9 1956

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Natick, Massachusetts

Rev. William J. Ogle, minister; Howard Tyrrell, minister of music.

9:30, children's day program in the church sanctuary. 11, morning service of worship. Sermon, "Under a Bunch of Grapes." Members of the Masonic fraternity will be guests in their observance of St. John's Sunday.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Vermont Tribune
LUDLOW, Vt.
Weekly Ind. Republican
Circ. 1,09[illegible]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068

Tri-Town Times
SHREWSBURY, Mass.
Weekly Independent
Circ. 1,892

JUN 7 1956

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SUBSCRIBE NOW!

To Sing at Boston Pops

Leonard Edwin Bearse, son of Mr. and Mrs. Edwin Bearse of Hyannis, will be a member of the New England Conservatory Chorus when it sings at the Boston Pops Concert Saturday, June 9. Mr. Bearse is a bass. He has just completed his Junior year at the New England Conservatory, where he is majoring in Music Education.

Massachusetts Golf Association

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union Leader (m) & (e)
MANCHESTER, N. H.
Independent
Circ. 45,622

JUN 8 1956

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Gazette (e)
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Independent
Circ. 18,794

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TIGHT BINDING

W YORK, N. Y.
ALD-TRIBUNE
D. 336,443 - S. 528,253

JUN 7 1956

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Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Independent Democrat
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JUN 7, 1956

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AMARILLO, TEX.
NEWS
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Box 2078, Boston 6 • RIchmond 2-4200

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Weekly Local
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Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
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JUN 7 1956

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (e)
MERIDEN, Conn.
Independent
Circ. 8,203

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News (e)
FRAMINGHAM, Mass.
Independent
Circ. 11,200

JUN 9 1956

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Tri-Town Times
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Weekly Independent
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SUBSCRIBE NOW!

JUN 7

ALBERT WARREN TO SING AT POPS CONCERT

Albert Emery Warren, son of Mr. and Mrs. Daniel E. Warren of 8 Pine st. will be a member of the New England Conservatory Chorus when it sings at the Boston Pops Concert Saturday, June 9. The second Saturday night in June has been New England Conservatory night at Pops since 1930 when Mr. Fiedler became Pops conductor.

Mr. Warren is a bass. He has just completed his sophomore year at the New England Conservatory, where he is majoring in music education. Under the direction of Lorna Cooke deVaron, its permanent conductor, the Conservatory Chorus will sing English, Latin-American and modern American songs.

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Union Leader (m) & (e)
MANCHESTER, N. H.
Independent
Circ. 45,622

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Record
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The season will open Oct. 5 and close April 20, 1957.

Norman Dello Jolo, one of the best known contemporary composers, has been appointed to the faculty of the Mannes College of Music and will teach composition. His newest opera, "The Trial at Rouen," was given its world premiere on a television network recently.

Jan Peerce, Metropolitan Opera tenor, is in Russia under the auspices of the State Department. He made his first appearance in a concert at the Moscow Conservatory on June 6.

The plan is for him to appear in three leading tenor roles of Italian opera in Moscow's Bolshoi theatre and he will be the first American to appear in opera at that theatre.

The operas are "Rigoletto," "La Traviata," and "The Masked Ball." Peerce also will appear in concert in Leningrad, Tiflis, and Kiev and, after a month, go on to Italy.

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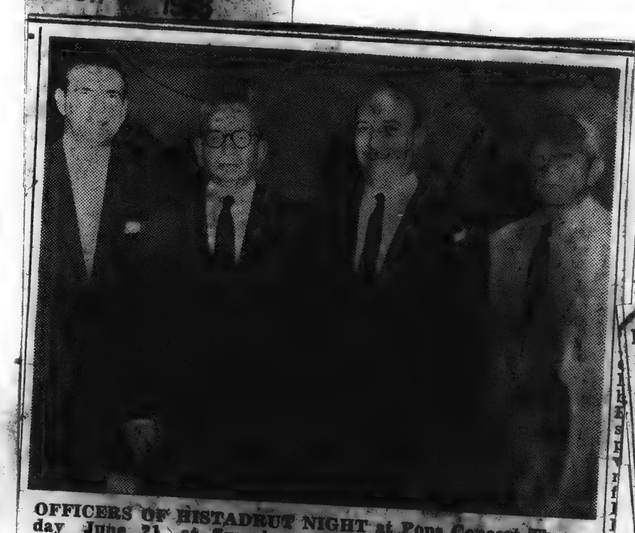
Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

JUN 7 1956



OFFICERS OF HISTADRUT NIGHT at Pops Concert Thursday June 21, at Symphony Hall. Guest soloist will be Richard Tucker and Arthur Fiedler will conduct the Boston Pops Orchestra. Left to right are: Samuel D. Shapiro, chairman; Alexander Shapiro, secretary-treasurer; Benjamin Cohen, co-chairman; Oscar Sterman, honorary chairman.

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News (e)
FRAMINGHAM, Mass.
Independent
Circ. 11,200

JUN 9 1956

Fisk Memorial Methodist
Natick, Massachusetts

Rev. William J. Ogle, minister; Howard Tyrrell, minister of music.

9:30, children's day program in the church sanctuary. 11, morning service of worship. Sermon, "Under a Bunch of Grapes." Members of the Masonic fraternity will be guests in their observance of St. John's Sunday.

Monday, at 1, retarded children's program.

Tuesday at 7:30, board of trustees meeting. 8, official board meeting. The Lend-A-Hand group will hold a dinner meeting at Wallace's, Framinghan. The Challenge group will hold a dinner outing.

Wednesday at 7, Boy Scout Troop No. 35. 8:30, banquet honoring our college graduates, high school graduates. [illegible] will be held [illegible] hall. The banquet [illegible] the W. S. C. S.

Thursday [illegible] program of retarded [illegible] adult choir rehearsal.

Friday [illegible] Fellowship Night at [illegible] "Pops" Concert. Reception [illegible] members and Sacrament [illegible] Baptism will be held on Sunday, June 17. The morning worship service will be at 10 a. m.

For information in regard to the vacation church school to be held from June 18 through July 3, please call Mrs. Charles Moody, Franconia avenue, director of the school.

JUN 7 1956

Local Girls To Sing In Boston Pops Concert

LUDLOW—Miss Jeanette Peniuk, daughter of Mr. and Mrs. Nicholas Peniuk of 65 Pleasant Street, and Miss Shirley M. Rose, daughter of Mr. and Mrs. Newton H Rose of 13 Pleasant Street, will both be members of the New England Conservatory Chorus when it sings at the Boston Pops Concert Saturday, June 9. The second Saturday night in June has been New England Conservatory night at Pops since 1930 when Arthur Fiedler became Pops conductor.

Miss Peniuk is an alto and has just completed her junior year at the New England Conservatory where she is majoring in Music Education.

Miss Rose is a soprano and has just completed her freshman year at the Conservatory where she is also majoring in Music Education.

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Tri-Town Times
SHREWSBURY, Mass.
Weekly Independent
Circ. 1,892

JUN 7 1956

Shrewsbury Seniors To Attend Pops

Senior groups of the musical organizations in the Shrewsbury public schools will attend the Boston "Pops" at Symphony Hall, Saturday night, June 9. The "Pops" have long been a musical treat and an added feature for this particular evening is a "Conservatory Night" with the chorus from New England Conservatory taking part in the program. Mr. Lorne Ford head of the Shrewsbury Music department, and a Conservatory graduate made arrangements [illegible] tickets. Members [illegible] School Glee Club, [illegible] Junior Band will be [illegible] Accompanied [illegible] be Mr. and Mrs. Lorne Ford, Mr. and Mrs. Vincent Trunfio, [illegible] Vella and Miss Carol Cutean, Mr. and Mrs. David Roche of the school department, and Mr. and Mrs. Guy Ervin, Mr. and Mrs. Stanley Francis, Mr. and Mrs. Alan Menton, Mr. and Mrs. Raymond Prior and Mr. and Mrs. Frank Schoenfeldt from the School Music Association.

SUBSCRIBE NOW!

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Union Leader (m) & (e)
MANCHESTER, N. H.
Independent
Circ. 45,622

JUN 8 1956

Boston Symphony Will Give Russian Concerts

BOSTON — (UP) — The Boston symphony orchestra announced last night it will give concerts in Moscow and Leningrad, becoming the first American symphony orchestra to perform in the Soviet Union.

New England Newsclip Agency, Inc.
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Gazette (e)
HAVERHILL, Mass.
Independent
Circ. 18,794

JUN 8 1956

MERRIMAC ITEMS

Selectmen are receiving applications for the post of Civil Defense director, left vacant by the death of Parker T. Walton. Persons interested should submit their applications at the town office before June 11.

Mrs. Harold Poor and Miss Barbara Poor, 8 Union st., attended the Boston Pops concert Wednesday with members of the choir of St. James Episcopal Church, Amesbury.

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American (e)
BOSTON, Mass.
Independent
Circ. 184,973

JUN 9 1956

Final Three Weeks of Pops

The last three weeks of Boston Pops concerts begins on Monday evening, with six concerts scheduled during the coming week on Monday through Saturday evenings. The concerts of Monday and Thursday will be closed to the general public, the entire house having been taken over respectively by the Harvard Class of 1931 and the National Confectioners Ass'n.

During the remainder of the week three pianists and a violinist will be the soloists. Bernard Kritzman will play the first movement from Tchaikovsky's Piano Concert in B Flat Minor on Tuesday evening; Wednesday Leo Litwin will play the first movement from Gershwin's Piano Concerto in F; and on Friday John Geikie will play the Mendelssohn G Minor Concerto. Saturday evening, with Harry Ellis Dickson conducting, Dorothy Bales will play the Violin Concerto No. 4 in D Minor by Vieuxtemps.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
BRIDGEPORT, Conn.
Independent
Circ. 61,159

JUN 10 1956

CONCERT FAVORITES

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 253,604

JUN 10 1956

Pusey Opens Big Harvard Week Today

Harvard University begins its five-day commencement week program this afternoon, when Dr. Nathan M. Pusey, president, delivers the baccalaureate address to departing seniors at Memorial Church.

He will climax the festivities Thursday, with award of some 3000 honorary and academic degrees at commencement exercises in Tercentenary Theater in the morning, and an address to the alumni in the same open-air setting in the afternoon.

Close to 15,000 persons will witness these academic rites.

Return of Alumni

In the intervening days, symposia, chapel services, tours of the university, reunions in and out of Cambridge will mark the return of alumni to the Harvard scene.

They will hear a special symposium on the future size and buildings of Harvard College in New Lecture Hall, Wednesday morning.

Participants in this program

(Continued on Page Six)

its spread across Prentiss Field, and holds a moonlight cruise Tuesday night. That afternoon, graduates of the Naval R.O.T.C. will be commissioned in Paine Music Hall.

Senior Class Day exercises are scheduled for Seven Quadrangle Wednesday morning with joint commissioning ceremonies for Army and Air Force R. O. T. C. units in Paine Hall in the afternoon.

Alumni classes have luncheons on Wednesday, prior to the parade to Soldier's Field for the baseball game with Yale in the afternoon.

Commencement exercises on Thursday are under the direction of Powell M. Cabot, university marshal. C. Douglas Dillon, Ambassador to France and member of the 25-year class, will be chief marshal for the alumni.

Speakers at the alumni exercises in the afternoon include Gov. Herter, Dr. Pusey, Francis W. Hatch, president of the alumni association and two honorary degree recipients.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 253,604

JUN 10 1956

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 547,691

JUN 10 1956

800 TO RECEIVE TUFTS DEGREES

Fourteen honorary degrees and more than 800 academic degrees will be awarded this afternoon at Tufts University in exercises for 2:30 this afternoon on the main campus.

Following presentation of the degrees by Dr. Nils Y. Wessell, eighth president of the 104-year-old college, Hon. John Moors Cabot, American ambassador to Sweden, will deliver the commencement address on the subject "It Is Not Freedom That Mayes You Free."

Those who will receive honorary degrees in addition to Ambassador Cabot are:

Rear Admiral Lewis L. Strauss, chairman of the U. S. Atomic Energy Commission; Dr. Arthur S. Flemming, director of the Office of Defense Mobilization; Dr. Henry Roy Aldrich, secretary of the Geological Society of America; Dr. Max Tishler, Tufts Class of '28, research analyst; Dr. John Twiss Blake, Tufts Class of '21, vice president of Simplex Wire & Cable Co., Cambridge; Charles Munch, music director of the Boston Symphony Orchestra; Nancy Duke Lewis, dean of Pembroke College.

Also Nelson W. Aldrich, Boston architect and chairman of the Boston Arts Festival; Weston Howland, trustee of Boston Dispensary; Rev. Arthur W. Webster of First Universalist Church, Salem; Theodore W. Hodges, Tufts Class of '14, president and treasurer of White & Hodges, Inc.; Joseph W. Morton, Tufts Class of '11, retiring after 32 years as alumni secretary; Clarence S. Cassidy, business manager of Tufts Schools of Medicine and Dental Medicine.

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front) Chester Hayes of
Robert W. Meserve of
who made the awards;
Marion of Los Angeles;
of Tuckahoe, N. Y.

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Honorary degrees two will be presented to Rear Adm. Lewis L. Strauss, chairman of the Atomic Energy Commission and president of the Institute for Advanced Study at Princeton, N. J.; Dr. Arthur S. Flemming, director of the Office of Defense Mobilization, and president-on-leave of Ohio Wesleyan University; Dr. Henry Roy Aldrich, secretary of the Geological Society of America, and two Tufts graduates, Dr. Max Tichler, vice president and executive director of the Merck, Sharp & Dohme Research Laboratories; and Dr. John Twiss Blake, vice president of the Simplex Wire & Cable Co., of Cambridge.

The degree of Doctor of Humane Letters (honorary) will be awarded Charles Munch, musical director of the Boston Symphony Orchestra; Dean Nancy Duke Lewis of Pembroke College; Nelson W. Aldrich, Boston architect and chairman of the board of the Boston Arts Festival; and Weston Howland, trustee of the Boston Dispensary and chairman of its rehabilitation committee.

The Rev. Arthur W. Webster, minister of the First Universalist Church of Salem and a graduate of Crane Theological School of Tufts, will be honored with the degree of Doctor of Divinity.

Two veteran Tufts administrative officers also will be honored. Joseph W. Morton, the dean of alumni secretaries in American colleges and universities, will be awarded the degree of Master of Arts. He retires next month after 32 years as Tufts alumni secretary.

Clarence S. Cassidy, business manager of the Tufts schools of

dicine and dental medicine, l receive the Bachelor of siness Administration degree. The degree of Bachelor of ence, extra ordinem, will be esented to Theodore W. dges, president and treasurer the Everett firm of White & odges, Inc., manufacturers of ning oils.

wards to 7 ufts Alumni

Balou Hall, Tufts University's dest building, was rededicated sterday as a highlight of umni Day activities.. The hall, ilt in 1853, was recently renoted.

Dean George S. Miller, Alumni Association president, gave alumni distinguished service awards to seven alumni for service to the university.

Receiving them were Mrs. Clara Foster Fraser, Boston, Jackson '31; William H. Griffiths, class of 1929, of Tuckahoe, N. Y.; Chester Hayes, '06, Waldsboro, Me.; Dr. Nathan Brody, School of Medicine, '33, of Laconia, N. H.; Robert M. Meserve, '31, of Waltham; Dr. Charles E. Hatch, School of Dental Medicine, '16, of Wellesley, and Guy E. Marion, '03, of Los Angeles, Calif.

Speaker for the 50-year-reunion class, of which Dean Miller was chairman, was F. B. Mackenzie, '06, of Wellesley.

Dean Miller was re-elected president of the Tufts Alumni Association. Other officers are: Dr. E. Marshall Hodkins, West Newton; Mrs. George D. Hall, Quincy; Richard H. Pierce, Melrose, and Dr. William M. Parks, vice presidents; Fred P. Nickless, Jr., Beverly, secretary, and Mrs. John C. G. DeWolfe, neurologist.

New England Newsclip Agency, Inc.
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Sunday Sun
LOWELL, Mass.
Independent
Circ. 28,774

JUN 10 1956

Senior Week Activities to a

LOWELL—Members of t graduating class at Lowell Teachers college participated in sever social functions as a part of th traditional Senior week activities. Monday a lobster cookou at Corbetts pond was held. Committee members in charge of th affair were: Clemmie Flomp Georgia Watson, Janet King, Ir Rentzeperies, Jack Walker, Clair Nanis and Frank Durant. Mar McLaren was in charge of a rangements for the class trip Symphony hall, Boston, on Wednesday for the performance the Boston Pops. Heading th committee for the cook-out Rye beach on Thursday we Mary Reynolds, Phyllis Kno and Joan Obey. Friday, sent students took part in the Cl day activities and participated the traditional ivy planting. Shirley Walsh and Mary Lou Riordan directed the plans for the moonlight cruise which was held on Saturday.

Committee members who assisted in plans for the annual senior formal which will be held Monday at the Andover Country club are: Phyllis Knox, Irene Beaupre, Mary Ellen Moore, Ann Lo[illegible] Curran, [illegible] Fairbanks, Jane Fredette, Iris Rentzeperies, Lorraine Cullen, Rita Davey, Nancy Richardson, Marjie Tapley, Jackie Hayes, Mary-Sue Reynolds, and Marie Geary.

Faculty commencements

New England Newsclip Agency, Inc.
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Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 3,048

JUN 11 1956

About Town

Crystal Rebekah lodge, 85, I.O.O.F., will hold its annual memorial exercises at a meeting to be held Thursday at 7:45 p. m. in Odd Fellows hall with Mrs. Lucie Lee Hancock, noble grand, presiding. There will be special music for the ceremony which will be followed by refreshments.

Miss Lillian Legunas 6 Montgomery street, participated in the week end festivities planned for Fisher Junior College Alumnae in Boston. Friday evening the entire group attended the Boston Pops Concert at Symphony Hall. Saturday morning was open house at the college's four dormitories. The annual luncheon for all classes was held at the Carousel room of the Hotel Bradford.

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Record (m)
BOSTON, Mass.
Independent
Circ. 405,623

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
BOSTON, Mass.
Independent
Circ. 184,973

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

JUN 11 1956

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Kennebec Journal (m)
AUGUSTA, Me.
Non-Partisan
Circ. 12,986

JUN 11 1956

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

JUN 11 1956

Symphony Gathering To Attract 1,000

PROVIDENCE — More than 1,000 members and managers of symphony orchestras have started to assemble here for the annual convention of the American Symphony Orchestra League.

Representatives of about 35 orchestras from throughout the United States, Canada and Hawaii have registered for the week-long work shop. The convention will last three days.

Boston Symphony members participating are: Richard Bergen, concert master; Joseph d Pasquale, violist; doriot Dwyer flutist; Ralph Gonberg, oboist Sino Cioffi, clarenetist, an Sherman Walt, bassoonist.

100

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American (e)
BOSTON, Mass.
Independent
Circ. 184,973

JUN 9 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
BRIDGEPORT, Conn.
Independent
Circ. 61,159

JUN 10 1956

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Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 253,604

JUN 10 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

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Independent
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Faculty Commitments

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Kennebec Journal (m)
AUGUSTA, Me.
Non-Partisan
Circ. 12,986

JUN 11 1956

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Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 253,604

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Sunday Advertiser
BOSTON, Mass.
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Circ. 547,691

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wards to 7 ufts Alumni

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Dean Miller was re-elected president of the Tufts Alumni Association. Other officers are: Dr. E. Marshall Hodgson, West Newton; Mrs. George D. Hall, Quincy; Richard H. Pierce, Melrose, and Dr. William M. Parks, vice presidents; Fred P. Nickless, Jr., Beverly, secretary and Mrs. John C. G. DeWolfe, necrologist.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 3,048

JUN 11 1956

About Town

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Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
BOSTON, Mass.
Independent
Circ. 184,973

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

JUN 1[illegible]

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Traveler (e)
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Circ. 198,749

Symphony Gatherings To Attract 1,000

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Honorary degrees also will be presented to Rear Adm. Lewis L. Strauss, [illegible]rman of the Atomic Energy Com[illegible]ssion and president of the Institute [illegible] Advanced Study at Princeton, N. J.; [illegible] Arthur S. Fleming, director of the [illegible]ce of Defense Mobilization and [illegible]sident-on-leave of Ohio Wesleyan [illegible]ersity; Dr. Henry Roy Aldrich, sec[illegible] Geological Society of [illegible] two Tufts graduates, Dr. [illegible] vice president and execu[illegible] of the Merck, Sharp & [illegible]ch Laboratories; and Dr. [illegible]lake, vice president of the [illegible] & Cable Co., of Cam[illegible]

[illegible]e of Doctor of Humane [illegible]norary) will be awarded [illegible]ch, musical director of the [illegible]mphony Orchestra; Dean [illegible] of Pemroke College; [illegible] American Boston architect [illegible]an of the board of the [illegible] Festival; and Weston How[illegible]e of the Boston Dispensary, [illegible]an of its rehabilitation com[illegible]

[illegible]v. Arthur W. Webster, min[illegible] the First Universalist Church [illegible] and a graduate of Crane The[illegible]chool of Tufts, will be honored [illegible] degree of Doctor of Divinity. [illegible] two veteran Tufts administrative officers also will be hon[illegible]. Joseph W. Morton, the [illegible]an of alumni secretaries in [illegible]merican colleges and universities, will be awarded the degree [illegible]f Master of Arts. He retires next month after 32 years as Tufts alumni secretary.

Clarence S. Cassidy, business manager of the Tufts schools of medicine and dental medicine, will receive the Bachelor of Business Administration degree.

The degree of Bachelor of Science, extra ordinem, will be presented to Theodore W. Hodges, president and treasurer of the Everett firm of White & Hodges, Inc., manufacturers of tanning oils.

Awards to 7 Tufts Alumni

Balou Hall, Tufts University's oldest building, was rededicated yesterday as a highlight of Alumni Day activities.. The hall, built in 1853, was recently renovated.

Dean George S. Miller, Alumni Association president, gave alumni distinguished service awards to seven alumni for service to the university.

Receiving them were Mrs. Clara Foster Fraser, Boston, Jackson '31; William H. Griffiths, class of 1928, of Tuckahoe, N. Y.; Chester Hayes, '06, Waldsboro, Me.; Dr. Nathan Brody, School of Medicine, '33, of Laconia, N. H.; Robert M. Meserve '31, of Waltham; Dr. Charles E. Hatch, School of Dental Medicine, '16, of Wellesley, and Guy E. Marion, '03, of Los Angeles, Calif.

Speaker for the 50-year-reunion class, of which Dean Miller was chairman, was F. B. Mackenzie, '06, of Wellesley.

Dean Miller was re-elected president of the Tufts Alumni Association. Other officers are: Dr. E. Marshall Hodkins, West Newton; Mrs. George D. Hall, Quincy; Richard H. Pierce, Melrose, and Dr. William M. Parks, vice presidents; Fred P. Nickless, Jr., Beverly, secretary, and Mrs. John C. G. DeWolfe, necrologist.

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Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 3,048

JUN 11 1956

About Town

Crystal Rebekah lodge, 85, I.O.O.F., will hold its annual memorial exercises at a meeting to be held Thursday at 7:45 p. m. in Od[illegible] Lucie[illegible] presi[illegible] mus[illegible] will [illegible] gor[illegible] week [illegible] Fishe[illegible] Bosto[illegible] group [illegible] Conc[illegible] urda[illegible] the [illegible] annu[illegible] was [illegible] of th[illegible]

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

JUN 11 1956

Symphony Gatherin[illegible] To Attract 1,000

PROVIDENCE -- More th[illegible] 1,000 members and managers [illegible] symphony orchestras have sta[illegible]ed to assemble here [illegible] the a[illegible]nual convention of the Americ[illegible] Symphony Orchestra League.

Representatives of about [illegible] orchestras from throughout th[illegible] United States, Canada a[illegible] Hawaii have registered for th[illegible] week-long work shop. The con[illegible]vention will last three days.

Boston Symphony member[illegible] participating are: Richard Be[illegible]gen, concert master; Joseph [illegible] Pasquale, violist; doriot Dwyer [illegible] flutist; Ralph Gomberg, oboist; Sino Cioffi, clarenetist, an[illegible] Sherman Walt, bassoon[illegible]

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JUN 11 1956

Private Pops For Monday

The last three weeks of Boston Pops begin tonight. The concerts of Monday and Thursday will be closed to the public, the entire house having been taken over by the Harvard Class of 1931 and the National Confectioners Ass'n.

During the remainder of the week three pianists and a violinist will be soloists. Bernard Kritzman will play the first movement from Tchaikovsky's Piano Concerto in B Flat Minor on Tuesday evening; Wednesday, Leo Litwin will play the first movement from Gershwin's Piano Concerto in F; and on Friday John Geikie will play the Mendelssohn G Minor Concerto. Saturday evening, with Harry Ellis Dickson conducting, Dorothy Bales will play the Violin Concerto No. 4 in D Minor by [illegible]

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Mercury (e)
MEDFORD, Mass.
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JUN 11 1956

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June 11

HONORARY DEGREE RECIPIENTS at Tufts yesterday were, left to right, seated, Dean Nancy Duke Lewis, Weston Howland, Rear Adm. Lewis L. Strauss, President Nils Y. Wessell, John M. Cabot, Charles Munch, Henry R. Aldrich, standing, Joseph W. Morton, Clarence C. Cassidy, Theodore W. Hodges, Arthur W. Webster, John T. Blake, Arthur S. Flemming, Max Tishler and Nelson W. Aldrich.

Cabot Says U.S. Can Find Lesson In Red Challenge

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"The very weight of its propaganda," said John Moors Cabot, "is impelling us to re-examine our own nation, to correct abuses, to bring what we actually do into accordance with our principles."

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Also, Nelson W. Aldrich, chairman of the board of the Boston Arts Festival; Weston Howland, trustee of the Boston Dispensary; and Rev. Arthur W. Webster, minister of the First Universalist Church of Salem.

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The ambassador was one of 14 receiving honorary degrees on the occasion of the Tufts centennial. Others were:

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Also Dr. John Twiss Blake, vice-president of the Simplex Wire & Cable Company; Dr. Charles Munch, director of the Boston Symphony Orchestra; Nancy Duke Lewis, dean of Pembroke College, Brown University; Nelson W. Aldrich, Boston architect; Weston Howland, trustee of the Boston Dispensary; the Rev. Arthur W. Webster, pastor of First Universalist Church, Salem.

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Express (e)
PORTLAND, Me.
Independent Republican
Circ. 30,719

JUN 11 1956

TWO ON THE AISLE
By Harold L. Cail

Looking Ahead

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* * * *

They Make Wheels Go 'Round

Huff Photo

With the summer theater season just around the corner, scenes like this are typical at the various showshops. Here we see, left to right, Grant Miles, general manager of Lakewood, its theater, inn, cottages, and store, Edward Colin Dawson, new publicity representative there, and Henry Richards, who directs the productions. Miles, a baseball fan, is wearing his favorite hat and looking as much as possible like the late Miller Huggins of the New York Yankees. Dawson's faraway look is born of a notation on the clipboard he's holding of an impending deadline. Richards looks a little owlish because he's breaking in anew pair of specs. However, come Saturday night and the 56th opening, and everything will fall into place.

* * * * *

Cy Gets His Wish

Several weeks ago when I was in Boston, Cy Durgin of the Boston Globe was wishing he'd get into Russia with the Boston Symphony Orchestra which he's going to accompany on its European tour the latter part of the summer. Well, Friday, when I was there again, the news was in the morning paper that the Symphony would go to Russia for six days. Cy was quite elated. He and Rudy Elie, the Herald's music man, are believed the only critics who'll accompany the orchestra on its tour. I asked Cy to give the Kremlin a Bronx Cheer for me, but he said not until he had one foot over the border. When I mentioned previously about the Boston newspaper folks who were taking extended trips, I didn't know that Marjorie Adams, the Globe movie critic, also was Europe-bound. She's with Jack Hamilton and his wife.

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News-Tribune (e)
WALTHAM, Mass.
Independent Republi...
Circ. 13,413

JUN 12 1956

Night at Pop...

The Boston chapters ... alumnae association of th... lege of Mt. St. Vincent, ... dale, N. Y., Mt. St. Mary's ... lege, Hooksett, N. H., and ... Rochelle College, New Roc... N. Y., will sponsor a nigh... the Boston Pops on Satur... Proceeds will benefit sch... ships and other college fun...

New England Newsclip Agency, Inc.
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Messenger (e)
NORWOOD, Mass.
Tri-Weekly Independent
Circ. 4,7...

JUN 1... 1956

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Thursday, June 21, was set for a "Stop and Shop" sale of food and used clothing, to be held on the "Green" near the monument at 2 p. m. A sale in August and a harvest supper also were planned.

The attendance was 26 and the weather was perfect.

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June 11

THE BOSTON DAILY GLOB

TUFTS HONORARY DEGREE RECIPIENTS—Honored at centennial Commencement were, front row, Dean Nancy Duke Lewis, Weston Howland, Adm Lewis L. Strauss, Tuft Pres. Nils Y. Wessell, Ambassador John M. Cabot, Dr. Charles Munch and Henry R. Aldrich. Rear row, Joseph W. Morton, Clarence C. Cassidy, Theodore W. Hodges, Arthur W. Webster, John T. Blake, Dr. Arthur S. Flemming, Max Tishler and Nelson W. Aldrich.

ghts Endangeri
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College, the University of New Hampshire, University of Maine, and the University of Vermont.

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Express (e)
PORTLAND, Me.
Independent Republican
Circ. 30,719

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Messenger (e)
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Tri-Weekly Independent
Circ. 4,750

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News-Tribune (e
WALTHAM, Mas
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JUN 12 1956

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...ed by ...estra; ...Chop- ...azilian ...Novaes. ...as ser- ...sidence, ...business ...records

...Some regard for political lines also. However, funny business is too be expected. New Hampshire is too good a state to stand for it. The proposed change is in the interest of efficiency, and one must suppose that its possible benefits are such as to enlist firm, if, here and there amongst communities that will lose representative individuality, some- what grudging support.

Graduation Rites

West Must Win Friends, Editor Tells UNH Grads

WALTHAM, N. H., June 10—[illegible] Ward Weeks, edi[illegible]

EDFORD (MASS.) DAILY MERCURY, MONDAY, JUNE 1[illegible]

MUSICAL INTERLUDE at Tufts Centennial Commencement Sunday — Charles Munch, right, music director of the Boston Symphony Orchestra, who received the honorary degree of humane letters and was cited by President Nils Y. Wessell as "artistic citizen of the world," chats informally before the exercises with Prof. Kenneth MacKillop Jr., of 22 Brooks road, Medford, chairman of the department of music, who was Mr. Munch's Commencement escort.

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[illegible] Hertzer was the speaker yeste[illegible] day at Norwich University's 137th commencement. He r[illegible] ceived an honorary doctor [illegible] laws degree from Maj.-Ge[illegible] Ernest N. Harmon, president [illegible] the military school.

[illegible] counter-revolution were ident[illegible] fied as retired generals Jua[illegible] Jose Valle and Raul Tanco, wh[illegible] had been active in the Pero[illegible] government. Arrest bulletin[illegible] were sent out for them.

[illegible] ferri[illegible]

The revolt, which began at [illegible] 11 p.m. Saturday, lasted only 12 hours.

The heaviest fighting was at La Plata, the provincial capital 35 miles southeast of here, where Vice-President Rear Adm. Isaac F. Rojas sent planes to bomb and [illegible]

[illegible] Vermont.

[illegible] ble Baccalaureates, were held at [illegible]

[illegible] nounced the "summary trials a[illegible] continuing."

The executions were being ca[illegible] ried out under martial law im[illegible] posed throughout Argentina. D[illegible] crees by Aramburu empowere[illegible] any loyal officer to try an[illegible] persons carrying unauthorize[illegible] weapons, disobeying police order[illegible] or "demonstrating suspicious behavior."

At least one leader of the up[illegible] rising was reported executed and another captured.

Former army Capt. Adolph Cesar Philippeaux, leader of the insurrection at Santa Rosa, was captured and awaiting trial.

Retired Lt.-Col. Oscar Lorenzo Cogorno, leader of the revolt at La Plata, was among 14 rebels executed yesterday after his capture in Buenos Aires province.

The two "big" leaders of the [illegible]

Circ. 166,512

JUN 1 1 1956

U.S. U[illegible]

By a Staff Writer of The [illegible]

Medford, Mass.

"Preaching morality to other nations is not a good substitute for practicing it one's self," John Moors Cabot, United States Ambassador to Sweden, told Tufts University graduates at Tufts 100th commencement ceremonies.

"Let us practice what we preach when we talk about rights," he said. "The road to chaos and subjugation may well be paved by those who demand what they consider inalienable rights without thinking of the consequences.

"It is a curious phenomenon," he continued, "that today free nations are more inclined to criticize relative minor breaches of democratic principles in other free countries than crimes in Communist countries so staggering they numb the imagination."

The ambassador, who has on three occasions lived under Communist rule, urged that "the very weight of Communist propaganda is impelling us to reexamine our own nation, to correct abuses where they exist, to bring what we actually do into accord with our principles."

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[illegible]es

[illegible]t at Tufts [illegible] Afternoon

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[illegible] ent Nathan R. Pusey [illegible] the baccalaureate [illegible] to open the traditional [illegible] five-day program for [illegible] uming alumni and the [illegible] ree candidates.

College opened its [illegible] ement week activities [illegible] when 600 members [illegible] duating class attened [illegible] k mass in the Bapst [illegible] auditorium.

[illegible] the Bishop John J. [illegible] Worcester, a mem[illegible] Class of 1931 at Bos[illegible] delivered the bac[illegible] address at the Im[illegible] Conception Church [illegible] ave.

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JUN 1 2 1956

Night at Po[illegible]

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The attendance was 26 and the weather was perfect.

Various ways of raising money were discussed, and the date of [illegible]

UNH Graduation Rites

West Must Win Friends, Editor Tells UNH Grads

DURHAM, N. H., June 10—[illegible] ward Weeks, edi[illegible]

MUSICAL INTERLUDE at Tufts Centennial Commencement Sunday - Charles Munch, right, music director of the Boston Symphony Orchestra, who received the honorary degree of humane letters and was cited by President Nils Y. Wessell as "artistic citizen of the world," chats informally before the exercises with Prof. Kenneth MacKillop Jr., of 22 Brooks road, Medford, chairman of the department of music, who was Mr. Munch's Commencement escort.

EDFORD (MASS.) DAILY MERCURY, MONDAY, JUNE 11

The revolt, which began at shortly after midnight and 11 p.m. Saturday, lasted only 12 hours.

The heaviest fighting was at La Plata, the provincial capital 35 miles southeast of here, where Vice-President Rear Adm. Isaac F. Rojas sent planes to bomb and

peri

was

The executions were being ca ried out under martial law in posed throughout Argentina. D crees by Aramburu empowere any loyal officer to try an persons carrying unauthorize weapons, disobeying police order or "demonstrating suspicious behavior."

At least one leader of the up rising was reported executed and another captured.

Former army Capt. Adolph Cesar Philippeaux, leader of the insurrection at Santa Rosa, was captured and awaiting trial.

Retired Lt.-Col. Oscar Lorenzo Cogorno, leader of the revolt at La Plata, was among 14 rebels executed yesterday after his capture in Buenos Aires province.

The two "big" leaders of the counter-revolution were identified as retired generals Juan Jose Valle and Raul Tanco, who had been active in the Peron government. Arrest bulletins were sent out for them.

Circ. 166,812

JUN 11 1956

U.S. Ur

By a Staff Writer of The

Medford, Mass.

"Preaching morality to other nations is not a good substitute for practicing it one's self," John Moors Cabot, United States Ambassador to Sweden, told Tufts University graduates at Tufts 100th commencement ceremonies.

"Let us practice what we preach when we talk about rights," he said. "The road to chaos and subjugation may well be paved by those who demand what they consider inalienable rights without thinking of the consequences.

"It is a curious phenomenon," he continued, "that today free nations are more inclined to criticize relative minor breaches of democratic principles in other free countries than crimes in Communist countries so staggering they numb the imagination."

The ambassador, who has on three occasions lived under Communist rule, urged that "the very weight of Communist propaganda is impelling us to reexamine our own nation, to correct abuses where they exist, to bring what we actually do into accord with our principles."

The ambassador was one of 14 receiving honorary degrees on the occasion of the Tufts centennial. Others were:

Lewis L. Strauss, chairman of the Atomic Energy Commission; Dr. Arthur S. Flemming, director of the Office of Defense Mobilization; Dr. Henry Roy Aldrich, secretary of the Geological Society of America; Dr. Max Tishler, president of Merck, Sharp & Dohme Research Laboratories Division of Merck & Co.

Also Dr. John Twiss Blake, vice-president of the Simplex Wire & Cable Company; Dr. Charles Munch, director of the Boston Symphony Orchestra; Nancy Duke Lewis, dean of Pembroke College, Brown University; Nelson W. Aldrich, Boston architect; Weston Howland, trustee of the Boston Dispensary; the Rev. Arthur W. Webster, pastor of First Universalist Church, Salem.

Also Joseph W. Morton, who retires in July after serving 32 years as Tufts alumni secretary; Clarence Cassidy, business manager and bursar for 40 years of Tufts Schools of Medicine and Dental Medicine; and Theodore W. Hodges, president of White & Hodges, Inc., Everett tanning oil firm.

Baccalaureates, were held at Vermont.

NOMINEES—To be conferred at Tufts University's centen- left: Top, John Moors Cabot, eodore W. Hodges, Weston Lewis, Lewis L. Strauss, the lson W. Aldrich.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Messenger (e)
NORWOOD, Mass.
Tri-Weekly Independent
Circ. 4,750

JUN 12 1956

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Anyone who has attended Republican Night at the Pops know what a popular affair it is when Republicans, young and old, gather from all over Massachusetts to listen to the wonderful and inspiring music of Arthur Fiedler and the Boston Pops Orchestra.

Pops co-chairmen from Norwood were Mrs. Richard Boch and Miss Mary Riley. Those attending from the Norwood Club were: Mr. and Mrs. Richard Boch, Mr. and Mrs. Herbert Ham, Mr. and Mrs. Robert Eilertson, Mr. and Mrs. Leonard D'Orlando, Miss Mary Riley and Mr. John Hanlon, Mrs. Ernest Paciorkowski, Mrs. Robert Hemman and Miss Patricia Beck.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Express (e)
PORTLAND, Me.
Independent Republican
Circ. 30,719

JUN 11 1956

TWO ON THE AISLE

By Harold L. Cail

Looking Ahead

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WALTHAM, Mass.
Independent Republi
Circ. 13,413

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TUFTS HONORARY DEGREE NOMINEES—To be conferred honorary degrees this afternoon at Tufts University's centennial commencement are, from left: Top, John Moors Cabot, Dr. Arthur S. Flemming, Theodore W. Hodges, Weston Howard. Bottom, Nancy Duke Lewis, Lewis L. Strauss, the Rev. Arthur W. Webster and Nelson W. Aldrich.

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...Bank Stocks

	Bid	Asked
Bk of Am Trust 1.60	37¼	39¼
Bk of NY 10a	300	307
Bankers Tr 2.60	63¼	67¼
Bost Nat 1.20	25	27
Chase Nat 1.20	41¼	43¼
Chem Corn 1.20	41¼	43¼
Chem Hanover 1.20	41¼	43¼
Colonial 1.20	25¼	27¼
Commonwealth 1.20	25¼	27¼
Continental 1.20	25¼	27¼
Corn Exch 1.20	41¼	43¼
Empire 1.20	25¼	27¼
First Nat 1.20	41¼	43¼
Fulton 1.20	25¼	27¼
Guaranty 1.20	41¼	43¼
Hanover 1.20	41¼	43¼
Irving 1.20	25¼	27¼
Manufacturers 1.20	41¼	43¼
Manufacturers Tr 2.60	63¼	67¼
Marine Mid 1.20	25¼	27¼
Nat City 1.20	41¼	43¼
Nat Shawmut 1.20	25¼	27¼
New Amsterdam 1.20	25¼	27¼
Penn 1.20	25¼	27¼
Public 1.20	25¼	27¼
Sterling Nat 1.20	25¼	27¼
Tr Co of N A 1.20	25¼	27¼
Westchester 1.20	25	30
Bankers Tr 2.60	63¼	67¼
Boston Safe Dep 2	60	65
Boston Tr 1.60	42	45
Bost Safe Dep 2	60¾	64¾
Bost Tr Co 1.60	45	48
Brookline Tr 2	50¾	53¾
Bunker Hill 2	71½	76½
Bunker Hill Dep M 2	50¾	53¾
Bd Accid 1.80	45	48
Commercial 1	71½	76½
Commonwealth 2	57½	60½
Commonwealth Dep M 2	50¾	53¾
Commonwealth Tr 1.60	42	45
Conn Gen Life 1.20	25¼	27¼
Conn Mut Life 1.20	25¼	27¼
Conn Tr 1.20	25¼	27¼
Continental Ill 1.20	25¼	27¼
Crocker 1.20	25¼	27¼
Cuyahoga 1.20	25¼	27¼
Detroit 1.20	25¼	27¼
Detroit Tr 1.20	25¼	27¼
Dime 1.20	25¼	27¼
Eq Life 1.20	25¼	27¼
Fidelity Phila 1.20	25¼	27¼
First Nat Bost 2	60	63
First Nat Chic 2	60	63
First Nat Det 1.20	25¼	27¼
First Nat Pitts 1.20	25¼	27¼
First Nat Tr 1.20	25¼	27¼
Gen Amer Life 1.20	25¼	27¼
Gen Amer Tr 1.20	25¼	27¼
Girard Tr 1.20	25¼	27¼
Grant Life 1.20	25¼	27¼
Hartford Fire 2	60	63
Home Life 1.20	25¼	27¼
Home Life Ins 1.20	25¼	27¼
Home Life Tex 1.40	25¼	27¼
Ins Co N A 1.20	25¼	27¼
Jersey Ins 1.20	25¼	27¼
Lincoln Nat 1.20	25¼	27¼
Liberty Nat 1.20	25¼	27¼
Life Ins Co Va 1.20	25¼	27¼
Life Ins Co Ga 1.20	25¼	27¼
Life Ins Co Tex 1.20	25¼	27¼
Life Ins Co Va 1.20	25¼	27¼
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The Rev. Arthur W. Webster, minister of the First Universalist Church of Salem, and a graduate of Crane Theological School of Tufts University, will receive a doctorate of divinity.

The Tufts University administrative officers also will be honored during the exercises. They are Joseph W. Morton, dean of alumni secretaries of colleges, and Clarence S. Cassidy, business manager of Tufts schools of medicine and dental medicine. Both will receive honorary master of arts degrees.

Theodore W. Hodges, a grad-

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Boswell Lodged In Nevada Jail

CARSON CITY, Nev., June 9 (AP)—Nevada authorities lodged bartender William E. Boswell in jail here today after a cross-country trip from Vermont.

The 35-year-old Boswell faces murder charges in the strangulation of Philadelphia socialite Anne Harris Van Ryne, 29, whose nude body was found in a Carson City apart-

and Chestnut-11:11

Abuse of Rights Endangeri
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Exercises were also held at Brandeis University, Amherst College, Dartmouth College, Springfield College, Williams College, the University of New Hampshire, University of Maine, and the University of Vermont.

Baccalaureates, were held at Harvard University, Boston College, Radcliffe College, Regis College, and Simmons College.

Overlook Red Crimes

"Let us practice what we preach when we talk of rights," ambassador Cabot said. "They are not rights for ourselves but privileges, if they are not enjoyed by others.

'It is a curious phenomenon that today free nations are more inclined to criticize relative minor breaches of democratic principles in other free countries than crimes in communist countries so staggering that they numb the imagination."

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Last night Bishop John J. Wright of Worcester, a member of the Class of 1931 at Boston College delivered the baccalaureate address at the Immaculate Conception Church on Harrison ave.

Archbishop Cushing yesterday delivered the address at the Regis College baccalaureate at St. Columbkille's Church in Brighton.

Seven Degrees Given

Honorary degrees were conferred on Mr. Acheson and on six other notables. Bachelor of Arts degrees were conferred on the 193 members of the gradu-

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Eagle (e)
CLAREMONT, N. H.
Independent
Circ. 8,780

JUN 12 1956

Music on the Lawn For Hartland Group

HARTLAND, June 12 — A special treat was provided for the members of the Ladies' Benevolent society at the meeting Thursday at the home of Mrs. R. W. King, when a loud speaker carried the music from records in the house to the group assembled on the lawn.

The first of two numbers was Mozart's 40th Symphony, played by the Boston Symphony orchestra; the other consisted of several Chopin Preludes played by the Brazilian pianist, Madame Guimar Novaes.

Luncheon in picnic style was served on the lawn of the residence, and was followed by a business meeting, after which records were played.

Various ways of raising money were discussed, and the date of Thursday, June 21, was set for a "Stop and Shop" sale of food and used clothing, to be held on the "Green" near the monument at 3 p. m. A sale in August and a harvest supper also were planned.

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On Sunday evening, June 3, the Norwood Young Republican Club participated in the annual fund raising project of the Massachusetts Council of Young Republicans.

Anyone who has attended Republican Night at the Pops know what a popular affair it is when Republicans, young and old, gather from all over Massachusetts to listen to the tender and inspiring music of Arthur Fiedler and the Boston Pops Orchestra.

Pops co-chairmen from Norwood were Mrs. Richard Boch and Miss Mary Riley. Those attending from the Norwood Club were: Mr. and Mrs. Richard Boch, Mr. and Mrs. Herbert Ham, Mr. and Mrs. Robert Ellertson, Mr. and Mrs. Leonard D'Orlando, Miss Mary Riley and Mr. John Hanlon, Mrs. Ernest Paskorkowski, Mrs. Robert [illegible] man and Miss Patricia Beck.

Graduation Rites

West Must Win Friends, Editor Tells UNH Grads

...M. H., June 10—Ed., were at their worst ...said editor of the Atlantic ...can writer ...here today. She ...

MEDFORD (MASS.) DAILY MERCURY, MONDAY, JUNE 11

MUSICAL INTERLUDE at Tufts Centennial Commencement Sunday — Charles Munch, right, music director of the Boston Symphony Orchestra, who received the honorary degree of humane letters and was cited by President Nils Y. Wessell as "artistic citizen of the world," chats informally before the exercises with Prof. Kenneth MacKillop Jr., of 22 Brooks road, Medford, chairman of the department of music, who was Mr. Munch's Commencement escort.

Boswell Lodged In Nevada Jail

CARSON CITY, Nev., June 9 (AP)—Nevada authorities lodged bartender William E. Boswell in jail here today after a cross-country trip from Vermont.

The 35-year-old Boswell faces murder charges in the strangulation of Philadelphia socialite Minnie Harris. Van Hyne, 22, whose body was found in a closet in his Carson City apartment, was arrested in Miami.

Abuse of Rights Endangering U. S., Diplomat Warns at Tufts Exercises

The road to chaos and subjugation may well be paved by people who demand what they consider their inalienable rights without thinking of the consequences, John Moore Cabot, American ambassador to Sweden, said yesterday at commencement exercises of Tufts University.

Exercises were also held at Brandeis University, Amherst College, Dartmouth College, Springfield College, Williams College, the University of New Hampshire, University of Maine, and the University of Vermont.

Baccalaureates, were held at Harvard University, Boston College, Radcliffe College, Regis College, and Simmons College.

Overlook Red Crimes

"Let us practice what we preach when we talk of rights," ambassador Cabot said. "They are not rights for ourselves but privileges, if they are not enjoyed by others.

'It is a curious phenomenon that today free nations are more inclined to criticize relative minor breaches of democratic principles in other free countries than crimes in communist countries so staggering that they numb the imagination."

...greater will they have to be "and the greater the risk that they may come too late to be of any use."

Killian Speaker

Dean Lawrence Rose of the General Theological Seminary of New York city delivered the baccalaureate address for Radcliffe College seniors in Memorial Church of Harvard University.

Speaking at the 185th commencement at Amherst College, James R. Killian, president of the Massachusetts Institute of Techonolgy, ...

Dr. Nils Y. Wessell, president of Tufts, conferred 14 honorary degrees and more than 800 degrees upon candidates from the undergraduate, graduate and professional schools.

Honorary degrees were conferred on Rear Admiral Lewis L. Strauss, chairman of the Atomic Energy Commission; Dr. Arthur S. Fleming, director of

Continued on Page 11

...William E. Park, president of Simmons College, said ...rday that the only possible ...of atomic power will ...from moral and spiritual ...at Simmons baccalau... exercises at Temple Meeting ...

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Boston College opened its commencement week activities yesterday when 600 members of the graduating class attened a 9 o'clock mass in the Bapst Library Auditorium.

Last night Bishop John J. Wright of Worcester, a member of the Class of 1931 at Boston College delivered the baccalaureate address at the Immaculate Conception Church on Harrison ave.

Archbishop Cushing yesterday delivered the address at the Regis College baccalaureate at St. Columbkille's Church in Brighton.

...Ceremonies.

...Ceremonies.

...Ceremonies

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The 35-year-old Boswell faces murder charges in the strangulation of Philadelphia socialite Anne Harris Van Rynne in a motel at his Carson City apartment. Miss Van Rynne's body was found in a [illegible]

Graduation Rites Must Win Friends, Tells UNH Grads

[illegible], N. H., June 10—Ed[illegible] editor of the Atlantic [illegible] said here [illegible]

Light Headed Comments

Some essentially useful function - others to gi[illegible] of elegance. All are har[illegible]

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[illegible]es In Exercises

[illegible]t Page

[illegible]ce of D[illegible]ense Mobiliza-[illegible], Dr. Henr[illegible]y Aldrich, [illegible]ecretary of the Geological Society of America; Dr. Max Tishler, Dr. John Twiss Blake, vice president of the Simplex Wire & Cable Co., of Cambridge.

Also, Charles Munch, Boston Symphony Orchestra director. Dean Nancy Duke Lewis of Pembroke College Nelson W. Aldrich Boston architect; Weston Howland, trustee of the Boston D[illegible]ensary; the Rev. Arthur W. W[illegible]ster, minister of the First Universalist Church of Salem; Joseph W. Morton, alumni secretary at Tufts; Clarence S. Cassidy, business manager of the Tufts School of Medicine and Dental Medicine and Theodore W. Hodges, president and treasurer of an Everett tanning oils firm, who delivered the address at the fifth commencement of Brandeis University.

Former Secretary of State Dean Acheson said yesterday that the growth of communist power should be met by the United States and its allies with counter-power based on produc[illegible]

[illegible] than 6000 persons [illegible] the Ullman Amphitheatre exercises.

Seven Degrees Given

Honorary degrees were conferred on Mr. Acheson and on six other notables. Bachelor of Arts degrees were conferred on the 193 members of the graduating class and there were 12 graduate degrees.

The commencement exercises were dedicated to observance of the 100th anniversary of the birth of the late U. S. Supreme Court Justice Louis D. Brandeis for whom the school is named.

Honorary degrees were also conferred on Supreme Court Justice Felix Frankfurter, Robert Szold, chairman of the board of the Palestine Economics Corp.; Chief Justice Calvert Magruder of the U. S. Court of Appeals in Boston; Dean Erwin N. Griswold of the Harvard Law School and Irving Dillard, editor of the St. Louis Post Dispatch.

Acheson said increasing producting power means sacrifice of a very specific sort, the subordination of present consumption to investment and the more the sacrifices are postponed the greater will they have to be "and the greater the risk that they may come too late to be of any use."

Killian Speaker

Dean Lawrence Rose of the General Theological Seminary of New York city delivered the baccalaureate address for Radcliffe College seniors in Memorial Church of Harvard University.

Speaking at the 135th commencement at Amherst College, James R. Killian, president of the Massachusetts Institute of Techonolgy, at Amherst yesterday, said that it would be "national folly" for the United States "to aim at anything less than the best educational system in the world."

Dr. William E. Park, president of Simmons College, said yesterday that the only possible control of atomic power will come from moral and spiritual power, at Simmons baccalaureate exercises at Temple Israel Meeting House.

President Nathan R. Pusey delivered the baccalaureate address to open the traditional Harvard five-day program for 5000 returning alumni and the 3000 degree candidates.

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Express (e)
PORTLAND, Me.
Independent Republican
Circ. 30,719

JUN 11 1956

TWO ON THE AISLE
BY HAROLD L. CAIL

Looking Ahead

A publicity release from Young & Rubicam's Bureau of Industrial Service is rather intriguing. It starts off saying that Wally Cox is returning to the television waves in the fall, but that's not the intriguing part, not in this corner anyway. What arouses attention here is the line "The performance combines the best of Harold Lloyd, Charles Chaplin, Tom Swift and Frank Merriwell." That's biting off quite a mouthfull, but time will tell. Cox's show will be "The Adventures Of Hiram Holiday," based on Paul Gallico stories of some years back, and is being written, produced and directed by Phil [illegible]

[illegible] some regard for political lines also.

[illegible] However, funny business is not to be expected. New Hampshire is too good a state to stand for it. The proposed change is in the interest of efficiency, and one must suppose that its possible benefits are such as to enlist firm, if, here and there amongst communities that will lose representative individuality, something grudging support.

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Box 2078, Boston 6 • RIchmond 2-4200

News-Tribune (e)
WALTHAM, Mass.
Independent Republican
Circ. 13,413

JUN 12 1956

Night at Pops

The Boston chapters of the alumnae association of the College of Mt. St. Vincent, Riverdale, N. Y., Mt. St. Mary's College, Hooksett, N. H., and New Rochelle College, New Rochelle, N. Y., will sponsor a night at the Boston Pops on Saturday. Proc[illegible] will benefit scholarship[illegible] other college funds.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Eagle (e)
CLAREMONT, N. H.
Independent
Circ. 8,780

JUN 12 1956

Music on the Lawn For Hartland Group

HARTLAND, June 12 — A special treat was provided for the members of the Ladies' Benevolent society at the meeting Thursday at the home of Mrs. R. W. King, when a loud speaker carried the music from records in the house to the group assembled on the lawn.

The first of two numbers was Mozart's 40th Symphony, played by the Boston S[illegible] orchestra; the other consisted of several Chopin Preludes played by the Brazilian pian[illegible], Madame Guimar Novaes.

Luncheon in picnic style was served on the lawn of the residence, and was followed by the business meeting, after which records were played.

Various ways of raising money were discussed, and the date of Thursday, June 21, was set for a "Stop and Shop" sale of food and used clothing, to be held on the "Green" near the monument at 2 p. m. A sale in August and a harvest supper also were planned.

The attendance was 26 and the weather was perfect.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Messenger (e)
NORWOOD, Mass.
Tri-Weekly Independent
Circ. 4,750

JUN 12 1956

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Pops co-chairmen from Norwood were Mrs. Richard Boch and Miss Mary Riley. Those attending from the Norwood Club were: Mr. and Mrs. Richard Boch, Mr. and Mrs. Herbert Ham, Mr. and Mrs. Robert Ellertson, Mr. and Mrs. Leonard D'Orlando, Miss Mary Riley and Mr. John Hanlon, Mrs. Ernest Paciorkowski, Mrs. Robert Hanman and Miss Patricia Beck.

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 13 1956

102

U.S. Drops Contempt Case Against Furry

Around New England

By a Staff Writer of The Christian Science Monitor

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Judge Bailey Aldrich approved the prosecutor's motion to dismiss.

On Jan. 5, Judge Aldrich delivered the opinion that "the Boston investigation (conducted by Senator Joseph R. McCarthy (R) of Wisconsin at which Mr. Kamin and Mr. Furry testified) was of subversion and espionage affecting privately operated defense plants, and that this was not within the authority Congress had given the committee."

Judge Aldrich further ruled that "the committee had no powers to investigate the general subject of communism."

Both Mr. Furry and Mr. Kamin had refused to name Communists they had known in defense plants, and this refusal was made the basis for the contempt indictments against them.

Boston to Take Over Housing Project

By a Staff Writer of The Christian Science Monitor

South Boston's federal Old Colony Housing Project, the 673-family, $4,500,000 structure built in 1940 for emergency housing of war workers will be taken over by the City of Boston according to Mayor Hynes.

A request that the Boston Housing Authority take over operation of the project as a low-income development was submitted to the authority today by Mayor Hynes.

Boston endeavored to buy the project for $1,900,000 to house West End families displaced by a $28,000,000 redevelopment of the district that is scheduled to get under way in the next several months.

Government officials held out for $2,313,000 but offered to turn the project over to the Boston Housing Authority at no cost for low-rent housing. Mayor Hynes said the city accepted the government's offer to operate the project as a low-income development.

Mill Shutdown Laid to Asian Import

By a Staff Writer of The Christian Science Monitor

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Seabury Stanton, chairman of the executive committee of Berkshire Hathaway, Inc., issued the following statement yesterday:

"All of the 16 manufacturing and finishing divisions of Berkshire Hathaway, Inc., including its subsidiaries, Bourne Mills and Swansea Print Works, will close for two weeks beginning Saturday, June 30, 1956.

"This shutdown period will include the usual one week's vacation which has been granted to employees in previous years during the first week of July.

"The second week of the shutdown represents curtailment made necessary by poor business conditions aggravated in large measure by the increasing importations of low-priced fabrics made in Japan.

"Approximately 13,000 employees will be affected and, in keeping with our labor agreement, will receive vacation pay based on their length of service.

"The State Department has so far refused to establish quotas on goods which may be imported into this country from Japan and apparently feels that our textile industry is expendable.

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Other honorary degrees went to the Most Rev. Frederick A. Donaghy, Bishop of Wuchow, China, who was long imprisoned by the Communists; Bartholomew A. Brickley, Boston lawyer; Edward Williams, president of the Boston Terminal Company; Dr. Peter J. W. Debye, Cornell University professor; Charles Munch, Conductor of the Boston Symphony Orchestra, and John W. King, chairman of the board of John W. Bowen Company, Boston construction firm.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 1[illegible]366

JUN 14 1956

Kennedy Bids B.C. Graduates Participate in Government

(Pictures on Page 33)

A plea for greater public participation in government was sounded yesterday by Sen. Kennedy, commencement speaker at Boston College.

Honorary degrees were awarded to Kennedy and six others. Degrees were awarded to 1052 seniors and 259 graduate students in the college's eight schools.

CITED THEORY

The senator criticized the "feeling of great uninterest and faint distaste with which so many Americans view the governmental process."

He cited the theory that opposing interests will cancel each other out, and produce good government, but added, "I do not think you can always rely on this mutual canceling out to protect the public interest.

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New England Newsclip Agency, Inc.
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Gazette (e)
WORCESTER, Mass.
Independent
Cir. 101,[illegible]4

JUN 1[illegible] 1956

New Engl[illegible] Agency, Inc.
Box 2078, [illegible] • Richmond 2-4200

[illegible] (e)
FRAMI[illegible]G[illegible]AM, Mass.
Independent
Circ. 11,200

JUN 14 1956

12 Honorary Degrees at Harvard

CAMBRIDGE, June 14 (INS) — Justice Felix Frankfurter of the U. S. Supreme Court was honored today by Harvard University on the golden anniversary of his graduation from the Harvard Law school.

Justice Frankfurter, who was professor at Harvard Law school from 1914 to 1939, received the honorary degree of doctor of laws from President Nathan M. Pusey at Harvard's annual commencement exercises in Harvard yard.

Twelve honorary degrees were conferred by President Pusy who also awarded academic degrees to 2,974 students graduating from the college and from the graduate schools.

Honorary degrees of doctor of laws were conferred upon U. S. Senator John F. Kennedy of Massachusetts and two members of President Eisenhower's cabinet — Secretary of Commerce Sinclair Weeks and Secretary of the Treasury George M. Humphrey.

A newspaper publisher, John Cowles of the Minneapolis Star and Tribune, and Charles Munch, conductor of the Boston Symphony Orchestra, also received honorary degrees.

Franklin[illegible] School professor for 100,000 before his appointment to the Supreme Court in 1939, said: "A brilliant and exciting teacher, he has brought to the highest court of the land the stimulus of an incisive man."

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The graduation ceremonies were in the Harvard Yard where more than 10,000 chairs were set out for the graduates, alumni and their guests.

The ceremonies were opened with the traditional "Call to Order" by the sheriff of Middlesex County, Howard W. Fitzpatrick.

WORCESTER MAN GETS MASTER'S DEGREE

Warren D. Gribbons of Brighton, a native of Worcester, received a master's degree in education today at Harvard University commencement exercises.

Mr. Gribbons received his bachelor's degree last year from Boston University. He is a graduate of High School of Commerce.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 166,866

JUN 14 1956

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(Pictures on Page 38)

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Honored were Associate Justice Felix Frankfurter of the Supreme Court of the United States, Sen. John F. Kennedy (D-Mass), and two cabinet officers, Secretary of Commerce Sinclair Weeks and Secretary of the Treasury George M. Humphrey.

The others were President John Sloan Dickey of Dartmouth College; John Cowles, publisher of the Minneapolis Star and Tribune; Charles Munch, conductor of the Boston Symphony Orchestra; Herbert Butterfield, English historian and master of Peterhouse College at Cambridge, England; Dean Edward S. Mason of the Harvard School of Public Administration; Dr. John F. Enders, Nobel Prize bacteriologist of the Harvard Medical School; Prof. Harry A. Wolfson, a leader in Judaic studies and in the history of philosophy; and David T. W. McCord, poet and essayist, and for 30 years executive secretary of the Harvard Fund Council.

Traditional Ceremony

The honorary degrees were presented in traditional ceremonies in Harvard's 305th commencement. Degrees were awarded nearly 3,000 graduates of the college and graduate schools, including 150 from the medical school and more than 500 law degrees.

The citation to Justice Frankfurter, a Harvard Law School professor for 25 years before his appointment to the Supreme Court in 1939, said: "A brilliant and exciting teacher, he has brought to the highest court of the land the stimulus of an incisive man."

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New England Newsclip Agency, Inc.
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Christian Science Monitor (e)
BOSTON, Mass.
Nonpartisan
Circ. 65,372

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

New England Newsclip Agency, Inc.
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Traveler (e)
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Independent Republican
Circ. 128,749

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Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 264,020

JUN 14 1956

Prelate Tells B. C. Paganism Gaining

America is threatened not merely by the machinations of godless Russia, but also by the godlessness of a growing paganism within national institutions, Archbishop Cushing warned more than 12,000 yesterday at the Boston College commencement exercises at Alumni Field.

A burning sun which sent the mercury into the mid-nineties, beamed down on the mortar boards and academic robes of 1258 students, the seven who received honorary degrees, members of the faculty, and the great crowd of parents and friends.

Only the lightest breeze waved the elms and lindens bordering the Chestnut Hill campus as the long academic procession, with the Archbishop at the end, marched from the Tower building down the slope to the field.

The Archbishop told the graduates that "citizens like you are needed. By your fidelity to the sacred nature and purposes of marriage, you will help arrest divorce that is sapping American strength by weakening your homes."

Respect Justice

"By your respect for justice, you will have no sympathy or partnership with unfair practices by capital, labor or government, through which the happiness of our people is blighted. By your devotion to charity, and your knowledge of the sanctity of every human

Continued on Page 9

ENT—Black-robed graduates stand in the torrid sun at Alumni Field while waiting to receive Archbishop Cushing is standing, second from right.

MEET ARCHBISHOP CUSHING — Mr. and Mrs. Benjamin Lopez are shown with Archbishop Cushing at Boston College commencement exercises. Lopez is former Vice President of the Philippines. His son, Benjamin, Jr., graduated from Boston College.

BOSTON COLLEGE COMMENCEMENT—Black-robed graduates stand in the torrid sun at Alumni Field while waiting to receive their degrees from Boston College. Archbishop Cushing is standing, second from right.

12,000 Hear Archbishop

Continued from First Page

person, you will have no traffic with bigotry, prejudice, or discrimination, so fatal to the unity and life of government whose charters of liberty recognize the equal rights of all citizens to life, liberty and the pursuit of happiness.

"By your intelligent recognition of the function of authority and its laws, you will keep free from the contagion which confuses liberty with license and anarchy.

"You will help stem the tide of lawlessness that is sending our crime rate up and our crime age down. You will help spread the soundly American principle that liberty to be kept free must be kept under control. You, with your concept of patriotic duty, will never be indifferent to the sacredness of the ballot.

"You can never evade your duty to vote and to vote for the one best fitted to receive that authority which comes from God alone. You are in a position to keep real Americanism alive in your public and private recognition of the God of men and nations.

"You have the knowledge and, we pray, the courage to be different from the millions who have divided themselves from the Americanism of our Founding Fathers by their failure to believe, to worship, and to obey. All of these contributions to the strength and grandeur of our country you are eminently fitted to make. All of these contributions our nation needs.

"Democracy can profit nothing from ignorance. You have solid learning. Democracy cannot be preserved by corruption. You have moral integrity. Democracy cannot be perpetuated by godlessness. You are godly.

"This is a day of hope for our divinely-founded church. Its divine mission is to preserve and spread Christ's teachings, to preserve and preach divine standards of morality, to guard and administer Christ's sacraments, to complete the mission of Christ."

Kennedy Speaks

Senator John F. Kennedy, one of the seven who received honorary degrees, delivered the commencement address. He emphasized the obligations of all who have received higher education to assume a proportionate share of self-government.

"The phrase self-government has fallen into disuse these days," he said. "The centre of government seems so far removed from us that we tend unconsciously in our minds to divide ourselves into two groups, the governors and the governed.

"In spite of the elaborate solar system of local, State and national units of government that encircles our lives, most of us tend to regard ourselves as the objects of governmental policy, and not the makers.

"This state of mind has resulted in the feeling of great uninterest and faint distaste which so many Americans view the governmental process.

Party Disputes

"We tend to look with disfavor at a political structure which seems to emphasize party and factional disputes, where compromise runs rampant, where indirection seems to have become the shortest distance between two points.

"But to look at the political process in this superficial fashion is misleading; it is like looking at an ant hill as merely as bit of sand, and failing to see that it is the cover for a whole labyrinth of life.

"The important thing to remember is that your uninterest in politics will not mean that the various tasks will not be done; they will be done, and usually in a way unsatisfactory to you. There are a great many Americans who do take an intense interest in politics. They recognize that at stake is control of the most powerful and richest country on earth. It is governed by one of the two political parties.

"If a group or a combination of interests can master the parties, or can become a dominant influence in one of them, the stakes are well worth while."

Honorary Degrees

The Very Rev. Joseph R. N. Maxwell, S.J., president of Boston College, also presented honorary degrees to Charles Munch, conductor of the Boston Symphony Orchestra, doctor of music; Peter J. W. Debye, Nobel prize winner, doctor of science; Bartholomew A. Brickley, Boston attorney, doctor of laws; Edward Williams, industrial financier and philanthropist, doctor of laws; Bishop Frederick A. Donaghy of Wuchow, China, doctor of laws, and John W. King, general manager, board chairman and treasurer of the John Bowen Construction Co., doctor of laws.

Joseph Michael Harney, B. C. '56, son of Mrs. Ellen Carty, widow of William Harney, mother of eight, was a graduate. He represented 142 years of Catholic education in the Harney family. Mrs. Harney and all her eight children attended Cheverus Grammar School of Blessed Sacrament parish. All eight children have graduated from a Catholic institution of higher learning.

Benjamin Lopez, another member of the graduating class, is the son of Benjamin Lopez, Sr., a former vice president of the Philippine Islands, and currently a Senator. Both Senator and Mrs. Lopez attended yesterday's commencement.

MEET ARCHBISHOP CUSHING — Mr. and Mrs. Benjamin Lopez are shown with Archbishop Cushing at Boston College commencement exercises. Lopez is former Vice President of the Philippines. His son, Benjamin, Jr., graduated from Boston College.

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WORCESTER, Mass.
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JUN 14 1956

Honorary Degrees at Harvard

CAMBRIDGE, June 14 (INS) — Felix Frankfurter of the U. S. Supreme Court was honored by Harvard University on the 25th anniversary of his graduation from the Harvard Law school. Justice Frankfurter, who was a lecturer at Harvard Law school from 1914 to 1939, received the honorary degree of doctor of laws from President Nathan M. Pusey at Harvard's annual commencement exercises in Harvard yard.

Other honorary degrees were conferred by President Pusey who presented academic degrees to 1,400 graduating from the

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... D. Gribbons of ... a native of Worces... ...ved a master's de... education today at ... University com... t exercises.

...ibbons received his ... degree last year ... on University. He is ... of High School ...

Twelve Win Citations

Harvard Honors Weeks, Kennedy and Humphrey

Doctor of Laws

JOHN COWLES, publisher, Minneapolis Star and Tribune and chairman of the board, Des Moines Register and Tribune Company; Cowles Magazine, Inc. (Look), Cowles Broadcasting Company:

"His alma mater honors a servant of education and a journalist with a public conscience."

JOHN SLOAN DICKEY, president of Dartmouth College:

"Again we acclaim as our own this insistent advocate of education who seeks a bridge between life and learning."

FELIX FRANKFURTER, associate justice of the United States Supreme Court:

"A brilliant and exciting teacher, he has brought to the highest court of the land the stimulus of an incisive mind."

GEORGE M. HUMPHREY, Secretary of the Treasury:

"Industrialist turned to the service of government; statesman who holds a firm rein on the nation's fiscal policy."

JOHN F. KENNEDY, United States Senator from Massachusetts:

"Brave officer, able Senator, son of Harvard; loyal to party, he remains steadfast to principle."

EDWARD S. MASON, economist, dean of the Harvard School of Public Administration:

"Economist and dean; his expert knowledge and sound counsel guide students in the ways of government and governments in the ways of peace."

SINCLAIR WEEKS, Secretary of Commerce:

"Harvard son, at home alike in politics and business, he finds scope for his abilities in the service of university, state and nation."

Doctor of Letters

HERBERT BUTTERFIELD, historian, master of Peterhouse College, Cambridge, Eng.:

"Exploring the strengths and frailties of history, he evokes a sense of liberty through belief."

HARRY A. WOLFSON, professor of Hebrew literature and philosphy at Harvard:

"From enormous knowledge he graciously illumines the major problems of religious philosophy and their relation to revealed truth."

Doctor of Music

CHARLES MUNCH, conductor, Boston Symphony Orchestra:

"Under his imaginative direction a great orchestra infuses our lives with both beauty and meaning."

Doctor of Science

JOHN F. ENDERS, professor of bacteriology and immunology, Harvard Medical School:

"A calm and imaginative scholar whose patient researches are an inspiration to his profession."

Doctor of Humane Letters

DAVID T. W. McCORD, poet and essayist:

"Artist and poet who personifies in his friendly stewardship Harvard's deep concern for people."

JUN 14 1956

Harvard Citations

Twelve leaders in government, education, science and the arts were awarded honorary degrees at the Harvard commencement today.

The men and their citations:

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JOHN SLOAN DICKEY, president of Dartmouth College: "Again we acclaim as our own this insistent advocate of education who seeks a bridge between life and learning."

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(Photo by Ernest Hill)

Humphrey, Sen. John F. Kennedy and Historian Herbert Butterfield. Back row, Prof. John F. Enders, Prof. Harry A. Wolfson, Publisher John Cowles, Dartmouth President John Sloan Dickey, Dean Edward S. Mason and Poet David T. W. McCord.

B. C. 3

Continued from the First Page

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...cier; Dr. Peter J. W. De-
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...sity; Charles Munch,
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...orchestra, and John W.
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...ON COLLEGE

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...Doctor of Laws; Dr. Peter
...nator John F. Kennedy, Doc-

...specialists," the gov-
...declared. "In a world of
...turbulence we need, more than
...ever, to depend on the ability
...synthesize the work of spe-
...lists, to view their findings
...proper perspective, to dis-
...general trends, to see be-
...eath the surface of the basic
...human aspirations which have
...governed men of all ages."
At Boston College's Alumni

...ontinued on Page 22, Column 1

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JUN 14 1956

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...ORCESTER MAN ... MASTER'S DEGREE

...en D. Gribbons of ..., a native of Worcester, ...ceived a master's degree in education today at ... University commencement exercises.

Gribbons received his ...r's degree last year ... Boston University. He is ...ate of High School of ...rce.

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JUN 14 1956

(Traveler Staff Photo by Ernest Hill)

PRESIDENT Nathan Pusey of Harvard (front, fourth from left), sits with honorary degree recipients at Harvard today. Front (left to right), Conductor Charles Munch, Secretary Sinclair Weeks, Justice Felix Frankfurter, Pusey, Secretary George M. Humphrey, Sen. John F. Kennedy and Historian Herbert Butterfield. Back row, Prof. John F. Enders, Prof. Harry A. Wolfson, Publisher John Cowles, Dartmouth President John Sloan Dickey, Dean Edward S. Mason and Poet David T. W. McCord.

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News (e)
WINCHAM, Mass.
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BC

(Continued on Page Twenty-nine)

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The annual commissioning exercise of the B.C. ROTC unit were held on the library lawn this morning.

Class night exercises were held last night at the Heights. Miss Anne R. Carroll of South Boston delivered the salutatory address, the first woman graduate of Boston College ever chosen for the honor. Other speakers were Brien Concannon of Dorchester and Eugene G. McCarthy of Roxbury.

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At Boston College's Alumni

Continued on Page 29, Column 1

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BOSTON COLLEGE

Page Four

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By a Staff Photographer

Harvard President and Honorary

Three of the 12 men to receive honorary degrees at Harvard's 305th commencement ceremonies today are shown with Dr. Nathan M. Pusey, Harvard president. From left: Senator John F. Kennedy, Justice Felix Frankfurter of the United States and George

Kennedy Asks Politic

By Mary Handy
Staff Correspondent of The Christian

Cambridge, Mass.

Senator John F. Kennedy called for a dynamic partnership between the American intellectual and the American politician at Harvard University commencement festivities here today.

"I would ask both groups to recall that the American politician of today and the American intellectual of today are descended from a common ancestry," said the Massachusetts Democratic senator, who was honored by Harvard this morning with an honorary degree.

Degrees Awarded

"Both the American intellectual and politician operate within a common framework—a framework we call liberty," he asid. "Finally, I would stress the great potential gain for both groups resulting from increased political cooperation."

Harvard awarded honorary degrees to 11 others at its 305th commencement ceremonies. Included were two members of President Eisenhower's Cabinet, Secretary of Commerce Sinclair Weeks and Secretary of the Treasury George M. Humphrey, and Associate Justice Felix Frankfurter of the United States Supreme Court.

The other honorary degrees were given to:

John Cowles, publisher of the Minneapolis Star and Tribune; Charles Munch, conductor of the Boston Symphony Orchestra; John Sloan Dickey, president of Dartmouth College; Herbert Butterfield, English historian and master of Peterhouse College, Cambridge, England; Edward S. Mason, an economist and dean of the Harvard Graduate School of Public Administration; Dr. John F. Enders, Nobel Prize bacteriologist and professor of bacteriology and immunology of the Harvard Medical School; Prof. Harry A. Wolfson, a leader in Judaic studies and in the history of philosophy and Nathan Littauer, professor of Hebrew literature and philosophy at Harvard; and David T. W. McCord, poet and essayist, and for 30 years executive secretary of the Harvard Fund Council.

'Growing Gap'

"It is regrettable that the gap between the intellectual and politician seems to be growing," Senator Kennedy told some 15,000 alumni, faculty, and friends gathered under the elms of Harvard Yard. He added:

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At Boston College's Alumni

Continued on Page 22, Column 1

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...duate 1258 ...Seven Today

Donaghy of Wuchow, China; Bartholomew A. Brickley, Boston attorney; Edward Williams, industrialist, philanthropist and financier; Dr. Peter J. W. Debye, Nobel prize winner and professor emeritus at Cornell University; Charles Munch, conductor of the Boston Symphony Orchestra, and John W. King, general manager, treasurer and board chairman of John Bowen Construction Company.

BOSTON COLLEGE

Page Four

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...g at the Alumni ...athering, Profes... ...h called for edu... ...ill nurture more ...d creative ability. ...of civilizations, it ...e all that that ...to prevail which ...ater imaginative ...disposal," he said. ...that the face of ...of power could ...changed by crea... ...ve shifts by one ...He commented ...iet Union might ...come imaginative ...ht even make our ...be pretty useless

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Evening Globe
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Just THREE LUGGAGE SETS 25 sets

MEN'S 3-pc. BRITISH AND chrome plated with removable nylon bristles. Gift boxed.

(Continued from First Page)

Expelled by the Communists last year, Bishop Donaghy is a brother of Very Rev. William A. Donaghy, S.J., president of Holy Cross College.

Charles Munch, conductor of the Boston Symphony Orchestra.

Atty. Bartholomew A. Brickley of Boston, member of the firm of Brickley, Sears and Cole.

Edward F. Williams, president and director of the Boston Terminal Co.

John W. King, chairman of the board of the John Bowen Construction Co.

Dr. Peter J. W. Debye, a professor emeritus of Cornell University, who was awarded the Nobel Prize in 1936.

The annual commissioning exercise of the B.C. ROTC unit were held on the library lawn this morning.

Class night exercises were held last night at the Heights.

Miss Anne R. Carroll of South Boston delivered the salutatory address, the first woman graduate of Boston College ever chosen for the honor. Other speakers were Brien Concannon of Dorchester and Eugene G. McCarthy of Roxbury.

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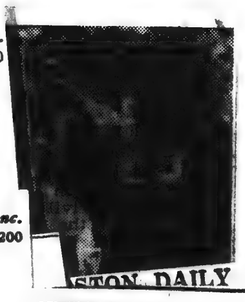
At Boston College's Alumni

Continued on Page 22, Column 1



STON DAILY GLOBE—WEDNESDAY, JUNE 13, 1956

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SAVE-BY-MAIL popular, safe and way to save. You mail-box is "open ... your convenie

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Donaghy of Wuchow, China; Bartholomew A. Brickley, Boston attorney; Edward Williams, industrialist, philanthropist and financier; Dr. Peter J. W. Debye, Nobel prize winner and professor emeritus at Cornell University; Charles Munch, conductor of the Boston Symphony Orchestra, and John W. King, general manager, treasurer and board chairman of John Bowen Construction Company.

BOSTON COLLEGE

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Christian Science
Monitor (e)
BOSTON, Mass.
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JUN 14 1956

By a Staff Photographer

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BOSTON COLLEGE

Page Four

JUN 13 1956

Senator Kennedy Receives Degree At Boston College

BOSTON, June 13 (AP)—U. S. Sen. John F. Kennedy (D-Mass) was among recipients of honorary degrees today at Boston College's 80th commencement, at which he was the principal speaker.

The Very Rev. Joseph R. N. Maxwell, S. J., college president, conferred 1,258 degrees in course. Archbishop Richard J. Cushing presided.

In addition to Mr. Kennedy, honorary degrees went to The Most Rev. Frederick A. Donaghy, bishop of Wuchow, China, who was long imprisoned by the Communists; Bartholomew A. Brickley, Boston lawyer; Edward Williams, president of the Boston Terminal Co.; Dr. Peter J. W. Debye, Cornell University professor; Charles Munch, conductor of the Boston Symphony Orchestra, and John W. King, chairman of the board of John W. Bowen Co., Boston construction firm.

Administration, and Rev. Charles F. Donovan, S. J., dean of the School of Education.

Other recipients:

COLLEGE OF ARTS AND SCIENCES

Francis J. Brick Award
George M. Bernier, Jr., Newton Center.
Rev. Joseph M. Fitzsimons Award
Lt. Rev. Joseph M. Gill, Winthrop
David Gill Scholarship Fund, $400.
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Philosophy Medal
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erred six hon- Dr. John W. O'Meara, Worcester surgeon, and Dr. Francis J. Graceland, Hartford, Ct., psychiatrist, doctors of science, and to Most Rev. Jeremiah F. Minihan, auxiliary bishop of Boston; Judge John E. Fenton of Lawrence, New York tax consultant Sylvan Oestreicher and Prof. Stephan G. Kuttner of Catholic University, Doctors of Law.

In his address on the campus on Mt. St. James, Worcester, Gov. Herter said the liberal arts graduate fills a unique role in a world of specialists because he is a "whole man."

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At Boston College's Alumni

Continued on Page 22, Column 1

ON DAILY GLOBE—WEDNESDAY, JUNE 13

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Christian Science
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JUN 13 1956

B.C. to Graduate 1258 and Honor Seven Today

Very Rev. Joseph R. N. Maxwell, S. J., president of Boston College, will confer 1258 degrees in course at 80th Commencement exercises on Alumni Field, Chestnut Hill, at 3 p. m. today.

Archbishop Cushing will preside at the ceremonies at which seven honorary degrees will be conferred. Senator John F. Kennedy, one of the degree recipients, will be the principal speaker.

The exercises will be in Boston Garden in the event of rain.

Others to receive honorary degrees are:

Most Rev. Frederick A. Donaghy of Wuchow, China; Bartholomew A. Brickley, Boston attorney; Edward Williams, industrialist, philanthropist and financier; Dr. Peter J. W. Debye, Nobel prize winner and professor emeritus at Cornell University; Charles Munch, conductor of the Boston Symphony Orchestra, and John W. King, general manager, treasurer and board chairman of John Bowen Construction Company.

BOSTON COLLEGE

Page Four

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The Scholarship Fund, $400.
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Rev. Patrick J. Duncan Medal
John H. Spurk, Lowell.

Finneran Commencement Award, $100.
Nicholas M. Taurasco, Salem.

Philosophy Medal
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JUN 4 1958

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The honorary degree of doctor of laws will be conferred upon Senator Kennedy, Bishop Donaghy, Brickley, Williams and King. Dr. Debye will receive an honorary doctor of science degree and Munch will receive an honorary doctor of music degree.

Awards Distributed

Last evening, annual Class Night ceremonies were held at Boston College where awards were distributed to outstanding seniors.

Charles E. Murgia of 288 Dudley st., Roxbury, was awarded the gold medal for general excellence in the College of Arts and Sciences. He also won the William Cardinal O'Connell Theology Medal, given to the student who has attained the highest average in all courses in theology studied during four years.

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JUN 13 1956

Colleges Honor Notables

Sen. John F. Kennedy received an honorary Doctor of Laws degree from Boston College today and delivered the commencement address to 1258 seniors and graduate students.

In Worcester, Gov. Herter was the commencement speaker at exercises for 393 seniors and seven graduate students at Holy Cross.

In Cambridge, President Wilbur K. Jordan conferred degrees on 230 seniors and 114 graduate students at Radcliffe.

Tomorrow, Harvard holds its commencement. Today, its graduating classes and alumni held their traditional Class Day rites.

Kennedy is slated to pick up another honorary Doctor of Laws degree from Harvard, his alma mater, tomorrow.

At B. C., the honorary degrees were bestowed by the president, Very Rev. Joseph R. N. Maxwell, S. J. In addition to Kennedy, the degrees of Doctor of Laws, honoris causa, went to Bishop Frederick A. Donaghy of Wuchow, China, Atty. Bartholomew A. Brickley of Boston, industrialist-financier Edward Williams, and John W. King, chairman of the board of the John Bowen Construction Co.

To Charles Munch, conductor of the Boston Symphony Orchestra, went an honorary Doctor of Music degree. An honorary degree of Doctor of Science was conferred on Dr. Peter J. W. Debye, a Nobel Prize winner and professor emeritus of Cornell University.

Bishop Donaghy, expelled from Red China by the Communists, is the brother of the president of Holy Cross College, Very Rev. William A. Donaghy, S. J.

6 H. C. DEGREES

The latter conferred six honorary degrees: to Dr. John W. O'Meara, Worcester surgeon, and Dr. Francis J. Graceland, Hartford, Ct., psychiatrist, doctors of science, and to Most Rev. Jeremiah F. Minihan, auxiliary bishop of Boston; Judge John E. Fenton of Lawrence, New York tax consultant Sylvan Oestreicher and Prof. Stephan G. Kuttner of Catholic University, Doctors of Law.

In his address on the campus on Mt. St. James, Worcester, Gov. Herter said the liberal arts graduate fills a unique role in a world of specialists because he is a "whole man."

"Even in a stable world we could not afford to leave everything to specialists," the governor declared. "In a world of turbulence we need, more than ever, to depend on the ability to synthesize the work of specialists, to view their findings with proper perspective, to discern general trends, to see beneath the surface of the basic human aspirations which have governed men of all ages."

At Boston College's Alumni

Continued on Page 22, Column 1

BOSTON DAILY GLOBE—WEDNESDAY, JUNE 13 1956

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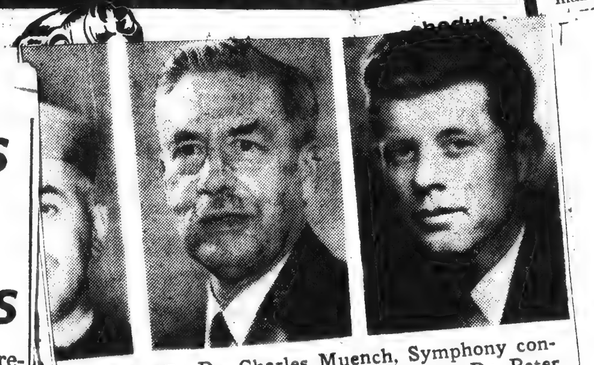

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By a Staff Photographer

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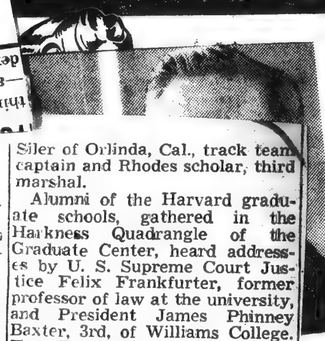

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Alumni of the Harvard graduate schools, gathered in the Harkness Quadrangle of the Graduate Center, heard addresses by U. S. Supreme Court Justice Felix Frankfurter, former professor of law at the university, and President James Phinney Baxter, 3rd, of Williams College. For Frankfurter, the occasion marked the 50th anniversary of his graduattion from Harvard Law School.

Eighty of the 998 Harvard seniors who will be graduated tomorrow have been elected to the Phi Beta Kappa honor society. Nineteen of the 80 are Massachusetts residents.

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JUN 1 3 1956

Kennedy Receives Degree, Speaks at B. C.

1258 Receive B. C. Degrees; Seven Honored

Under a blistering hot sun the 80th Boston College Commencement exercises were held on Alumni Field, Chestnut Hill, this afternoon.

Very Rev. Joseph R. N. Maxwell, S. J., president of the college, presented 1258 degrees in course to students from the various B. C. schools.

The long procession of capped and gowned graduates wound its way slowly from the Tower Building down the slope to Alumni Field.

Archbishop Cushing presided over the exercises, at which seven honorary degrees were conferred.

B. C.
Page Twenty-three

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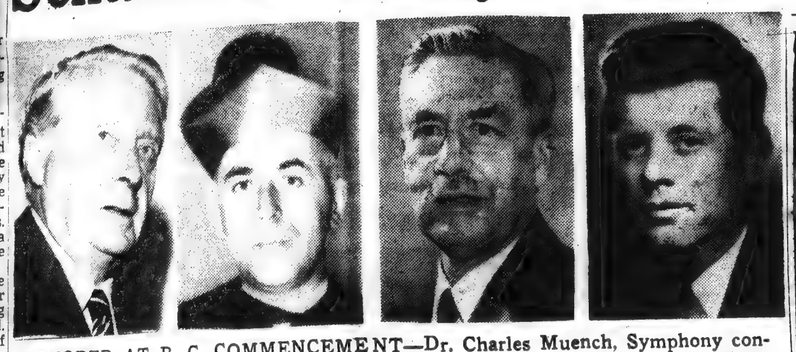

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B. C.

Continued from the First Page

Senator John F. Kennedy, one of the honorary degree recipients, was the principal speaker. He was awarded the degree of doctor of laws.

Others receiving honorary degrees were Charles Munch, conductor of the Boston Symphony Orchestra, Doctor of Music; Peter J. W. Debye, Nobel Prize winner, Doctor of Science; Bartholomew A. Brickley, Boston attorney, Doctor of Laws; Edward Williams, industrialist, financier and philanthropist, Doctor of Laws; Bishop A. Donaghy of Wuchow, China, Doctor of Laws, and John W. King, general manager, board chairman and treasurer of the John Bowen Construction Company, Doctor of Laws.

Among the graduates were Benjamin Lopez Jr., whose father is an ex-Vice President of the Philippine Islands, and Joseph M. Harney of Jamaica Plain, who represented the completion of 142 years of Catholic education in the Harney family.

Prior to the Commencement exercises, 90 seniors received commissions in the Army, Navy and Marine Corps at ceremonies of the Boston College ROTC Unit on the steps of the college's Bapst Library.

The Army commissions were awarded by Col Edwin M. Van Bidder, chief of the Massachusetts Military District, while Lt Col Earl R. McLaughlin presented the Marine commissions; Lt Weston Jenks, assistant professor of English at B. C., awarded the Navy ensign commissions.

...Tie

...of the ...Shunamite, when the ...of Englishmen was im-...No, the duty of the ...—particularly in a re-...such as ours—is to con-...his objective views and ...of liberty to the affairs ...state and nation.

...rworth Speaks

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...ted Stories: Page 2

...ew England News ...

Worry of ...

Sister of Orinda, Cal., ...captain and Rhodes schol-...marshal of the Harvard ...Alumni and Rhodes schol-...schools, graduated in the ...graduate Center, heard ...by U. S. Supreme Court ...Felix Frankfurter, former ...President of Harvard ...James Bryant Conant ...Williams College, Princeton ...graduation from the 50th ...anniversary of the occasion ...Frankfurter, the university ...Schools, who was ...

...Los Angeles Boast: 3d in Telephones

LOS ANGELES, June 13 (AP)—The City of Los Angeles, claiming to rank third in the nation in population, has a new boast today: third nationally in telephones.

Pacific Telephone and Telegraph Company says a survey shows 60.3 telephones per 100 population in the central Los Angeles exchange area.

Washington, D. C., has the most, 64.2 telephones per 100, followed by Atlantic City, 62.8 per 100. While Tuscaloosa, Ala., has the fewest, 20.4 per 100 residents, the survey showed.

...Ville, Ky., ...bum, they decided ...tions in English, ...made, to the Hans Christian Andersen Museum at Odense, Den-...mark.

The gifts, which already have ...begun, were legally formalized in Hershold's will. Filed for probate yesterday, The rest of the estate, believed to exceed $250,000, was left to the widow.

...ER MAN ...ER'S DEGREE

...Gribbons of ...ive of Worces-...a master's de-...ation today ...iversity co-...ercises.

...as received ...gree last ...University. ...High Sch...

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By a Staff Photographer

Harvard President and Honorary Degree Recipients

Three of the 12 men to receive honorary degrees at Harvard's 305th commencement ceremonies today are shown with Dr. Nathan M. Pusey, Harvard president. From left: Senator John F. Kennedy (D) of Massachusetts, Associate Justice Felix Frankfurter of the Supreme Court, Dr. Pusey, and Treasury Secretary George M. Humphrey, Each of the honorees took an invitation.

Kennedy Asks Politician-Scholar Tie

Cambridge, Mass.

By Mary Handy

Staff Correspondent of The Christian Science Monitor

Senator John F. Kennedy called for a dynamic partnership between the American intellectual and the American politician at Harvard University commencement festivities here today.

"I would ask both groups to recall that the American politician of today and the American intellectual of today are descended from a common ancestry," said the Massachusetts Democratic senator, who was honored by Harvard this morning with an honorary degree.

Degrees Awarded

"Both the American intellectual and politician operate within a common framework—a framework we call liberty," he asid. "Finally, I would stress the great potential gain for both groups resulting from increased political cooperation."

Harvard awarded honorary degrees to 11 others at its 305th commencement ceremonies. Included were two members of President Eisenhower's Cabinet, Secretary of Commerce Sinclair Weeks and Secretary of the Treasury George M. Humphrey, and Associate Justice Felix Frankfurter of the United States Supreme Court.

The other honorary degrees were given to:

John Cowles, publisher of the Minneapolis Star and Tribune; Charles Munch, conductor of the Boston Symphony Orchestra; John Sloan Dickey, president of Dartmouth College; Herbert Butterfield, English historian and master of Peterhouse College, Cambridge, England; Edward S. Mason, an economist and dean of the Harvard Graduate School of Public Administration; Dr. John F. Enders, Nobel Prize bacteriologist and professor of bacteriology and immunology of the Harvard Medical School; Prof. Harry A. Wolfson, a leader in Judaic studies and in the history of philosophy and Nathan Littauer, professor of Hebrew literature and philosophy at Harvard; and David T. W. McCord, poet and essayist, and for 30 years executive secretary of the Harvard Fund Council.

'Growing Gap'

"It is regrettable that the gap between the intellectual and politician seems to be growing," Senator Kennedy told some 15,000 alumni, faculty, and friends gathered under the elms of Harvard Yard. He added:

"Instead of synthesis, clash and discord now characterize the relations between the two groups much of the time. . . . Both sides in this battle, it seems to me, are motivated by largely unfounded feelings of distrust.

"The politician, whose authority rests upon the mandate of the popular will, is resentful of the scholar who can, with dexterity, slip from position to position without dragging the anchor of public opinion.

'What We Share'

"The intellectual, on the other hand, finds it difficult to accept the differences between the laboratory and the legislature. In the former, the goal is truth, pure and simple, without regard to changing currents of public opinion; in the latter, compromises and majorities and procedural customs and rights affect the ultimate decision as to what is right or just or good. . . .

"It seems to me that the time has come for intellectuals and politicians to put aside those horrible weapons of modern internecine warfare, the barbed thrust, the acid pen, and—most sinister of all—the rhetorical blast.

"Let us not emphasize all on which we differ, but all we have in common. Let us consider not what we fear separately but what we share together. . . .

"Was John Milton to conjugate Greek verbs in his library or talk of the liberty of the ancient Shunamites when the liberty of Englishmen was imperiled? No, the duty of the scholar—particularly in a republic such as ours—is to contribute his objective views and his sense of liberty to the affairs of his state and nation.

Butterworth Speaks

"The American intellectual and scholar today must decide, as Goethe put it, whether he is to be an anvil—or a hammer. Today, for many, the stage of the anvil, at least in its formal phases, is complete.

"The question he faces is whether he is to be a hammer — whether he is to give the world in which he was reared and educated the broadest possible benefits of his learning. As one who is familiar with the political world, I can testify that we need it."

Also speaking at the Alumni Association gathering, Professor Butterworth called for education that will nurture more imagination and creative ability.

"In a conflict of civilizations, it is true above all that that one is likely to prevail which has the greater imaginative power at its disposal," he said.

He warned that the face of world balance of power could be drastically changed by creative, imaginative shifts by one side or the other. He commented that the Soviet Union might conceive of some imaginative plan "that might even make our hydrogen bombs pretty useless to us."

Related Stories: Page 2

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JUN 14 1956

Humphrey Given Honorary Degrees

...ee To Kennedy

...y Harvard

...Degrees

URSDAY, JUNE 14, 1956

REES AT HARVARD

...rvard Issue

...vent with ... awards ...

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Officials Get ...es At Harvard

... Cord a doctorate of humane letters.

Degree citations included:

Kennedy, a Navy PT boat cap... World War II—"brave

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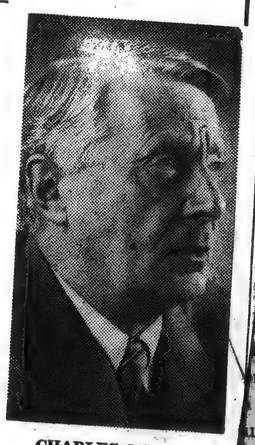
HARVARD
(Continued on Page Sixteen)

JOHN SLOAN DICKEY



CHARLES MUNCH

...ge Humphrey.

...ge Among ...Recipients

...tice Felix Frankfurt... ...the United States ...eme Court, Senator ...F. Kennedy of Massa... ...tetts and two members ...President Eisenhower's ...net received honorary ...grees at Harvard today. They were among 12 na... ...nally prominent figures ...whom Pres. Nathan M. ...usey conferred honorary ...egrees at Harvard's 305th Commencement, amid pomp, circumstance and all the panoply of stately ritual.

The morning ceremonies got under way shortly after 9:15, but not without worry. Escorted by the scarlet-coated National Lancers of Massachusetts, who looked warm indeed astride their heated mounts, Gov. Herter was late in arriving.

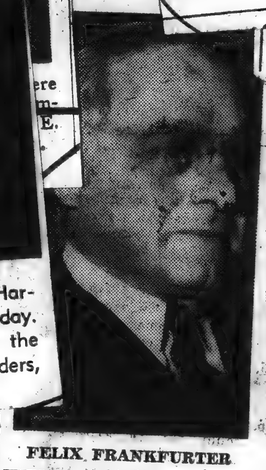
He was due at 9:15 in front of Massachusetts Hall, the fount from which much of Harvard's wisdom flows as the headquarters of Pres. Pusey and the Corporation. But he did not arrive there until 9:38, 23 minutes late.

By then the procession had started. The Governor, with other officials, took a shortcut across the Quadrangle and joined the procession at the John Harvard statue.

The two Cabinet members honored were Secretary of Commerce Sinclair Weeks and Secretary of the Treasury George M. Humphrey. Awarded an honorary doctorate of music was Charles Munch, conductor of the Boston Symphony Orchestra.

Talking It Over

TWO HONORARY degree recipients chat at Harvard University's Commencement exercises today. They are Charles Munch (left), conductor of the Boston Symphony Orchestra, and Dr. John F. Enders, Nobel Prize-winning bacteriologist.



FELIX FRANKFURTER

JOHN COWLES

...John F. Ken... ...sachusetts, an... ...two cab... Sec. of Commerce Sin... and Sec. of Treasury ... Humphrey.

The others were Pre... Sloan Dickey of Dartm... John Cowles, publish... Minneapolis Star an... Charles Munch, condu... Boston Symphony Orc...

...space," said the class ...graduate.

The second and third oldest graduates marching were Clarence A. Bunker, class of '89, a ...

(Continued on Page ...)

George A. Buttrick, Plummer Professor of Christian Morals and Preacher to the University, officiated at the morning chapel service.

Later, the officials paraded through the ranks of seniors.

Preceding them in ceremonial dress were Sheriff Fitzpatrick, and the Sheriff of Suffolk County Frederick R. Sullivan.

Pusey conferred the degrees ...the students by voice as each group was called upon to "draw near" for the awards.

The degrees were later distributed in the eight houses of Harvard College and the eight graduate schools.

Harvard College students received 988 Bachelor Arts degrees, 405 of them with honors.

Degrees awarded in the graduate schools: Arts and Sciences, 416; Education, 114; Design, 55; Business Administration, 587; Public Administration, 42; Medicine, 150; Dental Medicine, 13; Public Health, 68; Law, 508; Divinity, 31.

Exercises closed with the singing of the Commencement Hymn and a benediction.

...him: "Brave officer, able senator son of Harvard, loyal to party, he remains steadfast to principle."

The graduation ceremonies were in the Harvard yard where more than 10,000 chairs were set out for the graduates, alumni and their guests.

The ceremonies were opened with the traditional "call to order" by the Sheriff of Middlesex county, Howard W. Fitzpatrick.

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(Continued on Page Sixteen)

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JUN 14 1956

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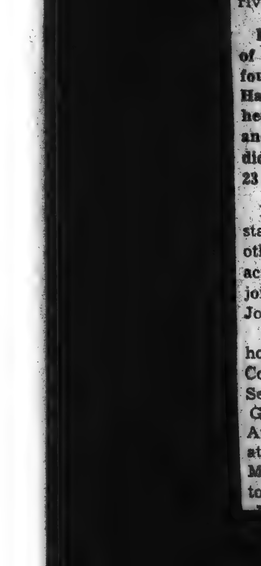
JOHN SLOAN DICKEY



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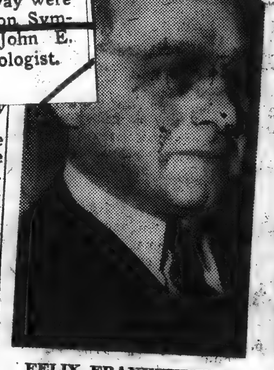

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...town and they have ... Mr. ...
Clarissa, 11 months old. Mr. ...
Sawyer's sister, Mrs. Charlotte ...
Sawyer Bonfanti, will receive a ...
degree at Godard College, Plain-
field, Vt., on Monday

Three residents of Lynn proper were among the graduates. They include Zelman Berdichevsky, 23 Wolcott road, Master of Arts; Miss Irene D. Giantonio, 96 South Common street, Master of Education and John G. McManus, ...

(Continued on Page Two)

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Honors to 12 In Exercises At Harvard

Harvard conferred honorary degrees today on 12 men—nine of them alumni, three of them members of the faculty, four of them high government officials.

These were the men and these were the degrees they received:

U. S. Supreme Court Justice Felix Frankfurter, Sen. John F. Kennedy, Commerce Sec. Sinclair Weeks, Treasury Sec. George M. Humphrey, Dartmouth College President John Sloan Dickey, Publisher John Cowles of the Minneapolis Star and Tribune, Dean Edward S. Mason of the Harvard School of Public Administration, all doctors of laws.

Harvard Prof. Harry A. Wolfson, Cambridge University Prof. Herbert Butterfield, doctors of letters; Harvard Prof. John F. Enders, Nobel Prize winer of 1954, doctor of science; Poet David T. W. McCord, doctor of humane letters, and Charles Munch, conductor of the Boston Symphony Orchestra, doctor of music.

JUN 14 1956

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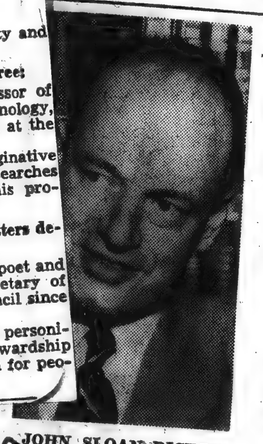
HARVARD (Continued on Page Sixteen)



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...Council.

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Exercises closed with the singing of the Commencement Hymn and a benediction.

...temp... ...tion s... ...custo... ...cerem...

him: "Brave officer, able senator son of Harvard, loyal to party, he remains steadfast to principle."

The graduation ceremonies were in the Harvard yard where more than 10,000 chairs were set out for the graduates, alumni and their guests.

The ceremonies were opened with the traditional "call to order" by the Sheriff of Middlesex county, Howard W. Fitzpatrick.

...ree To Kennedy

...y Harvard

...Degrees

...ge Among ...Recipients

...ice Felix Frankfurt... ... the United States ...eme Court, Senator ...a F. Kennedy of Massa... ...etts and two members ...President Eisenhower's ...inet received honorary ...rees at Harvard today. They were among 12 na... ...nally prominent figures ... whom Pres. Nathan M. ...usey conferred honorary ...egrees at Harvard's 305th Commencement, amid pomp, circumstance and all the panoply of stately ritual.

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The two Cabinet members honored were Secretary of Commerce Sinclair Weeks and Secretary of the Treasury George M. Humphrey. Awarded an honorary doctorate of music was Charles Munch, conductor of the Boston Symphony Orchestra.

...ill over forget!

...or Curb on Dulles

...than the House had in its bill."

...ATHER'S DAY!
...N TIME FOR
MEN'S
...cement Store
...SH COMPANY

"Congratulations! Your outshining the others reminds me of the way that 'Beacon Wax' outshines other waxes!"

...ven Honorary Degrees

...1956

...ils Kennedy

...reet, Master of Education; Ar-
...ur E. McCarthy, Jr., 18 Mar-
...n street. Bachelor ...

...ree To Kennedy

...y Harvard

JOHN SLOAN DICKEY — CHARLES MUNCH

...e Degree Citations

George M. Humphrey, Secretary of the Treasury, industrialist:

"Industrialist turned to the service of government; a statesman who holds a firm rein on the nation's fiscal policy."

John F. Kennedy (D), United States Senator from Massachusetts:

"Brave officer, able senator, son of Harvard; loyal to party, he remains steadfast to principle."

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Charles Munch, conductor, Boston Symphony Orchestra:

"Under his imaginative direction, a great orchestra infuses our lives with both beauty and meaning."

Doctor of Science degree:

John F. Enders, professor of bacteriology and immunology, Harvard Medical School, at the Children's Hospital:

"A calm and imaginative scholar whose patient researches are an inspiration to his profession."

Doctor of Humane Letters degree:

David T. W. McCord, poet and essayist, executive secretary of the Harvard Fund Council since 1925:

"Artist and poet who personifies in his friendly stewardship Harvard's deep concern for people."

...th College.
...les, newspaper and ...blisher.
...F. Enders, Nobel ... bacteriologist of ...Medical School and ...ital.
...tterfield, Eng...
...Mason, economist ...e Harvard Busi-...
...y A. Wolfson of ...ic scholar.
... McCord, poet
...orates of Laws ...dy, Humphrey, ... Frankfurter, ...nd Mason.
...orates of Let-...utterfield and ... received an ...te of Science, ...te of Music.

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...ce Felix Frankfurt-... the United States ...me Court, Senator ...r. Kennedy of Massa-...tts and two members ...resident Eisenhower's ...net received honorary ...ees at Harvard today. ...ey were among 12 na-...ally prominent figures ...whom Pres. Nathan M. ...ey conferred honorary ...grees at Harvard's 305th ...mmencement, amid pomp, circumstance and all the panoply of stately ritual.

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Continued from Page 5

...mayors of Boston and Cambridge ...n top hats and tail-coats.

Once in formal array, the University Marshal Pawell M. Cabot, called on Sheriff Fitzpatrick.

"Mr. Sheriff," said Cabot, "pray give us order."

Fitzpatrick ~truck the stage three times with his scabbard and said:

"The meeting will be in order."

A Latin and two English dissertations were delivered respectively by David H. Alpers and Robert M. O'Neil, both seniors, and by Robert A. Girard, LL. B., '56.

The degrees were conferred, the commencement hymn was sung and a benediction was invoked.

Luncheons and receptions were held in the eight Harvard Houses for Seniors and elsewhere for students of the 10 graduate schools. For the alumni luncheon was served under tents in the Yard. The Chief Marshal's Spread for recipients of honorary degrees, members of the governing boards and official guests was set up in the courtyard of Fogg Museum.

The Chief Marshal this year was C. Douglas Dillon, '31, U. S. Ambassador to France. Under the direction of Dillon and his aides, the alumni, headed by the eldest, formed in the Yard at 1:45 p. m. for a second procession to the Tercentenary Theater for the annual meeting of the Alumni Ass'n.

The association president, Francis W. Hatch, presided. Addresses were delivered by Gov. Herter, President Pusey and Hatch, who also announced the results of the election of directors of the Alumni Ass'n, members of the board of overseers and of the Harvard Fund Council.

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Honorary doctorates of letters were awarded Butterfield, and Wolfson. Munch received an honorary doctorate of music. Enders a doctorate of science, and Mc-

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...5th Re-...ard by

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(Continued on Page Two)

FELIX FRANKFURTER

JOHN COWLES

(Continued on Page Sixteen)

...Har...
To ...
Busin...

CAMBR... University ... degrees to ... officials and ... in the fields ... and science.

Honored wi... Felix Frankfu... Court of the ... John F. Kenne... sachusetts, and two cab... Sec. of Commerce Sin... and Sec. of Treasury ... Humphrey.

The others were Pr... Sloan Dickey of Dartm... John Cowles, publish... Minneapolis Star an... Charles Munch, cond... Boston Symphony Orc...

...space," said the class ... graduate.

The second and third oldest ... graduates marching were Clar... ence A. Bunker, class of '89, a ...

...temp... tion s... custo... cerem...

George A. Buttrick, ...Plimmer Professor of Christian Morals and Preacher to the University, officiated at the morning chapel service.

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Given Honorary Degrees

...ils Kennedy

...ree To Kennedy

...rvard Issue Degree Citations

...y Harvard

...Degrees

JUN 14 1956

Four High Gov't Officials Get Honorary Degrees At Harvard

CAMBRIDGE, Mass. (UP) — Harvard University today conferred honorary degrees on Sen. John F. Kennedy (D-Mass) and two members of President Eisenhower's cabinet, Commerce Secretary Sinclair Weeks and Treasury Secretary George M. Humphrey.

Honorary degrees also were awarded U. S. Supreme Court Justice Felix Frankfurter, newspaper publisher John Cowles, Boston Symphony Orchestra conductor Charles Munch and Dartmouth College President John Sloan Dickey.

Others among the 12 honorary degree recipients at Harvard's 305th commencement included:

Dr. John F. Enders, Nobelprize-winning bacteriologist of Harvard Medical School and Children's Hospital whose study of viruses was a major step in development of polio vaccine.

English historian Herbert Butterfield.

Edward S. Mason, economist and dean of Harvard Graduate School of Public Administration.

Harvard Professor Harry A. Wolfson, Hebraic scholar.

David T. W. McCord, poet and essayist.

Honorary doctorates of laws were conferred on Kennedy, Humphrey, Weeks, Justice Frankfurter, Cowles, Dickey and Mason.

Honorary doctorates of letters were awarded Butterfield, and Wolfson. Munch received an honary doctorate of music. Enders a doctorate of science, and McCord a doctorate of humane letters.

Degree citations included:

Kennedy, a Navy PT boat captain during World War II—"brave officer, able senator, son of Harvard; loyal to party, he remains steadfast to principle."

Weeks—"Harvard son, at home alike in politics and business, he finds scope for his abilities in the service of university, state and nation."

Humphrey— "Industrialist turned to the service of government; a statesman who holds firm rein on the nation's fiscal policy."

Cowles, publisher of Minneapolis Star and Tribune; chairman of the board, Des Moines (Ia.) Register and Tribune Co.—"His alma mater honors a servant of education and a journalist with a public conscience."

Justice Frankfurter — "A brilliant and exciting teacher, he has brought to the highest court of the land the stimulus of an incisive mind."

Dickey—"..insistent advocate of education who seeks a bridge between life and learning."

George M. Humphrey, Secretary of the Treasury, industrialist:

"Industrialist turned to the service of government; a statesman who holds a firm rein on the nation's fiscal policy."

John F. Kennedy (D), United States Senator from Massachusetts:

"Brave officer, able senator, son of Harvard; loyal to party, he remains steadfast to principle."

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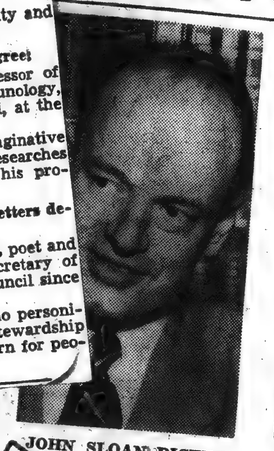
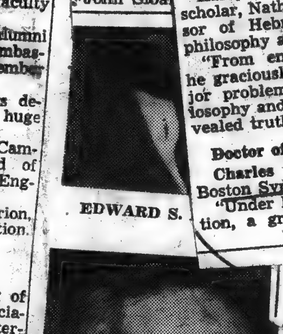


JOHN SLOAN DICKEY

CHARLES MUNCH



EDWARD S.

FELIX FRANKFURTER

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...newspaper and ...isher.

...Enders, Nobel ...bacteriologist of ...ical School and ...al.

...rfield, Eng ...on, economist ...Harvard Busi- ...Wolfson of ...cholar.

...cCord, poet ...tes of Laws ...Humphrey, ...rankfurter, ...Mason. ...es of Let- ...rfield and ...eived an ...Science, ...Doctorate of Music.

...ent with ...awarded ...tion who seeks a bridge ...life and learning.

...reet, Master of Education; Ar- ...hur E. McCarthy, Jr., 18 Mar- ...in street ...

...REES AT HARVARD

...URSDAY, JUNE 14, 1956

...MEETING ...while later the Board ...rs held its final meet- ...year in the faculty ...niversity Hall. ...rshal for the alumni ...glas Dillon, ambas- ...ance and a member ...of 1931. ...duating seniors de- ...esses to the huge ...O'Neil of Cam- ...obert Girard of ...h., delivered Eng- ...ns. ...pers of Merion, ...tin dissertation. ...ual meeting of ...umni Associa- ...ternoon exer- ...rs were: ...Gov. Herter, ...of Boston, ...Association; ...f honorary ...d into the ...r, where ...was held. ...fternoon ...5th Re- ...ard by ...ons of ...Over- ...ces.

...paper pu... Boston ... conductor ... Dartmouth ... John Sloa...

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(Continued on Page Two)

...George A. Buttrick, ...summer Professor of Christian ...Morals and Preacher to the Uni- ...versity, officiated at the morning ...chapel service.

Later, the officials paraded through the ranks of seniors.

Preceding them in ceremonial dress were Sheriff Fitzpatrick, and the Sheriff of Suffolk County Frederick R. Sullivan.

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6 HARVARD (Continued on Page Sixteen)

OPEN EVENINGS

PARTRIDGE FORD

THRIFTY SPECIALS

'54 PLYMOUTH CLUB COUPE

NO MONEY DOWN

RUSSELL'S

Call Kirkland 7-4640

24-Hour Telephone Service

INSTALLED EXCHANGED

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$95

NO SALES

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JUN 14 1956

Harvard Issues Degree Citations

The citations that went with 12 honorary degrees awarded by Harvard University this morning follow:

Doctor of Laws degrees:

John Cowles, publisher, Minneapolis Star and Tribune; and chairman of the board, Des Moines Register and Tribune Company, Cowles Magazine, Inc. (Look), Cowles Broadcasting Company:

"His alma mater honors a servant of education and a journalist with a public conscience."

John Sloan Dickey, president of Dartmouth College:

"Again we acclaim as our own this insistent advocate of education who seeks a bridge between life and learning."

Felix Frankfurter, Associate Justice of the United States Supreme Court:

"A brilliant and exciting teacher, he has brought to the highest court of the land the stimulus of an incisive mind."

George M. Humphrey, Secretary of the Treasury, industrialist:

"Industrialist turned to the service of government; a statesman who holds a firm rein on the nation's fiscal policy."

John F. Kennedy (D), United States Senator from Massachusetts:

"Brave officer, able senator, son of Harvard; loyal to party, he remains steadfast to principle."

Edward S. Mason, economist, dean of the Harvard School of Public Administration:

"Economist and dean; his expert knowledge and sound counsel guide students in the ways of government and governments in the ways of peace."

Sinclair Weeks, Secretary of Commerce, industrialist:

"Harvard son, at home alike in politics and business, he finds scope for his abilities in the service of university, state, and nation."

Doctor of Letters degrees:

Herbert Butterfield, historian, master of Peterhouse College, Cambridge:

"Exploring the strengths and frailties of history, he evokes a sense of liberty through belief."

Harry A. Wolfson, Hebraic scholar, Nathan Littauer professor of Hebrew literature and philosophy at Harvard:

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Honorary Doctorates of Laws went to Kennedy, Humphrey, Weeks, Justice Frankfurter, Cowles, Dickey and Mason.

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HARVARD

(Continued on Page Sixteen)

S IRENE D. GIANTONIO

26 From Lynn Area Get Harvard Degrees

Degrees were awarded to 26 Greater Lynners, three cum laude, at Harvard University's traditional commencement exercises this morning. Fourteen of the group received advanced degrees.

Arthur E. McCarthy, Jr., son of Mr. and Mrs. Arthur E. McCarthy, 18 Margin street, Peabody, was the recipient of a Bachelor of Arts degree, Cum Laude. He graduated from Peabody High school in 1952 where he was an honor student.

Alan F. Sawyer, Jr., son of Atty. and Mrs. Alan F. Sawyer, 4 Newhall avenue, Saugus, was awarded the degree of Bachelor of Divinity. Academy, Andover, class of 1948 and Harvard University, class of 1952 where he received his Bachelor of Arts degree. He has been a student minister at Essex Universalist Church during the past two years. He is married to the former Cynthia Nye of Watertown and they have a daughter, Clarissa, 11 months old. Mr. Sawyer's sister, Mrs. Charlotte Sawyer Bonfanti, will receive a degree at Godard College, Plainfield, Vt., on Monday.

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(Continued on Page Two)

FINAL MEETI[illegible]

A short while [illegible] of Overseers he[illegible] ing of the yea[illegible] room of Unive[illegible]

Chief marsh[illegible] was C. Dougla[illegible] sador to Franc[illegible] of the class of [illegible]

Three graduating seni[illegible] livered addresses to th[illegible] throng.

Robert M. O'Neil of [illegible] bridge and Robert Gir[illegible] Winthrop, Wash., deliver[illegible] lish dissertations.

David H. Alpers of [illegible] Pa., gave a Latin disse[illegible]

ALUMNI MEET IN AFTERNOON

The 116th annual me[illegible] the Harvard Alumni [illegible] tion featured afternoon [illegible] cises.

Principal speakers were: President Pusey, Gov. Herter, Francis W. Hatch of Boston, president, Alumni Association; and two recipients of honorary degrees.

The alumni paraded into the Tercentenary Theater, where their annual meeting was held. Highlights of the afternoon meeting included:

Presentation of the 25th Reunion Class Gift to Harvard by Chief Marshall Dillon.

Announcement of elections of members of the Board of Overseers and other alumni offices.

LATER PARADE THROUGH YARD

Rev. George A. Buttrick, Plummer Professor of Christian Morals and Preacher to the University, officiated at the morning chapel service.

Later, the officials paraded through the ranks of seniors.

Preceding them in ceremonial dress were Sheriff Fitzpatrick and the Sheriff of Suffolk County Frederick R. Sullivan.

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JOHN COWLES

Harvard To A[illegible] Busin[illegible]

CAMBRI[illegible] University [illegible] degrees to [illegible] officials and [illegible] in the fields [illegible] and science.

Honored w[illegible] Felix Frankfu[illegible] Court of the United States, Sen. John F. Kennedy, democrat, Massachusetts, and two cabinet officers, Sec. of Commerce Sinclair Weeks and Sec. of Treasury George M. Humphrey.

The others were President John Sloan Dickey of Dartmouth College, John Cowles, publisher of the Minneapolis Star and Tribune; Charles Munch, conductor of the Boston Symphony Orchestra; Her-

[illegible] the Supreme [illegible] sented in traditio[illegible] Harvard's 305th [illegible] Degrees were awa[illegible] graduates of the c[illegible] ate schools, includ[illegible] medical school an[illegible] law degrees.

The citation to [illegible] furter, a Harvard [illegible] fessor for 25 years [illegible] pointment to the S[illegible] 1939, said: "A brilli[illegible] teacher, he has [illegible] the highest court of the land the stimulus of an incisive man."

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awarded [illegible] Justice F[illegible] paper p[illegible] Boston [illegible] conducto[illegible] Dartmou[illegible] John Slo[illegible]

Humphrey Given Honorary Degrees

Harvard Hails Kennedy

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URSDAY, JUNE 14, 1956

REES AT HARVARD

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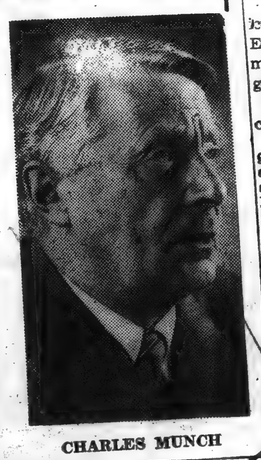
[illegible]ee To Kennedy

[illegible]y Harvard

JOHN SLOAN DICKEY



CHARLES MUNCH

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JUN 14 1956

LYNN, MASS., THURSDAY, JUNE 14, 1956

AWARDED DEGREES AT HARVARD

ARTHUR E. McCARTHY, JR.

MISS IRENE D. GIANTONIO

Three Receive High Honors

26 From Lynn Area Get Harvard Degrees

Degrees were awarded to 26 Greater Lynners, three cum laude, at Harvard University's traditional commencement exercises this morning. Fourteen of the group received advanced degrees.

Arthur E. McCarthy, Jr., son of Mr. and Mrs. Arthur E. McCarthy, 18 Margin street, Peabody, was the recipient of a Bachelor of Arts degree, Cum Laude. He graduated from Peabody High school in 1952 where he was an honor student.

Alan F. Sawyer, Jr., son of Atty. and Mrs. Alan F. Sawyer, 4 Newhall avenue, Saugus, was awarded the degree of Bachelor of Divinity. He is a graduate of Phillips Academy, Andover, class of 1948 and Harvard University, class of 1952 where he received his Bachelor of Arts degree. He has been a student minister at Essex Universalist Church during the past two years. He is married to the former Cynthia Nye of Watertown and they have a daughter, Clarissa, 11 months old. Mr. Sawyer's sister, Mrs. Charlotte Sawyer Bonfanti, will receive a degree at Godard College, Plainfield, Vt., on Monday

Three residents of Lynn proper were among the graduates. They include Zelman Berdichevsky, 23 Wolcott road, Master of Arts; Miss Irene D. Giantonio, 96 South Common street, Master of Education and John G. McManus,

(Continued on Page Two)

treet, Master of Education; Ar-
hur E. McCarthy, Jr., 18 Mar-
in street, Bachelor of Arts,
um Laude and James E. Wat-
s, 5 Stevens street, Master in
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ere among the graduates. They
clude Harlan E. Fretheim, 94
ancaster avenue, Master of
ience; Evelyn R. Rosen, 20
alden street, Master of Public
ealth and Elliot H. Tokson, 67
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grees are: Ronald C. Ablow,
Summit avenue, Master of
siness Administration; Tim-
y D. Ellard, 2½ Mt. Vernon
net, Bachelor of Arts, Cum
ude; Paul W. Jameson, 15
lles street, Bachelor of Arts,
Laude; John J. Jennings,
Briggs street, Bachelor of
ns; Norman L. Rapkin, 6 Sal-
all parkway, Bachelor of
re; Donald S. Marshall, Pea-
Museum, Doctor of Phil-
ophy; and William B. Volmer,
earborn street, Bachelor of

Harvard conferred honorary
Ees on Sen. John F. Ken-
(D-Mass.) and two mem-
of President Eisenhower's
net, Commerce Secretary
Fair Weeks and Treasury
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Boston Symphony Orchestra
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FINAL MEETING

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Principal speakers were:
President Pusey, Gov. Herter,
Francis W. Hatch of Boston,
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and two recipients of honorary
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The alumni paraded into the
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Highlights of the afternoon
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Presentation of the 25th Re-
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Announcement of elections of
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Commerce Secretary Sinclair Weeks and Treasury George M. Humphrey are the cabinet members.

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President John Sloan Dickey of Dartmouth College.

John Cowles, newspaper and magazine publisher.

Dr. John F. Enders, Nobel Prize-winning bacteriologist of the Harvard Medical School and Children's Hospital.

Herbert Butterfield, Eng... historian.

Edward S. Mason, economist and dean of the Harvard Business school.

Professor Harry A. Wolfson of Harvard, Hebraic scholar.

David T. W. McCord, poet and essayist.

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Honorary Doctorates of Letters went to Butterfield and Wolfson. Enders received an Honorary Doctorate of Science, Munch a Doctorate of Music.

HARVARD

(Continued on Page Sixteen)

EDWARD S. MASON

FELIX FRANKFURTER

JOHN COWLES

...ee To Kennedy ...y Harvard

JOHN SLOAN DICKEY

CHARLES MUNCH

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They were among 12 nationally prominent figures on whom Pres. Nathan M. Pusey conferred honorary degrees at Harvard's 305th Commencement, amid pomp, circumstance and all the panoply of stately ritual.

The morning ceremonies got under way shortly after 9:15, but not without worry. Escorted by the scarlet-coated National Lancers of Massachusetts, who looked warm indeed astride their heated mounts, Gov. Herter was late in arriving.

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By then the procession had started. The Governor, with other officials, took a shortcut across the Quadrangle and joined the procession at the John Harvard statue.

The two Cabinet members honored were Secretary of Commerce Sinclair Weeks and Secretary of the Treasury George M. Humphrey. Awarded an honorary doctorate of music was Charles Munch, conductor of the Boston Symphony Orchestra.

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The ceremonies were opened with the traditional "call to order" by the Sheriff of Middlesex county, Howard W. Fitzpatrick.

Bench Grinder $19.99
FAMOUS MAKERS $29.95
SANDING KIT $14.95
FAMOUS WELLER
HARDWARE
TOOL & HARDWARE

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(Continued on Page Sixteen)

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FELIX FRANKFURTER

JOHN COWLES

Harvard Degrees

Continued From Page One

211 Lynn Shore Drive, Bachelor of Arts.

Miss Giantonio is the daughter of Mr. and Mrs. Giantonio. She graduated from Classical High school where she was an outstanding student and the recipient of the Hood Foundation Award. She attended Simmons College and graduated from that institution in 1955. She was awarded a scholarship to the Harvard Graduate School of Education. At Simmons, she majored in Spanish Literature and minored in Art History. She was a member of the Academy, Simmons' Honor Society, and also served as secretary; president of the United Nations Club-Forum and a member of the Sock and Buskin club.

Six residents of Marblehead will receive degrees, three from the graduate schools. They are: Norman D. Levine, 63 Glendale road, Doctor of Medicine; Davenport Plumer, III, 5 Longfellow road, Master of Arts in Teaching; Allan R. Robinson, 58 Seaview avenue, Master of Arts; Noble Smith, 187 Washington street, Bachelor of Arts; Nathaniel Chaffin, 121 Rockaway avenue, Bachelor of Arts and Philip Tierney, 277 Ocean avenue, Bachelor of Arts.

Richard D. Luff, 1219 Main street, Lynnfield Center, was the only resident of that town among the graduates. He received a Bachelor of Arts degree as of 1955.

Two Saugus graduates are: Helen S. Kaufmann, 321 Walnut street, who received an Adjunct in Arts and Anthony J. Provenzano, Jr., 11 Morton avenue, Bachelor of Arts.

Peabody residents include Ann Peters Crowley, 220 Lowell street, Master of Education; Arthur E. McCarthy, Jr., 18 Margin street, Bachelor of Arts, Cum Laude and James E. Waters, 5 Stevens street, Master in Business Administration.

Three Revere young people were among the graduates. They include Harlan E. Fretheim, 94 Lancaster avenue, Master of Science; Evelyn R. Rosen, 20 Walden street, Master of Public Health and Elliot H. Tokson, 67 Lancaster avenue, Master of Education.

Seven Salemites who received degrees are: Ronald C. Ablow, 37 Summit avenue, Master of Business Administration; Timothy D. Ellard, 2½ Mt. Vernon street, Bachelor of Arts, Cum Laude; Paul W. Jameson, 15 Naples street, Bachelor of Arts, Cum Laude; John J. Jennings, 18 Briggs street, Bachelor of Laws; Norman L. Rapkin, 6 Saltonstall parkway, Bachelor of Laws; Donald S. Marshall, Peabody Museum, Doctor of Philosophy; and William B. Volmer, 24 Dearborn street, Bachelor of Arts.

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Honorary degrees also were awarded U. S. Supreme Court Justice Felix Frankfurter, newspaper publisher John Cowles, Boston Symphony Orchestra conductor Charles Munch and Dartmouth College president, John Sloan Dickey.

SEN. JOHN F. KE[illegible]

HERTER ESCORT BY LANCERS

In conformance [illegible] custom, Gov. Her[illegible] corted to the Yar[illegible] troop of mounted [illegible] Lancers.

The Academic P[illegible] gan at 9:30 and [illegible] monously from the [illegible] the same church opene[illegible] program.

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Independent Republican
Circ. 188,749

New England Newspaper Agency,
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The Academic Procession began at 9:30 and moved ceremoniously from the Old Yard to [illegible]

Middlesex County Sheriff Howard W. Fitzpatrick struck the stage three times with the scabbord of his sword and declared the meeting "will be in order."

The exercises highlighted Commencement Week ceremonies which started Sunday with a Baccalaureate sermon in Memorial Church.

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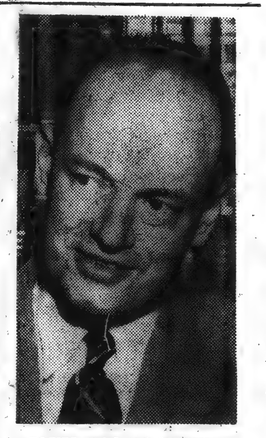

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from First Page)

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N. ENNEDY'S CITA N

Kennedy, a Navy PT boat captain during World War II, was cited as a "brave officer, able senator, son of Harvard; loyal to party, he remains steadfast to principle."

Weeks was described as a "Harvard son, at home alike in politics and business, he finds scope for his abilities in the service of university, state and nation."

Pusey also awarded 2,977 academic degrees to students graduating from the College and graduate schools.

The colorful ceremonies were witnessed by 15,000 persons who crowded into the Tercentenary Theater.

Members of 12 Harvard classes holding reunions were among hundreds of alumni in attendance.

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In conformance with ancient custom, Gov. Herter was escorted to the Yard gate by a troop of mounted scarlet-coated Lancers.

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University officers and faculty members wore robes signifying degrees of many institutions.

The governor, mayors of Boston and Cambridge, and other high state and city officials were attire din top hats and tail coats.

Degree candidates, alumni and guests followed, all under the direction of the University Marshal, Powell M. Cabot.

SEATED ON STAGE NEXT TO CHURCH

The dignitaries were seated on a stage before Memorial Church. They were under an awning of red and white.

Graduating students, alumni and guests occupied chairs under trees. Hundreds of onlookers stood on the Widner Library steps.

Upon completion of the procession, Marshal Cabot said, "Mr. Sheriff, pray give us order."

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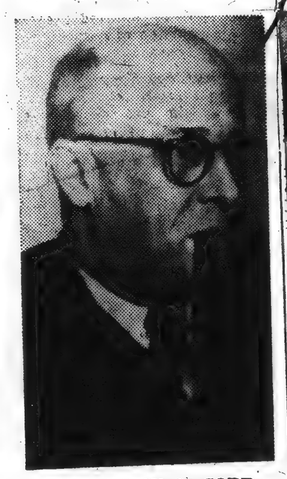

DAVID T. W. McCORD

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...ormick)
...ing with Pres. Pusey (seated, right) are left to ... Supreme Treasury George Humphrey.

egrees

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The morning ceremonies got under way shortly after 9:15, but not without worry. Escorted by the scarlet-coated National Lancers of Massachusetts, who looked warm indeed astride their heated mounts, Gov. Herter was late in arriving.

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By then the procession had started. The Governor, with other officials, took a shortcut across the Quadrangle and joined the procession at the John Harvard statue.

The two Cabinet members honored were Secretary of Commerce Sinclair Weeks and Secretary of the Treasury George M. Humphrey. Awarded an honorary doctorate of music was Charles Munch, conductor of the Boston Symphony Orchestra.

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CAMBRIDG... University tod... degrees to fo... officials and e... in the fields o... and science.

Honored wer... Felix Frankfur... Court of the... John F. Kenne... sachusetts, and... Sec. of Comme... and Sec. of Tr... Humphrey.

The others w... Sloan Dickey of... John Cowles, ... Minneapolis St... Charles Munch, ... Boston Symphony Orchestra; Her... M. H...

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Sen. Kennedy's citation called him: "Brave officer, able senator son of Harvard, loyal to party, he remains steadfast to principle."

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The ceremonies were opened with the traditional "call to order" by the Sheriff of Middlesex county, Howard W. Fitzpatrick.

TIGHT BINDING

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Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241
JUN 14 1956

Harvard Confers 12 Honorary, 2977 [illegible]er Degrees

DIGNITARIES HONORED BY HARVARD—Chatting with Pres. Pusey (second right) are left to right, Senator [illegible] Kennedy, Supreme Court Justice Felix Frankfurter and Secretary of the Treasury George Humphrey. (Globe St[illegible] by Charles McCormick)

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Circ. 40,923
JUN 14 1956

[illegible]hlights

[illegible] Wellesley Hills resident, and Myron F. Hill, class of '90, of Westport, Conn.

Hill, who is 88, extended congratulations to Bunker, who [illegible] birthday today.

Harvard Degrees To Men in Gov't, Business, Teaching

CAMBRIDGE. —(AP)— Harvard University today awarded honorary degrees to four high government officials and eight others prominent in the fields of business, education and science.

Honored were Associate Justice Felix Frankfurter of the Supreme Court of the United States, Sen. John F. Kennedy, democrat, Massachusetts, and two cabinet officers, Sec. of Commerce Sinclair Weeks and Sec. of Treasury George M. Humphrey.

The others were President John Sloan Dickey of Dartmouth College, John Cowles, publisher of the Minneapolis Star and Tribune; Charles Munch, conductor of the Boston Symphony Orchestra; Herbert Butterfield, English historian and master of Peterhouse College at Cambridge, England; Dean Edward S. Mason of the Harvard School of Public Administration; Dr. John F. Enders Nobel Prize bacteriologist of the Harvard Medical school; Prof. Harry A. Wolfson, a leader in the history of philosophy; and David T. W. McCord, poet and essayist, and for 30 years executive secretary of the Harvard Fund Council.

The honorary degrees were presented in traditional ceremonies in Harvard's 305th commencement. Degrees were awarded nearly 3000 graduates of the college and graduate schools, including 150 from the medical school and more than 500 law degrees.

The citation to Justice Frankfurter, a Harvard Law school professor for 25 years before his appointment to the Supreme court in 1939, said: "A brilliant and exciting teacher, he has brought to the highest court of the land the stimulus of an incisive man."

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Harvard Highlights

This was the 25th anniversary of covering Harvard commencement exercises for Boston Police Det. Benny Goodman. His partner Det. John Tobin, has covered eight.

Both officers were on duty today, mingling with the crowd and keeping a lookout for suspicious persons. Both are experts at detecting pickpockets.

The pair are usually assigned to work as a team upon the arrival in the city of important persons.

One of the most spectacular gowns worn today was by Dr. Baird Hastings of the Harvard Medical School. His Oxford gown is red with gray sleeves.

This year, for the second consecutive time, doctors of philosophy wore new type gowns, crimson with three black stripes on each sleeve.

Radcliffe graduates wore this type yesterday for the first time.

The oldest alumnus in the procession, 92-year-old Henry E. Oxnard of Boxboro, drove 31 miles alone to the commencement.

"I didn't have any trouble and I even found a good parking space," said the class of 1886 graduate.

The second and third oldest graduates marching were Clarence A. Bunker, class of '89, a Wellesley Hills resident, and Myron F. Hill, class of '90, of Westport, Conn.

Hill, who is 88, extended congratulations to Bunker, who marked his 90th birthday today.

It was a big day at Harvard for the Kennedy brothers. Sen. John F. of class of '40, received an honorary degree. He is one of the youngest ever so honored.

Robert Kennedy, class of '48, was a class marshal. Edward (Ted) Kennedy, Harvard football player, was a member of today's graduating class.

Judging by the applause given, the most popular man awarded an honorary degree at Harvard today was Charles Munch, conductor of the Boston Symphony Orchestra.

Rated second by unofficial applause measurement was Justice Felix Frankfurter of the U.S. Supreme Court. He was followed closely in spectator appeal by Sen. John F. Kennedy, Commerce Secretary Sinclair Weeks and Treasury Secretary George M. Humphrey.

Despite high humidity and temperatures, the first aid station set up at Sever Hall had no customers during the morning ceremonies.

TIGHT BINDING

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Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
JUN 15 1956

Harvard

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It was Harvard's 30th Commencement without rain, and not even a promised east wind arrived to cool them off.

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Worcester Daily Telegram

also "neither of them can afford to say that power does not matter."

Despite this, he said, a relaxation of tension is bound to occur.

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Science

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Earlier, some 90 senior ROTC members were awarded commis-

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Army commissions were awarded by Col Edwin M. Van Bibber, infantry chief, Massachusetts Military District. Lt Col Earl R. McLaughlin presented the Marine commissions and Lt Weston M. Jenks the Navy commissions.

Among the graduates was Benjamin Lopez Jr., whose father is a senator and former vice president of the Philippine Government. Six members of the family traveled here for the commencement.

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Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000
JUN 14 1956

Annual "Israel Night" Pops Program June 21

The program for the 28th Annual Israel Night at "Pops" was announced by Samuel D. Shapiro, chairman of the Israel Histadrut Pops Concert Committee. The Israel Night at "Pops" Concert will be held Thursday evening, June 21, at 8:30 p. m. at Symphony Hall, with Richard Tucker, leading tenor of the Metropolitan Opera as guest soloist. Arthur Fiedler will conduct the Boston Pops Orchestra in a concert including works by Meyerbeer, Enesco and Tchaikovsky. The Israel Night at "Pops" Concert will benefit Kupat Holim, the medical service of the Histadrut (Israel's [illegible]ganization).

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JUN 15

Munch

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Dr. Munch retur[illegible] tonight, but he wil[illegible] the United States i[illegible] to open the fourte[illegible] of the Berkshire M[illegible] at Tanglewood in L[illegible] of which he is the [illegible] Sunday afternoon, [illegible]ing the six weeks o[illegible] Symphony Orches[illegible]shire Festival at [illegible] he will conduct the [illegible] the festival concert [illegible]ately after the conclusion [illegible] festival on Aug. 12, he [illegible] again return to Europe, [illegible] time accompanied by the 104 members of the Boston Symphony Orchestra, who will begin their five-week tour of Europe with a concert in Cork, Ireland, on Aug. 24.

Free Press
MELROSE, Mass.
Weekly Independent
Circ. 5,490
JUN 14 1956

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Record (e)
CHELSEA, Mass.
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That the state will get a large sum of money to aid the airports.

That local graduation exercises have been well attended.

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[illegible] Agency, Inc.
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BOSTON, Mass.
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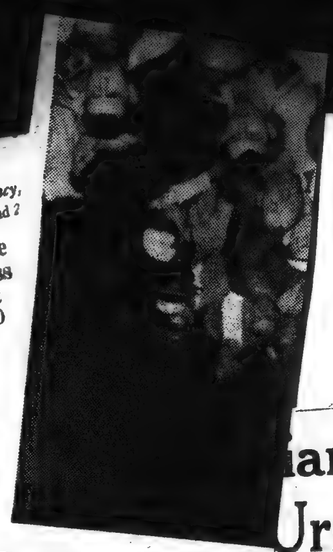
TIGHT BINDING

105

New England Newsclip Agency, Box 2078, Boston 6 • RIchmond 2
Morning Globe
BOSTON, Mass
Independent
Circ. 122,000
JUN 14



New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000
JUN 14 1956

Annual "Israel Night" Pops Program June 21

The program for the 28th Annual Israel Night at "Pops" was announced by Samuel D. Shapiro, chairman of the Israel Histadrut Pops Concert Committee. The Israel Night at "Pops" Concert will be held Thursday evening, June 21, at 8:30 p. m. at Symphony Hall, with Richard Tucker, leading tenor of the Metropolitan Opera as guest soloist. Arthur Fiedler will conduct the Boston Pops Orchestra in a concert including works by Meyerbeer, Enesco and Tchaikovsky. The Israel Night at "Pops" Concert will benefit Kupat Holim, the medical service of the Histadrut (Israel's Labor organization).

Shapiro announced that balcony tickets were available for the concert may be obtained by contacting Israel Histadrut Office, 410, 185 Devonshire St.

Free Press
MELROSE, Mass.
Weekly Independent
Circ. 5,490
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[illegible] EVENING, JUNE 15, 1956

Worcester Daily Telegram
JUN 15 1956

Honored by Harvard

[illegible] years executive secre[illegible] of the Harvard Fund [illegible]cil.

[illegible] degrees were awarded near[illegible] 3,000 graduates of the col[illegible]ege, including 150 from the medical school and more than 500 from the law school.

[illegible] Speech

aside the "horrible weapons of modern internecine warfare—the barbed thrust, the acid pen, and most sinister of all, the rhetorical blast."

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also "neither of them can afford to say that power does not matter."

Despite this, he said, a relaxation of tension is bound to occur.

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1956

[illegible] You Feel

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Pres. Pusey poses with recipients of honorary Harvard degrees. Front (l. to r.) Charles Munch, Sinclair Weeks, Justice Frankfurter, Pusey, George Humphrey, Sen. Kennedy, Prof. Butterfield. Rear (l. to r.) Prof. Enders, Prof. Wolfson, John Cowles, Dartmouth Pres. Dickey, Dean Edward Mason, David McCord.
(Record-American Photo by Lou Teton)

Harvard Told Eggheads, Pols Should Unite

The intellectual "egg-head" and the practical politician should end their word warfare and work "more closely together for the common cause, against the common enemy," U. S. Sen. John F. Kennedy told the annual meeting of the Harvard Alumni Ass'n yesterday.

Sen. Kennedy, one of 12 recipients of honorary degrees at traditional ceremonies marking Harvard's 305th commencement, declared, "Both sides in this battle . . . are motivated by largely unfounded feelings of distrust."

"It seems to me that the time has come for intellectuals and politicians to put aside those horrible weapons of modern internecine warfare, the barbed thrust, the acid pen, and—most sinister of all—the rhetorical blast," he said.

FRANKFURTER HONORED

In addition to Sen. Kennedy, a 1940 Harvard graduate, honorary degrees were conferred on U. S. Supreme Court Justice Felix Frankfurter, Commerce Sec. Sinclair Weeks, Treasury Sec. George M. Humphrey and Dartmouth College President John Sloan Dickey.

Also, Publisher John Cowles of the Minneapolis Star and Tribune; Dean Edward S. Mason of the Harvard School of Public Administration; Harvard Prof. Harry A. Wolfson; Cambridge University Prof. Herbert Butterfield; Harvard Prof. John F. Enders, a 1954 Nobel Prize winner; Poet David T. W. McCord, and Charles Munch, conductor of the Boston Symphony Orchestra.

All but four of the 12 recipients are Harvard alumni.

He declared there is a great "potential gain" for both the intellectuals and the politicians, who he said operate within a common framework of liberty, if they would lay

Doctor of Humane Letters

DAVID T. W. McCORD, poet and essayist: "Artist and poet who personifies in his family stewardship Harvard's deep concern for people."

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[illegible] Receive Commissions

Degrees in course were conferred by Very Rev. Joseph R. [illegible] Maxwell, S. J., president of the college, who also awarded the honorary degrees.

Earlier, some 90 senior ROTC members were awarded commissions at a ceremony in Bapst Library Auditorium.

Army commissions were awarded by Col Edwin M. Van Bibber, infantry chief, Massachusetts Military District. Lt Col Earl R. McLaughlin presented the Marine commissions and Lt Weston M. Jenks the Navy commissions.

Among the graduates was Benjamin Lopez Jr., whose father is a senator and former vice president of the Philippine Government. Six members of the family traveled here for the commencement.

BOSTON DAILY RECORD, FRIDAY, JUNE 15, 1956

JUN 15

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TIGHT BINDING

105

BOSTON DAILY RECORD FRIDAY, JUNE 15, 1956

Rich Beauty, Man Sought

PIERMONT, N. H.—This Vermont-border town was agog yesterday over the mysterious disappearance of a wealthy blonde beauty, her mentally retarded son, and a well-to-do dairy farmer who is also a town selectman. More than 60 volunteers and State Police were searching the dense woods

Meg Martos, enjoying her bottle at City

...ration

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JUN 15 1956

Sen. Kennedy Honored by Harvard

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Senator Kennedy said that "most intellectuals consider their chief function that of critics — and politicians are sensitive to critics, possibly because we have so many of them."

Senator Kennedy was one of a dozen awarded honorary degrees at Harvard's 305th commencement.

Others Honored

The others included Associate Justice Felix Frankfurter, two Cabinet officers, Secretary of Commerce Sinclair Weeks and Secretary of the Treasury George M. Humphrey; President John Sloan Dickey of Dartmouth College and John Cowles, publisher of the Minneapolis Star and Tribune.

Honorary degrees also went to Charles Munch, conductor of the Boston Symphony Orchestra, Herbert Butterfield, English historian and master of Peterhouse College at Cambridge, England, Dean Edward E. Mason of the Harvard School of Public Administration; Dr. John F. Enders, Nobel prize bacteriologist at the Harvard Medical School; Prof. Harry A. Wolfson, a leader in Judaic studies and in the history of philosophy, and David T. W. McCord, poet and essayist and for 30 years executive secretary of the Harvard Fund Council.

Degrees were awarded nearly 3,000 graduates of the college, including 150 from the medical school and more than 500 from the law school.

Kennedy's Speech

Senator Kennedy, speaking at the alumni meeting, said that politicians need "both the technical judgment and the disinterested viewpoint of the scholar to prevent us from becoming imprisoned by our own slogans."

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"But this may not be the real issue at all," he said, "and in fact I am convinced that it is not, that neither program offers any long range solution to our many real farm problems."

Senator Kennedy suggested that the scholars and the universities should "re-examine this whole area and come up with some real answers—the political parties and the conventions never will."

'Potential Gain'

He declared there is a great "potential gain" for both the intellectuals and the politicians, who he said operate within a common framework of liberty, if they would lay aside the "horrible weapons of modern internecine warfare—the barbed thrust, the acid pen, and most sinister of all, the rhetorical blast."

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He added, however, that "seven out of 10 of the sons of Harvard parents who applied this year were accepted."

Other Speaker

Another alumni speaker, Professor Butterfield, said that great issues between civilizations like those on the two sides of the Iron Curtain are not always settled by economic superiority or sheer weight of guns.

"In a conflict of civilizations it is true above all that that one is likely to prevail which has the greater imaginative power at its disposal."

Professor Butterfield said that while neither side in the present conflict can relax, so ... Sinclair Weeks, secretary ... (D-Mass.), Prof. Herbert Butterfield ... sity, England, (partly obscured) and President John Sloan Dickey of Dartmouth College. Some of nearly 3,000 graduates of the college and 10 graduate schools line walk (AP Wirephoto).

Worcester Daily Telegra...

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GOVERNMENT OFFICIALS: Associate Justice of the Supreme Court (foreground) Prof. Paul H. Buck (in robes) as ... session of honorary degree recipients ... commencement ceremonies in the Yard ... Frankfurter is George M. Humphrey, escorted by Prof. George Pierce ... honorary degrees at left are, in order, ... of commerce; Sen. John F. Kennedy ...

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Jewish Advocate
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That a buyers' guide, listing more than 1,700 Massachusetts manufacturers and their products, put out by the Massachusetts Department of Commerce, includes a great many in Chelsea.

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That one of the two bachelor members of the Board of Aldermen is contemplating the blissful venture into the marital ranks.

That the Second St. sewer project may be completed within five weeks.

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Munch Awarded 3 Degrees

Charles Munch, music director of the Boston Symphony Orchestra, yesterday concluded a busy five-day return visit to Boston from his Paris home. Since last Sunday he has been the recipient of three honorary degrees from three Greater Boston institutions.

On Sunday, Tufts made him a Doctor of Humane Letters. Wednesday, Boston College granted him the degree of Doctor of Music, and at the Commencement exercises at Harvard yesterday the degree of Doctor of Music was again conferred upon him. In 1955 Boston University also awarded him a Doctor of Music degree.

Dr. Munch returns to Paris tonight, but he will fly back to the United States in two weeks to open the fourteenth season of the Berkshire Music Center at Tanglewood in Lenox, Mass., of which he is the director, on Sunday afternoon, July 1. During the six weeks of the Boston Symphony Orchestra's Berkshire Festival at Tanglewood he will conduct the majority of the festival concerts. Immediately after the conclusion of the festival on Aug. 12, he will again return to Europe, this time accompanied by the 104 members of the Boston Symphony Orchestra, who will begin their five-week tour of Europe with a concert in Cork, Ireland, on Aug. 24.

Herbert von Karajan

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Traveler (e)
BOSTON, Mass.
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Kennedy Speaks

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Doctor of Music

CHARLES MUNCH, conductor of the Boston Symphony Orchestra: "Under his imaginative direction a great orchestra infuses our lives with both beauty and meaning."

Doctor of Science

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HARVARD HONORS: GOVERNMENT OFFICIALS: Associate Justice Felix Frankfurter of the Supreme Court (foreground) is accompanied by Prof. Paul H. Buck (in robes) as they lead the academic procession of honorary degree recipients at the 305th Harvard Commencement ceremonies in the Yard Thursday. Behind Justice Frankfurter is George M. Humphrey, secretary of the treasury, escorted by Prof. George Pierce Baker. Others getting honorary degrees at left are, in order, Sinclair Weeks, secretary of commerce; Sen. John F. Kennedy (D-Mass.), Prof. Herbert Butterfield of Cambridge University, England, (partly obscured) and President John Sloan Dickey of Dartmouth College. Some of nearly 3,000 graduates of the college and 10 graduate schools line walk (AP Wirephoto).

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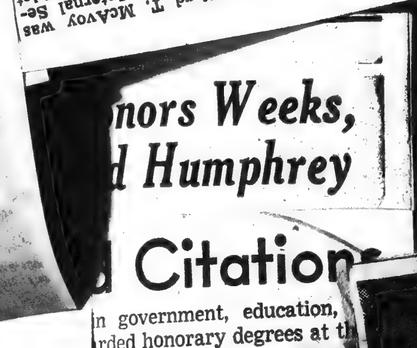
"Wisk-fits wonderful!"*
*6 DAYS TO WISK DAY!

What is a CO-OP?
"By patronizing and joining co-operatives, workers can obtain high quality goods and services at the lowest cost. At the same time, they are participating in and building consumer-owned, democratically-operated enterprises."
GEORGE MEANY,
President, AFL-CIO.
If you want to learn more about co-operatives and ...

Raymond Swenson
...put you behind the ... own new PLY-... of a ...



TIGHT BINDING

105

Foreign Exchange

NEW YORK, June 14 (AP)—Closing foreign Exchange rates follow (Great Britain in dollars, others in cents):

Canadian dollar in New York open market 1¼ per cent premium or 101.50 U. S. cents, unchanged.

Europe: Great Britain (pound) $2.80 9-16, off 1-16 of a cent; Great Britain 30 day futures 2.80 11-16, off 1-16 of a cent; Great Britain 60 day futures 2.79 9-16, off 1-16 of a cent; Great Britain 90 day futures 2.79 1-16, off 1-16 of a cent; Belgium (franc) .28⅝ of a cent, unchanged; France (franc) 2.00¼, unchanged; Germany (western) (deutsche mark) 23.80, unchanged; Italy (lira) .16¼ of a cent, unchanged; Sweden (krona) 19.34, unchanged; Switzerland (franc) (free) 23.34, unchanged; Denmark (krone) 14.50, unchanged; 2.98, unchanged; Brazil (free) 1.20, off .02 of a cent; Mexico 8.01, unchanged.

Latin America: Argentina (free) .02 of a cent; Mexico 8.01, unchanged.

Massachusetts Stocks

SHEARSON, HAMMILL & CO.

Bates Mfg. Co.	9¼
Berkshire Fine Spinning	10¼
Boston Wover Hose	12
Central Maine Power	14
Eastern Gas & Fuel	22¾
Eastern Falls Co.	34¼
Miller Falls Co.	29
Monarch Life Ins. Assoc.	19¾
Moore Drop Forge	11
Mt. Hope Finishing	13
Nashua Corp.	18¼
Nonotuck Silk	16¼
Pacific Mills	32
Reed Prentice	11
Stevens (J. P.) & Co.	18¼
Torrington Co.	11
Turners Falls Power & Electric	34¼
Union Twist Drill	21¾
Warren (S. D.) Co.	13
Webster & Bennett	32
Westfield River Paper	11
Wickwire Spencer Steel	24¾
Wolverine Tube	17¼
Worcester Pressed Metals	9¼
Xshi Kaseki	11

Stocks in Spotlight

NEW YORK, June 14 (AP)—Sales, closing price and net change of five listed issues:

Cosden Petrol	102,700	56,100	15¼	+2
Pantepec Oil	45¾	24¼	—¼
Sperry Rand	45¾	24¼	—¼
Texas Co.	45¾	24¼	—¼
Texas Pacific Coal & Oil	45¾	24¼	—¼

Livestock Market

CHICAGO, June 14 (AP)—Butcher hogs and sows sold steady to 25 cents lower today. Demand was slow despite the fact supply was small. Several loads of choice 190 to 270 pound butchers brought $17.75 to $17.50 with a few butchers weighing 280 to 330 pounds sold at $15.50 to $16.25. Sows moved from $12.50 to $15.50.

Only 2,000 head were on sale in the cattle market. Trade was slow and prices were lower on strictly good and choice steers and heifers. Cows were steady. Bulls and vealers were steady to 25 cents higher. Stocks were steady.

Buyers paid $16.25 to $17.00 for most of the hogs. Sows brought $15.50 to $16.25.

Cattle receipts at 7,500 head were 1,500 short of expectations.

Buyers paid $17.00 for most of the cattle. Several loads of good and choice steers and heifers sold at $16.50 to $17.00. Cows brought $13.50 to $15.50. Bulls were steady to 25 cents higher. Vealers were steady to 50 cents higher.

Sheep receipts at 1,500 head were 1,500 short of expectations.

Buyers paid $18.25 to $19.00 for most of the lots of wooled lambs. Shorn lambs were steady to 25 cents lower. Ewes were steady to 25 cents higher.

Feeder lambs were steady to 25 cents higher. Slaughter ewes were steady to 25 cents higher.

Honors Weeks, and Humphrey

JUN 15 1956

Harvard Citations

Twelve leaders in government, education, science and the arts were awarded honorary degrees at the Harvard commencement yesterday.

The men and their citations:

Doctor of Laws

JOHN COWLES, publisher of Minneapolis Star and Tribune: "His Alma Mater honors a servant of education and a journalist with a public conscience."

JOHN SLOAN DICKEY, president of Dartmouth College: "Again we acclaim as our own this insistent advocate of education who seeks a bridge between life and learning."

FELIX FRANKFURTER, associate justice of the U. S. Supreme Court: "A brilliant and exciting teacher he has brought to the highest court of the land the stimulus of an incisive mind."

GEORGE. M. HUMPHREY, Secretary of the Treasury: "Industrialist turned to the service of government; a statesman who holds a firm rein on the nation's fiscal policy."

JOHN F. KENNEDY, U. S. senator from Massachusetts: "Brave officer, able Senator, son of Harvard; loyal to party, he remains steadfast to principle."

EDWARD S. MASON, economist, dean of the Harvard School of Public Administration: "Economist and dean; his expert knowledge and sound counsel guide students in the ways of government and governments in the ways of peace."

SINCLAIR WEEKS, secretary of commerce: "Harvard son, at home alike in politics and business, he finds scope for his abilities in the service of university, state, and nation."

Doctor of Letters

HERBERT BUTTERFIELD, historian and Master of Peterhouse College, Cambridge: "Exploring the strengths and frailties of history, he evokes a sense of liberty through belief."

HARRY A. WOLFSON, Hebraic scholar, Nathan Littauer Professor of Hebrew literature and philosophy at Harvard: "From enormous knowledge he graciously illumines the major problems of religious philosophy and their relation to revealed truth."

Doctor of Music

CHARLES MUNCH, conductor of the Boston Symphony Orchestra: "Under his imaginative direction a great orchestra infuses our lives with both beauty and meaning."

Doctor of Science

JOHN F. ENDERS, Nobel prize winning bacteriologist of the Harvard Medical School and the Children's Medical Center: "A calm and imaginative scholar whose patient researches are an inspiration to his profession."

Doctor of Humane Letters

DAVID T. W. McCORD, poet and essayist: "Artist and poet who personifies in his family stewardship Harvard's deep concern for people."

...M.M., bishop of Wuchow ...na, who was released from a ...mmunist prison camp; attorney ...rtholomew A. Brickley of Bo... Charles Munch, conductor of ...e Boston Symphony Orchestra; ...ward T. Williams, president of ...e Boston Terminal Company; ...r. Peter J. W. Doyle, president ...

To Receive Commissions

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Among the graduates was Benjamin Lopez Jr., whose father is a senator and former vice president of the Philippine Government. Six members of the family traveled here for the commencement.

...e Photo by William O'Connor)

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Non-Partisan
Circ. 20,000

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Mr. Shapiro announced that limited balcony tickets were still available for the concert and could be obtained by contacting the Israel Histadrut Office, Room 410, 185 Devonshire street, Boston.

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That the city of Malden may establish a central purchasing agency.

That the state will get a large sum of money to aid the airports.

That local graduation exercises have been well attended.

That the Chelsea Kiwanis club is one of the top clubs in the district in attendance.

That Everett expects only a minor increase in its tax rate.

That Mrs. Bella Feldman of Lynn st. who was recently named "Mother of the Year" by Lduric Chapter, B'nai B'rith, had a story of her achievement in the periodical published by Filene's where she is employed.

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Beacon
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Weekly Independen
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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

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TIGHT BINDING

105

Wellesley Crash
Who were Hilary, Anne Hoyt, Sd... Meredith Leach, 23, relatives and mother Mrs. Nancy Leach, 23, relatives
a tree on Rte. 16 at Washington and Weston streets, Wellesley.

JUN 15 1956

Politicians, ...uates Urged

Twelve Win Citations

Harvard Honors Weeks, Kennedy and Humphrey

Doctor of Laws

JOHN COWLES, publisher, Minneapolis Star and Tribune and chairman of the board, Des Moines Register and Tribune Company; Cowles Magazine, Inc. (Look), Cowles Broadcasting Company:

"His alma mater honors a servant of education and a journalist with a public conscience."

JOHN SLOAN DICKEY, president of Dartmouth College:

"Again we acclaim as our own this insistent advocate of education who seeks a bridge between life and learning."

FELIX FRANKFURTER, associate justice of the United States Supreme Court:

"A brilliant and exciting teacher, he has brought to the highest court of the land the stimulus of an incisive mind."

GEORGE M. HUMPHREY, Secretary of the Treasury:

"Industrialist turned to the service of government; statesman who holds a firm rein on the nation's fiscal policy."

JOHN F. KENNEDY, United States Senator from Massachusetts:

"Brave officer, able Senator, son of Harvard; loyal to party, he remains steadfast to principle."

EDWARD S. MASON, economist, dean of the Harvard School of Public Administration:

"Economist and dean; his expert knowledge and sound counsel guide students in the ways of government and governments in the ways of peace."

SINCLAIR WEEKS, Secretary of Commerce:

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Weekly Non-Partisan
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That Mrs. Bella Feldman of Lynn st. who we recently named "Mother of the Year" by Lodrie Chapter, B'nai B'rith, had a story of her achievement in the periodical published by Filene's where she is employed.

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TIGHT BINDING

105

Aid Brave Politicians, B. C. Graduates Urged

Senator John F. Kennedy warned yesterday that there is a greater need now than ever before for men of integrity and courage in politics and public service.

Addressing some 1258 graduates at Boston College Commencement ceremonies on Alumni Field, Kennedy said that "enever before in our history has there been a greater need for the people to take up willingly the responsibility of free government."

With the issues of war and peace, with the fate of Western civilization hanging in the balance, indeed, with the survival of our faith and country at stake, "each man among you can afford in some degree, at least, to answer the call to service," the Senator declared.

BOSTON COLLEGE

Page Nine 7 Page

Most of us, he continued, tend to regard ourselves as the objects of governmental policy and not the makers, and this state of mind has resulted in the feeling of great uninterest and faint distaste with which so many Americans view governmental process.

Kennedy, who was awarded an honorary doctorate of laws, told the graduates that the people actually get, by and large, "the kind of political representation they desire and deserve.

"If the people will support politicians of courage, will recognize and reward political courage, even when it may be employed against what they conceive to be their own immediate interest, then the quality of our public service will be correspondingly increased," he explained.

Termed Day of Hope

Archbishop Cushing hailed the Commencement ceremony as a "day of hope" for the United States of America.

In his brief remarks to the graduates and 12,000 relatives and friends, the prelate warned that our Republic is threatened "not merely by the machinations of godless Russia but also by the godlessness of a growing paganism within our national institutions.

Today, he continued, "adds to our citizenry a group of men who can add to the foundations of representative government the very strength of which it stands in greatest need.

"By your fiedlity to the sacred nature and purposes of marriage, you will help arrest divorce that is sapping American strength by weakening our homes.

"By your respect for justice, you will have no sympathy or partnership with unfair practices of capital, labor or government.

"By your devotion to charity you will have no traffic with bigotry, prejudice or discrimination.

"By your intelligent recognition of authority and its laws, you will keep free from the contagion which confuses liberty with anarchy and license.

"And you will help stem the tide of lawlessness that is sending our crime rate up and our crime rate down."

Other degree recipients:

Most Rev. Frederick A. Donaghy, M.M., bishop of Wuchow, China, who was released from a Communist prison camp; attorney Bartholomew A. Brickley of Boston, Charles Munch, conductor of the Boston Symphony Orchestra; Edward F. Williams, president of the Boston Terminal Company; Dr. Peter J. W. Doyle, president of Cornell University, John W. Ward, chairman of the John Bowen Construction Company.

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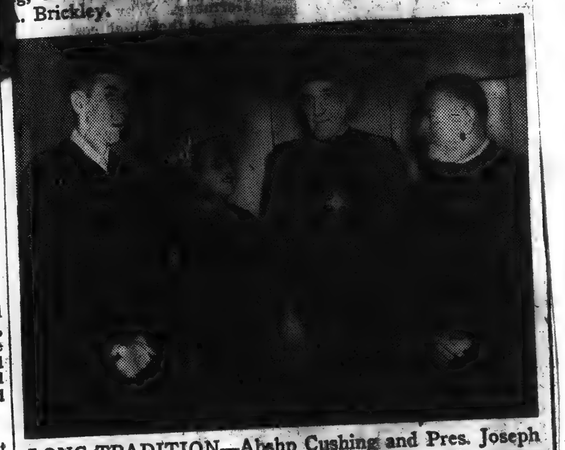
(Globe Photo by William O'Connor)

OLLEGE—Left to right, front: Senator John F. Kennedy, Archbishop Cushing, and Bishop Frederick A. Donaghy, S.J.; Back: Charles Munch, Edward F. Williams, Peter J. W. Doyle, Bartholomew A. Brickley.



LONG TRADITION—Abshp Cushing and Pres. Joseph R. N. Haxwell, S.J., congratulate Mrs. Ellen Harney as her son, Joseph M. (left) graduated from Boston College yesterday. He is eighth member of Harney family to graduate from a Catholic college in 142 years.

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Free Press
MELROSE, Mass.
Weekly Independent
Circ. 5,490

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (e)
CHELSEA, Mass.
Independent
Circ. 5,384

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That the state will get a large sum of money to aid the airports.

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

JUN 14 1956

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TIGHT BINDING

(Globe Photo by William O'Connor)

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B. C.

Continued from the First Page

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
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Weekly Non-Partisan
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Beacon
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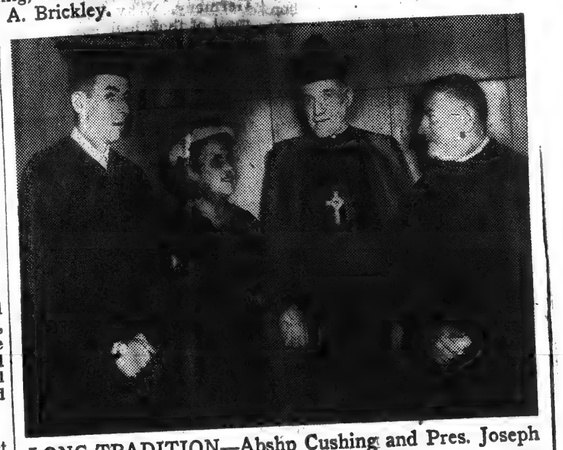

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Free Press
MELROSE, Mass. B
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Circ. 5,490

105

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 264,000

106

Herald June 15

NEW YORK HERALD TRIBUNE, FRIDAY, JUNE 15, 1956

June 15

THE NEW YORK TIMES

Globe June 15

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 128,000
JUN 15 1956

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DOCTOR OF LETTERS

HERBERT BUTTERFIELD, historian, master of Peterhouse Col-

Historian Herbert Butterfield. Back row, Prof. John Wolfson, Publisher John Cowles, Dartmouth President Edward S. Mason and Poet David T. W. McCord.

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(Boston Globe-United Press Photo)

SYMPHONY LEADER HONORED—Conductor Charles Munch of the Boston Symphony is congratulated by Barry Bingham, left, editor of the Louisville Courier-Journal, and John Cowles, publisher of the Minneapolis Star and Tribune. Munch received honorary Doctor of Music degree while Cowles was honored with Doctor of Laws award.

HONORARY DEGREE RECIPIENTS AT HARVARD—Left to right, seated: Charles Munch, Sinclair Weeks, Justice Felix Frankfurter, Nathan M. Pusey, Harvard president; George M. Humphrey, Senator John Kennedy, Prof. Herbert Butterfield. Standing: Dr. John F. Enders, Prof. Harry A. Wolfson, John Cowles, John Sloan Dickey, Dean Edward S. Mason and David T. W. McCord.

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"In a conflict of civilizations, it is true above all that that one is likely to prevail which has the greater imaginative power at its disposal," he said.

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Edward Morgan, Mrs. Raymond Klinger, Jr., Mrs. Sylvanus Hildbrook, Robert Burns, Richard Johnson, Diane Peterson, Susan Stone, Betty Higgins, Paul Carr, and Jean Weagle will be in the Ipswich group at the Boston Symphony Pops Concert in Symphony Hall, Friday evening, June 15. Johnstone Giekie, of Hamilton, is to be the guest pianist. This project is sponsored by the Young Adult Fellowship of the Methodist Church in the Lynn District.

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Box 2078, Boston 6 • RIchmond 2-4200
Star
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Weekly Independent
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politician seems to be growing," Senator Kennedy told some 15,000 alumni, faculty, and friends gathered under the elms of Harvard Yard. He added:

"Instead of synthesis, clash and discord now characterize the relations between the two groups much of the time. . . . Both sides in this battle, it seems to me, are motivated by largely unfounded feelings of distrust.

"The politician, whose authority rests upon the mandate of the popular will, is resentful of the scholar who can, with dexterity, slip from position to position without dragging the anchor of public opinion.

'What We Share'

"The intellectual, on the other hand, finds it difficult to accept the differences between the laboratory and the legislature. In the former, the goal is truth, pure and simple, without regard to changing currents of public opinion; in the latter, compromises and majorities and procedural customs and rights affect the ultimate decision as to what is right or just or good. . . .

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 25,000

106

Giants, C Dark for

Two of the slickest infield the National League swapped forms yesterday in an eight deal that sent Red Schoend of the St. Louis Cardinals to York Giants for Alvin Dark.

Lesser lights in the transa were the Cards' catcher Bill S rookie outfielder Jackie B and pitcher Dick Littlefield the Giants' first baseman Reiser Whitey Lockman, ca Ray Katt and pitcher Don L

The deal, strictly a player-player trade, was the 12th Frank Lane since he became eral manager of the Cardinals Fall. A total of 32 players involved in deals engineered

Catholic Stars Trounce Boston Conference, 10-2

A pair of well-stroked doubles and a triple accounted for five runs last night as the Catholic League All-Stars defeated the Boston Conference Stars, 10 to 2, before 3142 at Fenway Park.

In the nine-year rivalry the Catholic League now has won three and Boston six.

Longest hit of the night was a 370-foot double in the third inning by Central's Jack Moynihan to score John Silvonic of St. Mary's of Lynn. The drive hit the base of the center field wall.

Joe Mahoney of Malden Catholic blasted a double off the left field wall, 10 feet up, in the sixth to drive home two runs. Joe Corbin of Williams started the Catholic League's 10-hit splurge in the second when he tripled to straight away center scoring two runners.

Coetlin Gets Win

Orval Grove, 3-4, "That isn't the guy we traded," said Manager Ted Lyons.

Herald June 15

JUNE 15, 1956

June 15

THE NEW YORK TIMES

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American League

Yesterday's Results

	R	H	E
At BOSTON (Delock)	10	17	2
Cleveland (Lemon)	9	13	2
At New York (Grim)	5	10	1
Chicago (Wilson)	1	4	1

(Only games scheduled.)

National League

	R	H	E
At Milwaukee (Spahn)	N.		
New York (Gomez)	2	7	

(Only game scheduled.)

Standing of the Clubs

	Won	Lost	Pct	GB
New York	34	20	.630	...
Chicago	28	21	.543	5
Cleveland	25	24	.538	5
BOSTON	27	25	.519	6
Detroit	26	26	.500	7
Baltimore	25	29	.463	9
Kansas City	22	31	.415	11½
Washington	23	34	.404	12½

	Won	Lost	Pct	GB
Pittsburgh	28	20	.583	...
Cincinnati	27	21	.563	1
Brooklyn	29	23	.545	2
St. Louis	24	20	.426	7½
Milwaukee	20	27	.388	9½
Chicago	19	30	.387	10½
New York	18	31	.367	11
Philadelphia				

...d Probable Pitchers

...ues 10-9 Victory fo...

FRIDAY, JUNE 15, 1956

June 15

June 15

THE NEW YORK TIMES

Twelve Win Citations

Harvard Honors Weeks, Kennedy and Humphrey

Doctor of Laws

JOHN COWLES, publisher, Minneapolis Star and Tribune and chairman of the board, Des Moines Register and Tribune Company; Cowles Magazine, Inc. (Look), Cowles Broadcasting Company:

"His alma mater honors a servant of education and a journalist with a public conscience."

JOHN SLOAN DICKEY, president of Dartmouth College:

"Again we acclaim as our own this insistent advocate of education who seeks a bridge between life and learning."

FELIX FRANKFURTER, associate justice of the United States Supreme Court:

"A brilliant and exciting teacher, he has brought to the highest court of the land the stimulus of an incisive mind."

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Doctor of Humane Letters

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Associated Press Wirephoto

...AT HARVARD: ...oreground, of Su... Paul H. Buck, in ...5th Harvard com... ...is George M. Hum... ...ed by Prof. George ...legrees at left are, ...ommerce; Senator ...ld (partly hidden) ...ohn Sloan Dickey, ...tes line the walk.

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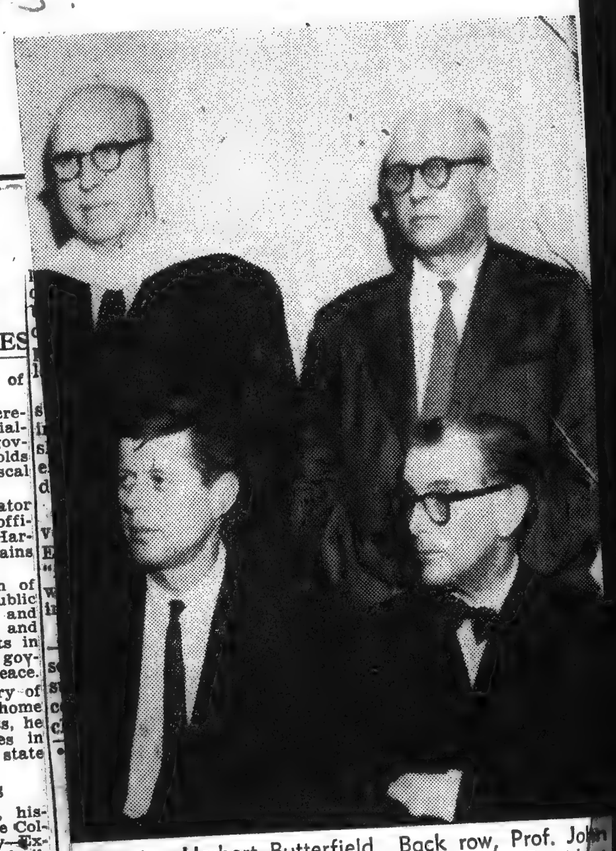

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Herald June 15

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THE NEW YORK TIMES

POLITICIANS' NEED OF SCHOLARS CITED

Senator Kennedy, at Harvard Commencement, Urges Ties Between Two Professions

By JOHN H. FENTON

Special to The New York Times.

CAMBRIDGE, Mass., June 14 — Senator John F. Kennedy, Democrat of Massachusetts, returned today to Harvard University, his alma mater, with a plea for increased cooperation between scholars and politicians.

Mr. Kennedy told more than 15,000 men of Harvard and their families that the political profession needed to "have its temperature lowered in the cooling waters of the scholastic pool."

The Senator was one of twelve men who received honorary degrees at the 305th commencement exercises this morning at the outdoor Tercentenary Theatre. He spoke there this afternoon. The theatre's ancient elms only partly shielded the crowd from a blazing sun.

Politicians, said Mr. Kennedy, "need both the technical judgment and the disinterested viewpoint of the scholar, to prevent us from becoming imprisoned by our own slogans."

At an afternoon meeting of the alumni Prof. Herbert Butterfield, master of Peterhouse College, Cambridge University, gave an address that agreed with Senator Kennedy's view. There appears to be a danger, particularly in politics, he said, "that our minds will not be sufficiently mobile."

The English scholar also contended that in a clash between civilizations the one with the greater imaginative power at its disposal was likely to prevail.

Dr. Nathan M. Pusey, president of Harvard, said there was a "very great need" within the university for more endowed professorships to keep up with the need for more scholasticism.

Professors in Politics

Senator Kennedy noted that John Quincy Adams "after being summarily dismissed from the Senate for a notable display of independence," could become a professor of Harvard and later a Secretary of State.

"Those were the happy days when Harvard professors had no difficulty getting Senate confirmation," he added.

Honorary degrees and citations:

DOCTOR OF LAWS

JOHN COWLES, publisher—His alma mater honors a servant of education and a journalist with a public conscience.

JOHN SLOAN DICKEY, president of Dartmouth College—Again we acclaim as our own this insistent advocate of education who seeks a bridge between life and learning.

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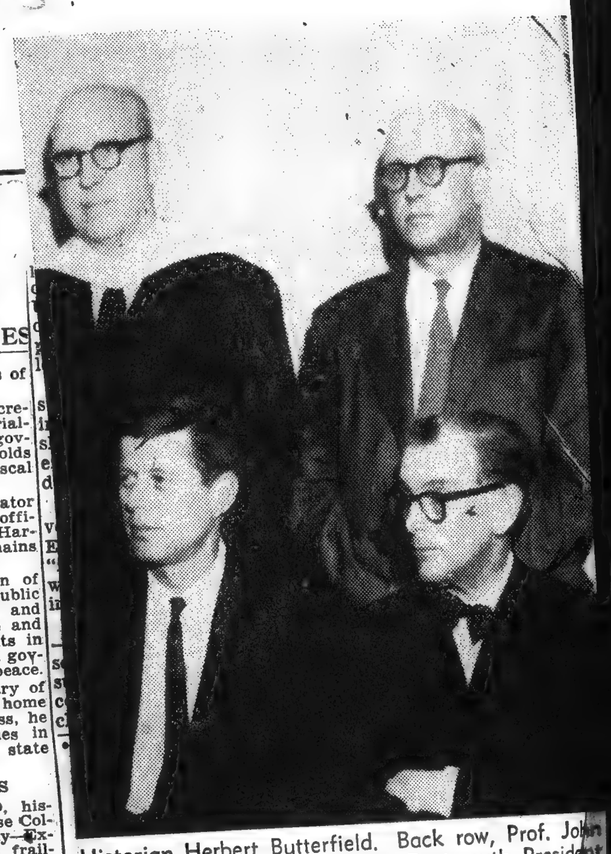
Associated Press Wirephoto

GOVERNMENT LEADERS HONORED AT HARVARD: Associate Justice Felix Frankfurter, foreground, of Supreme Court is accompanied by Prof. Paul H. Buck, in robes, in the lead of procession at 305th Harvard commencement. Behind Justice Frankfurter is George M. Humphrey, Secretary of the Treasury, escorted by Prof. George Pierce Baker. Others getting honorary degrees at left are, in order, Sinclair Weeks, Secretary of Commerce; Senator John F. Kennedy, Prof. Herbert Butterfield (partly hidden) of Cambridge University, England, and John Sloan Dickey, president of Dartmouth College. Graduates line the walk.



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Wildcat Strin

Million Stranded N.E.

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A SOAR SPOT

FRIDAY — Humid, in mid-90's, late thundershowers likely.

SATURDAY — Fair, cooler.

Full report on page 13

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YORK HERALD TRIBUNE, FRIDAY, JUNE 15, 1956

Herald Tribune—United Press telephoto

AT HARVARD COMMENCEMENT—Dr. Nathan M. Pusey (second from right), president of the university, with three of the recipients of honorary degrees at Harvard's 305th exercises. (Left to right) Sen. John F. Kennedy, D., Mass.; Supreme Court Justice Felix Frankfurter, Dr. Pusey, and Secretary of the Treasury George M. Humphrey.

12 Receive Honorary Degrees

Harvard Graduates 3,000 at 305th Exercises

CAMBRIDGE, Mass., June 14 (AP).—Harvard University today awarded honorary degrees to four government officials and eight others prominent in business, education and science.

Those honored were Associate Justice Felix Frankfurter of the Supreme Court; Sen. John F. Kennedy, D., Mass.; two cabinet officers, Secretary of Commerce Sinclair Weeks and Secretary of the Treasury George M. Humphrey; Dr. John Sloan Dickey, president of Dartmouth College; John Cowles, publisher of the Minneapolis Star and Tribune, and Charles Munch, conductor of the Boston Symphony Orchestra.

Also Herbert Butterfield, English historian and master of Peterhouse College of Cambridge, England; Dean Edward S. Mason of the Harvard School of Public Administration: Dr. John F. Enders, Nobel Prize bacteriologist, of the Harvard Medical School; Prof. Harry A. Wolfson, a leader in Judaic studies and in the history of philisophy, and David T. W. McCord, poet and essayist, and for thirty years executive secretary of the Harvard Fund Council.

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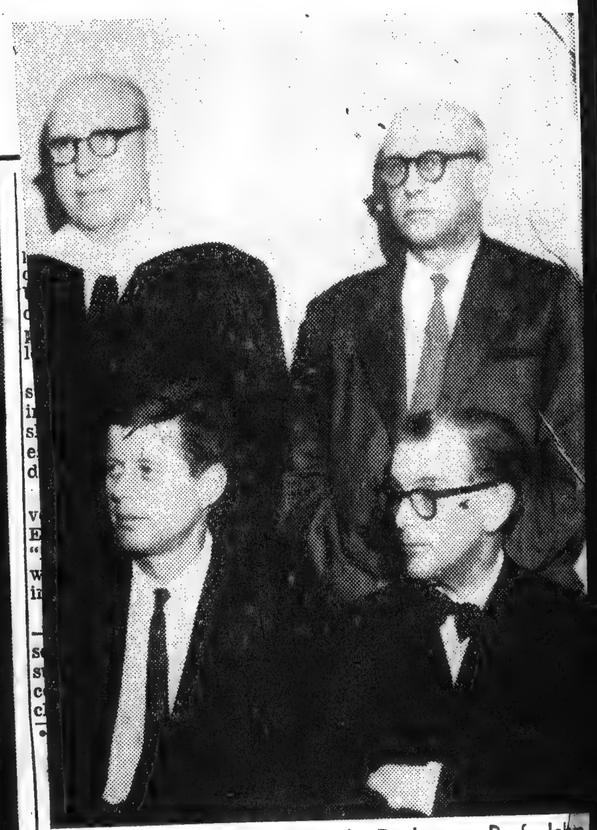

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Both stores open all day Saturday

Herald June 15

HARVARD'S HONORARY DEGREE WINNERS pose with President Nathan Pusey, wearing cap and gown. Front row, from left, Charles Munch, Secretary Sinclair Weeks, Justice Felix Frankfurter, Pusey, Secretary George M. Humphrey, Sen. John F. Kennedy and Historian Herbert Butterfield. Back row, Prof. John F. Enders, Prof. Harry A. Wolfson, Publisher John Cowles, Dartmouth President John Sloan Dickey, Dean Edward S. Mason and Poet David T. W. McCord.

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Continued on Page 19

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Degrees Awarded

"Both the American intellectual and politician operate within a common framework—a framework we call liberty," he asid. "Finally, I would stress the great potential gain for both groups resulting from increased political cooperation."

Harvard awarded honorary degrees to 11 others at its 305th commencement ceremonies. Included were two members of President Eisenhower's Cabinet, Secretary of Commerce Sinclair Weeks and Secretary of the Treasury George M. Humphrey, and Associate Justice Felix Frankfurter of the United States Supreme Court.

The other honorary degrees were given to:

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Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
BEVERLY, Mass.
Republican
Circ. 6,892
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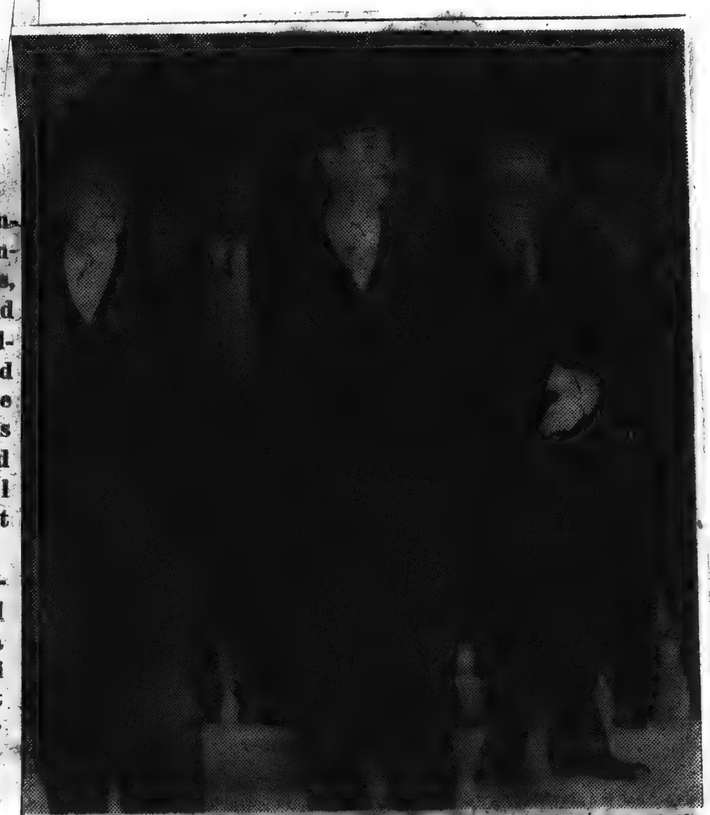
Continued on Page 19



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Christian Science Monitor (e)
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Circ. 165,872
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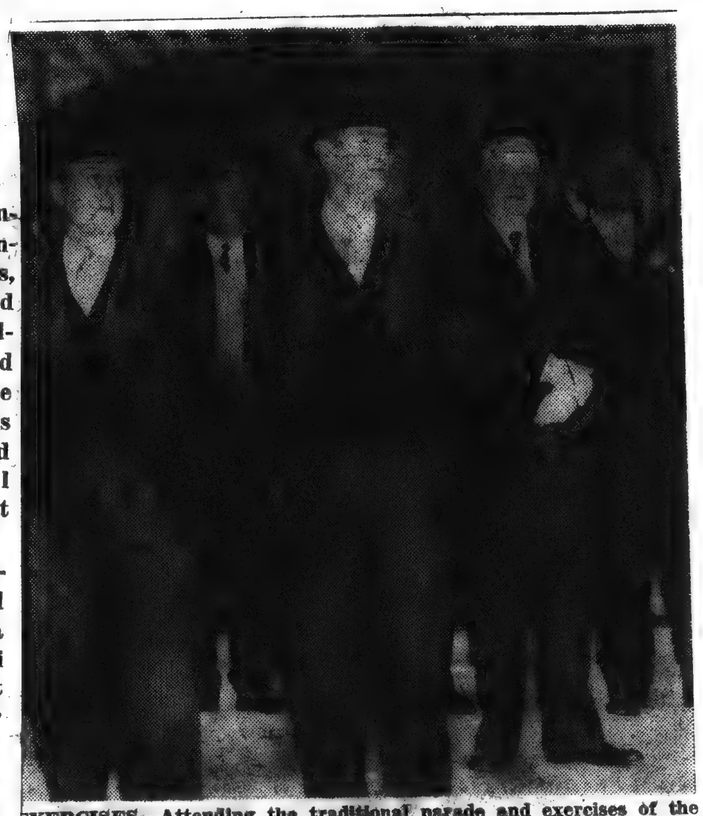

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NEW YORK, N. Y.
HERALD-TRIBUNE
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JUL 15 1956

Records: Berlioz by Toscanini

'Harold in Italy' Tops New Symphonic Releases

By HERBERT KUPFERBERG

Perhaps the two composers who, considering their importance, have been the least played by Arturo Toscanini in his almost countless years of conducting are Berlioz and Mozart. His most substantial Berlioz recording until now has been the excerpts from "Romeo et Juliette"; his recorded Mozart has been limited to a few symphonies, the "Magic Flute" Overture, the Bassoon Concerto and the Divertimento No.15. So the issuance by R. C. A.-Victor of the Maestro's performances, with the N. B. C. Orchestra of Berlioz' "Harold in Italy" and Mozart's Symphony No. 39 in E-flat is of an interest even greater than that which ordinarily surrounds a new Toscanini recording.

H. Kupferberg

Bernard Shaw, whose seventy-year-old music criticism seems to grow more penetrating and readable with age, once remarked that Mozart and Berlioz were the ultimate tests of an orchestra, and presumably he meant of a conductor, too. If Toscanini still needed to pass tests, this recording of "Harold in Italy," which was made in 1953, would see him through with flying colors. Not only is it one of the finest entries in the Toscanini library, it is one of the finest performances ever committed to records—or are the two synonymous?

Fire and Fury

"Harold in Italy" is hardly a work that plays itself; Berlioz writes at length in his memoirs of the trouble it had at its first performances—the conductor dragged the first movement, the harpist came in at the wrong place at one point, and the orchestra skipped fifty bars at another—"a complete slaughter," the composer called it.

Toscanini's performance of this Byronic symphony is thrilling from start to finish, full of fire and fury and, incidentally, some lovely playing by the solo violist, Carlton Cooley. The recording was made from a radio broadcast, and the sound occasionally betrays its origins, but the deficiencies certainly are minor ones in view of the overwhelming over-all effect (Victor, $3.98).

Toscanini's recording of Mozart's E-flat Symphony, taken from an N. B. C. broadcast of March 6, 1948 is, by contrast, a perplexing affair It too is thrilling, being played with tremendous dash and vigor, but thrilling in an un-Mozartean manner. Its power often seems rushed and raw (the opening of the third movement, for instance) and although its sheer precision at times is electrifying, the total impression is that of a Rossini overture rather than a Mozart symphony. The E-flat Symphony is coupled with a previously issued recording of the Divertimento No. 15 in B-flat, which is one of the sleekest of Toscanini's Mozart performances even though, for reasons known best to himself, he skips the second minuet movement.

Last Word on Strauss

A third recently issued Toscanini record couples two Richard Strauss works, "Till Eulenspiegel" and "Death and Transfiguration" (Victor, $3.98). This, like the Berlioz, is another supreme achievement by the Maestro, for both are played with a crisp, clean brilliance. The sparkling fun of "Till" and even the somewhat tawdry grandeur of "Death and Transfiguration" have never been more tellingly presented. For all reasonable intents and purposes Toscanini seemingly has spoken the last word on both these scores—or at least one would like to think so.

Three new Brahms recordings are devoted to his first three symphonies. No. 1 is played by Willem van Otterloo and the Hague Philharmonic Orchestra (Epic, $3.98); No. 2 by Charles Munch and the Boston Symphony (Victor, $3.98); No. 3 by Antal Dorati and the Minneapolis Symphony (Mercury, $3.98). Each of these has a substantial contribution to make; the Dorati is a vivid adventure in sound, the Munch is a brightly summery presentation of a work that benefits from such an approach, the Van Otterloo brings a sense of cool proportion to the symphony which is sometimes hammered to death. Yet none of these performances matches either the Toscanini or the Bruno Walter Brahms symphonies, which are available in complete sets. For a bonus you get the Tragic Overture on the Munch record and both the Tragic and Academic Festival Overtures on the Dorati.

Herbert von Karajan and the Philharmonia Orchestra of London are in the process of recording the complete symphonies of Sibelius for Angel. Their two latest entries combine Nos. 6 and 7 on one disk ($4.98), with No. 2 amply filling both sides of another record ($4.98). Von Karajan has a remarkable affinity for Sibelius' music, and as a result, this is quite an outstanding series. The Second Symphony, which probably still is the most popular of Sibelius' big works, gets a fervent, glowing and eloquent presentation which is not in the least overblown or sentimental. Sibelius devotees need look no further.

Something of an unexpected delight is provided by a new London-Ducretet Thomson recording ($4.98) of Saint-Saens' Symphony No. 3 in C minor. The pleasure is unexpected because Ernest Bour, who directs the Orchestre du Theatre des Champs-Elysées of Paris, is not a conductor of particular renown on this side of the Atlantic. But this is a spacious and rich performance of a work which contains much fine music. Bour brings a thoroughly French spirit to the symphony. Toscanini's older performance for Victor is more exciting but Bour reveals the music's contours and contents in a deeply convincing fashion. Maurice Duruflé plays the solo organ passages extremely well.

Meet Mr. Nielsen

Carl Nielsen, a Danish composer, lived from 1865 to 1931. His music was virtually unknown in this country until recordings brought it over here, and the more it is heard, the more important it seems. His Symphony No. 3, the "Sinfonia Espansiva," has been newly recorded for Epic ($3.98) by the Danish National Orchestra conducted by John Frandsen, with Ruth Guldbaek, soprano, and Erik Sjoberg, baritone. This recording discloses Nielsen to be a highly accomplished composer, with something to say and the mastery of the means to say it. The full-bodied, richly scored music bears repeated listening with steady power, and this fine recording of it can serve as a rewarding introduction to a composer who should be better known and more frequently played.

Willem van Otterloo, conductor of Brahms' Symphony No. 1 with the Hague Philharmonic Orchestra.

Arturo Toscanini, who conducts Berlioz' "Harold in Italy" for Victor in recording made from an N. B. C. Orchestra broadcast in 1953.

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NEWTON, Mass.
Weekly Independent
Circ. 8625

JUN 14 1956

45th Season of All Newton Music School Closes Saturday

The Forty-fifth season of the All Newton Music School will come to a close this Saturday, after a full and eventful year. This special birthday anniversary was celebrated on Monday, June 4, with an evening at the "Pops" in Symphony Hall. The event proved to be successful from every point of view, giving hundreds of Music School friends a pleasant program of music, with Constance Cover Wurster of the faculty as soloist in the Cesar Franck Symphonic Variations for piano and orchestra, as well as adding several hundred dollars to the scholarship and mortgage funds. The overwhelming cooperation and support of its many friends are gratefully appreciated by trustees and staff members of the School.

During the past few weeks, the following advanced students gave Student Diploma Recitals: Elaine Holmes, Carol Scipione and Carole Weeden of the piano department and Richard Minear of the cello department. The recitals were well attended by faculty and friends of the candidates, each of whom gave an outstanding performance demonstrating the careful and high-grade instruction and training received at the school, and the readiness to go on with more advanced work in music. They represented 67 school years of teaching — several of them having studied for more than ten years.

The Music School has a well integrated and progressive program offering many advantages and opportunities to provide children with a richer life, greater happiness and possibly a career. It accepts students of all ages from beginners to the most advanced, each having the advantage of careful supervision and coaching by the supervisors of music.

Next fall at the opening of the new school season, a limited number of scholarships will be awarded to students recommended by the music supervisors, approved by the music committee of the board of trustees and the director. Such scholarships are given to those students who have shown outstanding talent, school spirit, and cooperation.

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NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253
JUL 1 5 1956

Records: Berlioz by Toscanini

'Harold in Italy' Tops New Symphonic Releases

By HERBERT KUPFERBERG

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Fire and Fury

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Last Word on Strauss

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Arturo Toscanini, who conducts Berlioz' "Harold in Italy" for Victor in recording made from an N. B. C. Orchestra broadcast in 1953.

Willem van Otterloo, conductor of Brahms' Symphony No. 1 with the Hague Philharmonic Orchestra.

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Village & Transcript
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Graphic
NEWTON, Mass.
Weekly Independent
Circ. 8625

JUN 1 4 1956

45th Season of All Newton Music School Closes Saturday

The Forty-fifth season of the All Newton Music School will come to a close this Saturday, after a full and eventful year. This special birthday anniversary was celebrated on Monday, June 4, with an evening at the "Pops" in Symphony Hall. The event proved to be successful from every point of view, giving hundreds of Music School friends a pleasant program of music, with Constance Cover Wurster of the faculty as soloist in the Cesar Franck Symphonic Variations for piano and orchestra, as well as adding several hundred dollars to the scholarship and mortgage funds. The overwhelming cooperation and support of its many friends are gratefully appreciated by trustees and staff members of the School.

During the past few weeks, the following advanced students gave Student Diploma Recitals: Elaine Holmes, Carol Scipione and Carole Weeden of the piano department and Richard Minear of the cello department. The recitals were well attended by faculty and friends of the candidates, each of whom gave an outstanding performance demonstrating the careful and high-grade instruction and training received at the school, and the readiness to go on with more advanced work in music. They represented 67 school years of teaching — several of them having studied for more than ten years.

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NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336 443 · S. 528,253
JUL 1 5 1956

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Willem van Otterloo, conductor of Brahms' Symphony No. 1 with the Hague Philharmonic Orchestra.

Congratulations

...ARD W. FITZPATRICK

Lillian Anne Ebel
Muriel Estelle Ellenson
Theresa Phillis English
Ann Roberta Factor
Ann Marie Fallon
Nancy Barbara Fane
*Alfreda Farina
Aloha Roberta Favor
Nancy Joan Fay
*Sally Lea Feinberg
Alyce Joan Feldman
Judith Ann Finn
Joyce Spencer Firestine
*Nancy Jean Foley
Sara Evelyn Foran
Constance Judith Forbes
Judith Anne Forbes
Nancy Stowe Frail
Arlene Elizabeth Freeman
*Ellen Judith Freeman
Patricia Lee Freeman
Sandra Toby Freshman

(Continued on Page 8)

—GRADUATES—

Nancy June Heaton
*Susanne Gail Hirsh
Margaret Ann Hobbs
*Toby Arlene Hoffenberg
Elaine Merrill Holmes
Muriel Elizabeth Holt
Winifred May Hoskins
Virginia Gayle Huberman
Patricia Joan Hudson
*Elizabeth Alden Hulsman

JUN 14 1956

All-Newton Music School To Complete 45th Season June 16

The Forty-fifth season of the All Newton Music School will close Saturday, June 16. This special birthday anniversary was celebrated on Monday, June 4, with an evening at the "Pops" in Symphony Hall. The event proved to be successful from every point of view, giving hundreds of Music School friends a pleasant program of music, with Constance Cover Wurster of the faculty as soloist in the Cesar Franck Symphonic Variations for piano and orchestra, as well as adding several hundred dollars to the scholarship and mortgage funds.

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109

102

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The Pilot
BOSTON, Mass.
Weekly Catholic
Circ. 85,613

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
BOSTON, Mass.
Independent
Circ. 184,973

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

JUN 16 1956

...ts Three Degrees in 5 Days

...ve days is the record rung up by Dr. Charles Munch, who ...honored men in musical and academic circles in the past five ...ce from his Paris home.

...letters; Wed- ...ted ...of Music and at Harvard's impressive commencement exercises Thursday the degree of Doctor of Music was again conferred upon him. In 1955 Boston University also awarded him with the degree of Doctor of Music.

Dr. Munch returned to Paris last night but he will return within two weeks to open the 14th season of the Berkshire Music Center at Tanglewood in Lenox, of which he is the director, on Sunday afternoon, July 1.

Immediately after the conclusion of the Symphony Orchestra's six-week Berkshire Festival, Dr. Munch will go back to Europe, this time accompanied by all 104 members of the Boston Symphony Orchestra.

...left, WNAC ...n, checks ar... ...or Tuesday's ...ductor Arthur ...e conducts, at ...st, part of pro... ...t for WNAC- ...taffers and ...ience.

...ng ...ed ...p

Brickley of Boston; financier Edward Williams; Charles Munch of the Boston Symphony Orchestra; Dr. Peter Debye, Nobel prize-winning chemist; and John W. King, general manager of the Bowen Construction Co.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

JUN 16 1956

Three Honorary Degrees Conferred on Symphony Conductor Charles Munch

Dr. Charles Munch, music director of the Boston Symphony Orchestra, has concluded a five-day return visit to Boston from his Paris home during which time he became one of the most honored men in musical and academic circles. Between Sunday and Thursday Dr. Munch was the recipient of honorary degrees from three Greater Boston institutions of higher learning.

On Sunday, Tufts University made him a Doctor of Humane Letters; on Wednesday Boston College granted him the degree of Doctor of Music; and at the Commencement at Harvard University Thursday the degree of Doctor of Music was again conferred upon him. In 1955 Boston University also awarded him the degree of Doctor of Music.

Last night Dr. Munch returned to Paris, but he will fly back to the United States in two weeks to open the 14th season of the Berkshire Music Center at Tanglewood in Lenox, on Sunday afternoon, July 1. During the six weeks of the Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Dr. Munch will conduct the majority of the Festival concerts.

Immediately after the Festival, on Aug. 12, Dr. Munch will again return to Europe, this time accompanied by all 104 members of the Boston Symphony Orchestra who will begin their five-week tour of Europe with a concert in Cork, Ireland on Aug. 24.

Highlights of the European tour, in which Pierre Monteux will share some of the conducting burden with Dr. Munch, will be five performances climaxing the 1956 Edinburgh Festival, and a six-day concert tour of the Soviet Union, marking the first time an American symphony orchestra will have played in Russia.

Dr. Munch and the orchestra will return to Boston in time to start rehearsals on Oct. 1 for the orchestra's 76th season, which will begin on Oct. 5.

...degrees ... God and religion a pro... "Your education has ... perfected," the Archb... "because without neg... ficiency in human lea... revealed to you the ... Deity, the Alpha an... all."

Scoring educative ... "too many institutio... pedagogy," the Arc... out at systems ... naturalistic or ma... sumption that the ... organism and wi... and immortal sou...

He marked a... any educational ... set up that wou... off from the di... factor in huma... soul. "You hav... keeps faith w... education to ... person ph... spiritually, mo... to its duties ... and to God."

NATI...

The countr... the type g... College, the ... because chu... learn "fidelit... devotion to ... the sanctity ... son, recogni... authority ... sound Am... liberty to ... kept under... the knowledge ... courage to be different from ... millions who have divided themselves from the Americanism of our Founding Fathers by their failure to believe, to worship, and to obey. All of these contributions to the strength and grandeur of our country you are eminently fitted to make."

Commencement exercises for 1258 graduates took place at Alumni Field, Chestnut Hill, June 13. The principal speaker was Senator Kennedy, who was also awarded an honorary doctorate of laws. Others receiving the honorary degrees were Bishop Frederick Donaghy of Wuchow, China; attorney Bartholomew

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Enterprise (e)
MARLBORO, Mass.
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Circ. 5,165

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Sun (e)
HUDSON, Mass.
Independent Republican
Circ. 2,085

JUN 18 1956

SANG AT POPS

Maynard—Edward D. D'Amico son of Mr. and Mrs. Edward D. D'Amico of 16 Crane street, was a member of the New England Conservatory Chorus when it sang at the Boston Pops Concert Saturday, June 9. The second Saturday night in June has been New England Conservatory night at Pops since 1930 when Mr. Feidler became Pops conductor

Mr. D'Amico is a Bass. He has just completed his Freshman year at the New England Conservatory, where he is majoring in Music Education.

...Amico ...rd D. ... was ...gland ...n it ...pert

Box 2078, Boston 6 • Richmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 374,544

JUN 17 1956

Histadrut Pops Night

The Mattapan-Dorchester-Roxbury Zionist district is planning to conclude its current year's activities with a banquet Wednesday evening at the Chateau Garod, Brookline.

A reward luncheon will be held Wednesday at the home of Mrs. Joseph Grossman, 86 Monroe st., Quincy, for members of the Jewish Women's Health Association who have met the "$50 challenge," the sum required in new solicitations for the program book to be distributed at the luncheon in November.

The 28th annual "Israel Night at Pops" sponsored by the Israel Histadrut Campaign will be held Thursday evening, at Symphony Hall.

Richard Tucker, leading tenor of the Metropolitan Opera Company, will sing a special program of operatic arias and Hebrew and Yiddish folk songs. Arthur Fiedler will conduct the Boston Pops Orchestra in a special musical salute to the state of Israel on its eighth year of independence.

New England Newsclip Agency, Inc.
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Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 181,704

JUN 17 1956

Two Top Orchestras To Swap Conductors

New York — (UP) — Next season, the Philadelphia Orchestra and the Boston Symphony will swap conductors for two concerts.

Eugene Ormandy, music director of the Philadelphians, will conduct the Bostonians twice in Boston, while Charles Munch, music director of the Boston Symphony, will be in Philadelphia conducting the Philadelphians.

New England Newsclip Agency, Inc.
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Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

JUN 17 1956

YANKS IN MOSCOW

The Boston Symphony Orchestra, one of the world's greatest musical organizations, has accepted an offer to go to Russia to display its wares.

The orchestra, under the direction of Charles Munch, is scheduled to give concerts in both Leningrad and Moscow.

Herb Fickien in the Dallas News

RECORD HEAT. The ...

New England Newsclip Agency, Inc.
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Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,372

JUN 17 1956

...illiams will be played.

BOSTON POPS WILL PLAY '1812 OVERTURE'

Tchaikovsky's "1812 Overture" will be a highlight of the Boston Pops Orchestra concert directed by Arthur Fiedler tomorrow (NBC Radio, 8.15-9 p. m., EDT). Other selections are the "Triumphal March" from Verdi's "Aida," the overture to "La Belle Helene" by Offenbach, and Anderson's "Serenata."

WICHITA FALLS TEX.
DAILY TIMES

JUN 17 1956

Spinning The Disks

With Bob Herdien

Turning away from jazz for a week, let's look at Rimsky-Korsakoff's "Scheherazade" as presented by Morton Gould on RCA Victor's LM-1956. Inspired by the classic Arabian Nights, most readers need little introduction to this masterpiece of Rimsky-Korsakoff.

Like Scheherzade herself, he loves to tell a story, and paints this one with this rich, sensuous music. It's an exciting symphonic journey into the mysterious East with all the vivid color and dynamics of Rimsky-Korsakoff's work done by Gould.

RCA has used the latest in recording techniques to capture the magic of this familiar theme, and it's something you'll enjoy hearing.

RCA's LPM-1248 features the brilliant Harry Belafonte on a 10-tune calypso offering that offers moods ranging from brassy gaiety to wistful sadness.

"Man Smart, Woman Smarter" is one of the West Indian tunes familiar to many, and the versatile Belafonte turns in an excellent job on it. Another favorite is "Day O," based on the traditional work songs of the gangs who load the banana boats in Trinidad harbor.

Backing up Belafonte is Tony Scott and his band, along with Millard Thomas on guitar.

Frankie Laine does something different on Columbia's CL 861, when he moves in with the Four Lads for an album of new and fascinating spirituals derived from the fine, old field songs of a century past.

"Didn't He Moan" and "Ain't It A Pity and A Shame" are two of the best, and Laine's easy grasp of any type song is superb.

The Four Lads are a Toronto group who began singing together when they met during rehearsals for their cathedral choir. Discovered by Orlando Wilson of the Golden Gate quartet, they came to New York and were an immediate smash. They backed Johnnie Ray on "Cry" and "Little White Cloud" and toured with him for months.

Arthur Fiedler and that splendid Boston Pops orchestra do an engaging job on RCA's LM 1985 "Picnic," a collection of tunes that range from the familiar "Malaguena" and "Jalousie" to "The Waltzing Cat."

Fiedler dresses up some of his old favorites with a new harmonic setting, providing some subtlty, delightful music that will provide hours of enjoyment.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

JUN 18 195...

MUNCH HONORED BY 4 COLLEGES

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JUN 16 1956

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Dr. Munch returned to Paris last night but he will return within two weeks to open the 14th season of the Berkshire Music Center at Tanglewood in Lenox, of which he is the director, on Sunday afternoon, July 1.

Immediately after the conclusion of the Symphony Orchestra's six-week Berkshire Festival, Dr. Munch will go back to Europe, this time accompanied by all 104 members of the Boston Symphony Orchestra.

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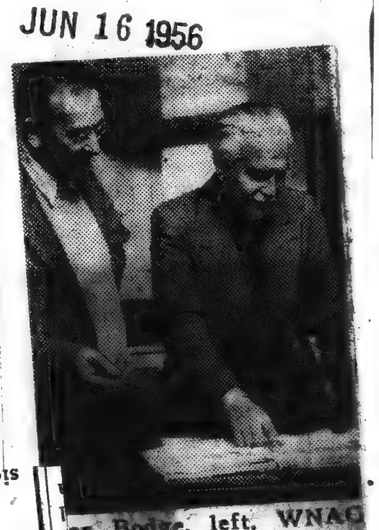

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Fiedler dresses up some of his old favorites with a new harmonic setting, providing some subtlty, delightful music that will provide hours of enjoyment.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 181,704

JUN 17 1956

Two Top Orchestras To Swap Conductors

New York — (UP) — Next season, the Philadelphia Orchestra and the Boston Symphony will swap conductors for two concerts.

Eugene Ormandy, music director of the Philadelphians, will conduct the Bostonians twice in Boston, while Charles Munch, music director of the Boston Symphony, will be in Philadelphia conducting the Philadelphians.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

JUN 17 1956

SANG AT POPS

Maynard—Edward D. D'Amico son of Mr. and Mrs. Edward D. D'Amico of 16 Crane street, was a member of the New England Conservatory Chorus when it sang at the Boston Pops Concert Saturday, June 9. The second Saturday night in June has been New England Conservatory night at Pops since 1930 when Mr. Feidler became Pops conductor

Mr. D'Amico is a Bass. He has just completed his Freshman year at the New England Conservatory, where he is majoring in Music Education.

JUN 18 1956

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 374,544

JUN 17 1956

YANKS IN MOSCOW

The Boston Symphony Orchestra, one of the world's greatest musical organizations, has accepted an offer to go to Russia to display its wares.

The orchestra, under the direction of Charles Munch, is scheduled to give concerts in both Leningrad and Moscow.

Herb Ficklen in the Dallas News

Histadrut Pops Night

The Mattapan-Dorchester-Roxbury Zionist district is planning to conclude its current year's activities with a banquet Wednesday evening at the Chateau Garod, Brookline.

A reward luncheon will be held Wednesday at the home of Mrs. Joseph Grossman, 86 Monroe st., Quincy, for members of the Jewish Women's Health Association who have met the "$50 challenge," the sum required in new solicitations for the program book to be distributed at the luncheon in November.

The 28th annual "Israel Night at Pops" sponsored by the Israel Histadrut Campaign will be held Thursday evening, at Symphony Hall.

Richard Tucker, leading tenor of the Metropolitan Opera Company, will sing a special program of operatic arias and Hebrew and Yiddish folk songs. Arthur Fiedler will conduct the Boston Pops Orchestra in a special musical salute to the state of Israel on its eighth year of independence.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

JU

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,372

JUN 17 1956

BOSTON POPS WILL PLAY '1812 OVERTURE'

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MUNCH HONORED BY 4 COLLEGES

Dr. Charles Munch, music director of the Boston Symphony Orchestra, is among the most honored men in music. He is the recipient of honorary degrees from Tufts University, Boston College, Harvard and B. U.

Dr. Munch is back in Paris, but will return in two weeks to open the 14th season of the Berkshire Music Center.

Weekly Catholic
Circ. 85,613

JUN 16 1956

False Teaching Methods Scored By Archbishop

Prelate Speaks At B.C. Commencement Exercises

Nearly 1300 graduates of the various schools of Boston College were congratulated last Wednesday by Archbishop Cushing during the 80th commencement exercises at the Heights. The Archbishop who presided over the 80th graduation event and shared the speakers' platform with Senator John Kennedy, told the graduates that theirs was a "really integrated" education that gave God and religion a proper place.

"Your education has been really perfected," the Archbishop said, "because without neglect of proficiency in human learning, it has revealed to you the glory of the Deity, the Alpha and Omega of all."

Scoring educative processes in "too many institutions of pseudo-pedagogy," the Archbishop lashed out at systems "based on a naturalistic or materialistic presumption that the student is all organism and without a spiritual and immortal soul."

He marked as "disastrous to any educational program" blocs set up that would "shut students off from the distinctively human factor in human personality—the soul. You have a training that keeps faith with the rights of education to develop the entire person physically, mentally, spiritually, morally, in references to its duties to self, to society, and to God."

NATIONAL NEED

The country needs citizens of the type graduated by Boston College, the Archbishop continued, because church-educated students learn "fidelity, respect for justice, devotion to charity, knowledge of the sanctity of every human person, recognition of the function of authority and its laws, and the sound American principle that liberty to be kept free must be kept under control . . . You have the knowledge and, we pray, the courage to be different from the millions who have divided themselves from the Americanism of our Founding Fathers by their failure to believe, to worship, and to obey. All of these contributions to the strength and grandeur of our country you are eminently fitted to make."

Commencement exercises for 1258 graduates took place at Alumni Field, Chestnut Hill, June 13. The principal speaker was Senator Kennedy, who was also awarded an honorary doctorate of laws. Others receiving the honorary degrees were Bishop Frederick Donaghy of Wuchow, China; attorney Bartholomew Brickley of Boston; financier Edward Williams; Charles Munch of the Boston Symphony Orchestra; Dr. Peter Debye, Nobel prize-winning chemist; and John W. King, general manager of the Bowen Construction Co.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

JUN 16 1956

Peter Bodge, left, WNAC music librarian, checks arrangements for Tuesday's Pops with conductor Arthur Fiedler. Bodge conducts, at Fiedler's request, part of program that night for WNAC-WNAC-TV staffers and friends in audience.

WICHITA FALLS TEX.
DAILY TIMES

JUN 17 1956

Spinning The Disks

With Bob Herdien

Turning away from jazz for a week, let's look at Rimsky-Korsakoff's "Scheherazade" as presented by Morton Gould on RCA Victor's LM-1956. Inspired by the classic Arabian Nights, most readers need little introduction to this masterpiece of Rimsky-Korsakoff.

Like Scheherzade herself, he loves to tell a story, and paints this one with this rich, sensuous music. It's an exciting symphonic journey into the mysterious East with all the vivid color and dynamics of Rimsky-Korsakoff's work done by Gould.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Enterprise (e)
MARLBORO, Mass.
Independent Republican
Circ. 5.165

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Sun (e)
HUDSON, Mass.
Independent Republican
Circ. 2,085

JUN 18 1956

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BOSTON, Mass.
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Circ. 374,544

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Box 2078, Boston 6 • RIchmond 2-4200

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Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
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RECORD HEAT—The may

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,372

JUN 17 1956

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LET-EMPHILE'S MUSIC

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

JUN 1

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749
JUN 18 1956

RALEIGH, N. C.
TIMES
Circ. D. 15,179
JUN 18 1956
BEAUMONT, TEX.
JOURNAL
Circ. D. 25,079
JUN 18 1956
RALEIGH, N. C.
NEWS & OBSERVER
Circ. D. 129,607

Aircast

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CHAMPAIGN, ILL.
NEWS-GAZETTE
Circ. D. 28,381 - S. 28,934
JUN 19 1956

Local Women To Attend Kappa Kappa Gamma's 41st Convention; Mrs. Carl Dohme Is Alumnae Delegate

Mrs. Carl G. Dohme, 31 Greencroft, who is the delegate of the Champaign-Urbana Alumnae Assn., will leave Wednesday to attend the 41st biennial convention of Kappa Kappa Gamma Sorority to be held in the New Ocean House, Swampscott, Mass., June 21-29.

Attending the convention with Mrs. Dohme are Mrs. L. T. Gregory, 1312 S. Race, Urbana, visitor, and Mrs. Grace Welsh, 405 E. John, visitor. These women are also representing the alumnae group. Mrs. Dohme, Mrs. Gregory, and Mrs. Welsh will be among the representatives from 316 alumnae groups in the United States, Canada, Hawaii, and the British Isles, who will attend the convention in addition to delegates from the 85 chapters of the sorority in colleges throughout the United States and Canada. Representing the active chapter at the University of Illinois are: Miss Barbara Dixon, Western Springs, junior delegate; Miss Eleanor Pelm, Oak Park, senior delegate; and Miss Adlon Dohme, Champaign, sophomore visitor.

Many outstanding speakers will be featured on the program including Dr. Howard Rusk of the New York University-Bellevue Medical Center; Judge Frank Myers, associate judge of the Municipal Court for the District of Columbia; Dr. E. Merrill Root, poet, author, and professor of English at Earlham University, Richmond, Ind.; Nora Waln, author and a member of the sorority; and Dr. Chung-Hi Oh, a Korean physician who is studying in New York on a two year fellowship given by Kappa Kappa Gamma through the American-Korean Foundation. Dr. Oh's award is one of 50 scholarships and fellowships given annually by the sorority.

Saturday, June 23, the entire convention will attend the Boston Pops Symphony concert. Sunday afternoon, June 24, a boat trip to Gloucester has been planned by Bay area Alumnae.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
JUN 20 1956

Music and Musicians

New 'Salute' To Air Force For the Pops

Air Force Reserve Night at the Pops will be held Monday evening in Symphony Hall. A special feature of the program will be the première of "Salute to the Air Force Reserve," composed by Lt. Col. Malloy Miller, who will conduct.

Maj. Gen. [illegible] Browne, Commander of First Air Force, and Col. [illegible] Jr., Commandant of the [illegible] Air Reserve Center will be among the guests. Air reservists who wish to attend may obtain tickets by calling Capt. Stuart C. Taylor at the Boston Air Reserve Center.

Gieseking's Return

The latest booking in the series of concerts, to be sponsored by Boston University next season, is the Symphony Hall recital by Walter Gieseking. This recital is scheduled for Friday evening, Feb. 8. The pianist, who will return to the United States for his third consecutive tour in mid-January, will again play with many leading orchestras, including the New York Philharmonic - Symphony and the San Francisco Symphony Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record (m)
BOSTON, Mass.
Independent
Circ. 405,628
JUN 19 1956

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
BOSTON, Mass.
Independent
Circ. 184,973
JUN 20 1956

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
ATHOL, Mass.
Independent
Circ. 4,556
JUN 19 1956

Tucker Sings for the Pops

This is the last fortnight of the 1956 season of Boston Pops concerts conducted by Arthur Fiedler in Symphony Hall. On Thursday the entire house has been taken by the Israel Histadrut Committee, and the soloist will be the distinguished tenor of the Metropolitan Opera Company, Richard Tucker.

Leo Litwin will play Gershwin's "Rhapsody in Blue" tonight. E. Power Biggs will play Handel's Organ Concerto in D Minor on Wednesday; Berj Zamkochian will play Dupre's "Poeme Heroique" for Organ, Brass and Drums on Friday; and Shirley Merrill will play the first movement from the Grieg Piano Concerto in A Minor on Saturday.

Harry Ellis Dickson will conduct Saturday evening. Rouben Gregorian will conduct Friday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
BOSTON, Mass.
Independent
Circ. 185,401
JUN 19 1956

Pops in Final Fortnight

Only next week and the rest of this week remain in the 1956 season of Boston Pops concerts, conducted by Arthur Fiedler in Symphony Hall.

The entire house has been taken by the Israel Histadrut Committee for tomorrow night when the soloist will be the Metropolitan Opera's distinguished tenor Richard Tucker.

E. Power Biggs will play Handel's Organ Concerto in D Minor tonight. On Friday night Berj Zamkochian will play Dupre's "Poeme Heroique" for Organ, Brass and Drums.

Shirley Merrill will be the soloist Saturday night, playing the first movement from the Grieg Piano Concerto in A Minor. Harry Ellis Dickson will conduct Saturday night and Rouben Gregorian will conduct on Friday evening.

OHS Band On Trip To Nantasket

One hundred-one Orange High School band members and Malcolm Hall, director of music in Orange schools left in three buses for Boston this morning. At 10:30 a.m. they will go, by boat, to Nantasket Beach to spend most of the day and at 4:30 they will have a banquet in the American House at Nantasket.

The group will leave Nantasket at 6:30 to return to Boston where they will attend the Boston Pops Concert in Symphony Hall. They will be joined at the Concert by the Medford High School Band and Ralph Schoonmaher. The two bands have reserved an entire section of the balcony Horseshoe.

Chaperones for the event are: Miss Ellyan Musgrove, Miss Barbara Crosby, Miss Patricia Ryan, and Frank Dodge.

On The Air

The Boston Pops Orchestra, conducted by Arthur Fiedler, will play the following compositions over Radio WPTF tonight at 8:15 o'clock: Triumphal March from "Aida," by Verdi; Overture to "La Bella Helene," Offenbach; Serenata, Anderson; and 1812 Overture, Tchaikovsky.

SELMA, ALA.
TIMES-JOURNAL
Circ. D. 10,033 - S. 10,033
JUN 20 1956

Boston Pops Picnic — Full-blown sound, immaculate [illegible] playing, and variety [illegible] make this collection [illegible] overtures, and [illegible] waltzes, one of the most attractive sets to come from the Boston Pops Orchestra under Arthur Fiedler (RCA-Victor LM-1995, one 12" LP record). Hi-fi enthusiasts will discover many delights in the superior engineering that RCA-Victor demonstrates in this Boston Pops release. Contents: "Pops Polka" and "Enchanted Sea" (Mason), "The Waltzing Cat" (Anderson), "Jalousie" (Gade), "Danube Waves" (Ivanovici), "Malaguena" (Lecuona), "Village Swallows Waltz" (Strauss), "In a Persian Market" (Katelby), and "Poet and Peasant Overture" (von Suppe).

Air Reservists at Pops

Air Force Reserve Night at Boston Pops will be celebrated on Monday, June 25.

A special feature will be a musical number, "Salute to the Air Force Reserve," composed by Lt. Col. Malloy Miller. This piece will be played for the first time that tevening and Lt. Col. Miller will conduct.

Maj. Gen. Roger J. Browne, commander of First Air Force, and Col. Thomas Badger, Jr., commandant of the Boston Air Reserve Center, will be among the guests.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

JUN 18 1956

RALEIGH, N. C.
TIMES
Circ. D. 15,179

JUN

BEAUMONT, TEX.
JOURNAL
Circ. D. 25,079
JUN 18 1956

RALEIGH, N. C.
NEWS & OBSERVER
Circ. D. 129,607

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

JUN 19 1956

CHAMPAIGN, ILL.
NEWS-GAZETTE
Circ. D. 28,381 - S. 28,934

JUN 19 1956

109

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Christian Science
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JUN 20 1956

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News (e)
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...ircast

ANTENNA TIME

Studio One To Present Farce

TELEVISION

AN amusing farce about a beautiful young sorceress, a vain ex-suitor turned into a peacock, and a nice young man from Boston, is refreshing light entertainment to be offered on **Studio One** tonight. —8 p. m., Channels 11, 10.

Other program highlights:

ELAINE MALBIN, soprano, will be soloist on **Voice of Firestone.**—6:30 p. m., Channel 13. (Also Radio KFDM, 7:30 p. m.)

"The Soldier Room," the drama of a man who is a borderline psychotic, will be seen on **Robert Montgomery Presents.**—7:30 p. m., Channels 2, 9.

The story of a Brooklyn tenement boy who wins a horse in a contest and is determined to keep it in spite of obvious handicaps is "Lone Rider of Brooklyn," on **Your Star Showcase.**—7:30 p. m., Channel 7.

TENNESSEE ERNIE, talkative character from Hoehandle, Tenn., arrives to visit his "cousins," the Ricardos, on **I Love Lucy.**—8 p. m., Channel 6. (Also Channel 11, 7 p. m.)

Lily Ruskin (Spring Byington) has to elude an elderly wolf (Charles Coburn) when she takes a job as his secretary, on **December Bride.**—8:30 p. m., Channel 6.

Ronnie, Grace and George's son, in pursuit of the proper atmosphere to further his acting career, moves from their hotel suite to a Greenwich Village apartment, and Gracie, concerned, disguises herself in a wig to check on her offspring, on the **Burns and Allen Show.**—9 p. m., Channels 11, 25.

The "Music Publishers' Racket" will be revealed by Paul Coates on **Confidential File.**—10 p. m., Channel 11.

PETER LORRE stars as a police inspector who clears up a murder and the theft of a fabulous oil painting, in "The Blue Landscape," on **The Star and the Story.**—10 p. m., Channels 2, 9.

Behind-the-scenes action at the State Fair Musicals in Dallas will be featured on **Texas in Review.** Viewers also will see scenes of the rifle shooting match at San Angelo.—10 p. m., Channel 6.

RADIO

Tchaikowsky's "1812 Overture" will be played by the **Boston Pops Orchestra** tonight.—7:15 p. m., KPRC.

Michael Rabin, violinist, guest soloist this season with the Beaumont Symphony, will be heard on the **Telephone Hour.**—8 p. m., KPRC.

Dr. Howard Hanson will conduct the Eastman-Rochester Symphony in a performance of his own "Fantasy Variations on a Theme of Youth," on **Contrasts in Music.**—8:30 p. m., KPRC.

MALBIN

...Deidre Owens. A man feel... ...d retreats to playing with ... the respect and attention ... deserved. (WTVD-WITN).

STUDIO ONE is a farce ...ut very unhappy sorceress. ...king men miserable (as ... she wants to fall in love.

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Today's Aircast

By Lucy Daniels

Radio

8:15 p.m.—The Boston Pops Orchestra under the direction of Arthur Fiedler presents a concert of familiar classical music. One highlight will be Tchaikovsky's "1812 Overture." (WPTF).

9:00 p.m.—Michael Rabin, 20-year-old violinist, is guest performer on the **TELEPHONE HOUR.** His selections will include "Sea Shells" by Carl Engel, "Sweet Remembrance" by Mendelssohn, and Prokofiev's march from "Love of Three Oranges." (WPTF).

Television

7:00 p.m.—Barry Nelson and Janet Blair star in "Every Man Has Two Wives" on **DIRECTOR'S PLAYHOUSE.** A wife takes drastic action when her husband's spring fever leads him to memories of another love. (WFMY).

7:30 p.m.—Soprano Elaine Malbin appears as guest soloist on **VOICE OF FIRESTONE.** Her program will feature "La Violetera" by Padilla, Youmans' "Orchids in the Moonlight" and "Gavotte" from Massenet's "Manon." (WNAO).

MALBIN

8:00 p.m.—When Tennessee Ernie arrives for a visit on **I LOVE LUCY,** Lucy and Ricky find the hillbilly and his guitar more than they can take. (WNAO-WFMY-WNCT).

8:30 p.m.—**ROBERT MONTGOMERY PRESENTS** "The Soldier Room" starring John Newland and Deidre Owens. A man feeling rejected by the world retreats to playing with toy soldiers in search of the respect and attention he believes he has always deserved. (WTVD-WITN).

9:00 p.m.—"Snap Your Finger" on **STUDIO ONE** is a farce about a very beautiful but very unhappy sorceress. Instead of enjoying making men miserable (as any good witch should), she wants to fall in love. (WFMY-WNCT).

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110d

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NORFOLK, VA.
VIRGINIAN PILOT
Circ. D. 101,440 - S. 113,201

JUN 20 1956

Out of Thin Air — By Warner Twyford

THE BOSTON POPS Orchestra is with us again on the radio, one of the summer's pleasanter listening aspects, and the name of the Pops is synonymous with that of Arthur Fiedler. Well it might be, because this urbane and ingratiating conductor has been the guiding genius for these delightful concerts since 1930.

Fiedler is a man who combines musical ability with perfectionism. He is also a man of astonishingly varied interests outside the realm of music, and a cosmopolite of rare personal charm.

He is a native of Boston, where he was born December 17, 1894. He was educated at the Boston Latin School and studied conducting at the Royal Academy in Berlin under Arno Kleffel and Rudolph Krasselt, violin under Willy Hess, piano under Carl Lamson and chamber music under Dohnanyi. He has been married since 1942, and has two daughters, Johanna, 10, and Deborah, eight.

Twyford

FIEDLER MADE his concert debut in Berlin at the age of 17. He joined the Boston Symphony Orchestra as a violinist in 1915, and nine years later he organized the Boston Sinfonietta, a chamber orchestra composed of members of the symphony.

He organized, founded and has been conducting the Esplanade Concerts since 1929 (we shall be hearing them again soon on radio). He has been a faculty member of Boston University and conductor of the Cecilia Choral Society of Boston, the University Glee Club of Providence, and the MacDowell Club Orchestra of Boston.

He has been director of the Massachusetts National Youth Administration Music Projects. His guest appearance as conductor of famous symphony orchestras have been legion, including the Boston Symphony, the Montreal, the Minneapolis, Toronto Orchestras, the Louisville Philharmonic, the Grant Park Concerts in Chicago, the New Haven Pops, the Federal Orchestras of New York and Philadelphia and the Guatemala Orchestra.

HIS INTEREST in music has been extended into active participation in music projects in the public schools. He has been a guest conductor at a Maury High School concert.

He has toured with the Boston Pops Tour Orchestra—also visiting Norfolk on one occasion—and makes recordings for RCA Victor with the Boston Pops.

His extra-curricular activities include the job of auxiliary policeman in Boston. He is a colonel on the staff of the governor of Kentucky, and his hobbies are ship models, travel and collecting music scores.

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Circ. 25,470 Free

JUN 21 1956

Prepare for Pops—Mrs. James Moran of 146 Oxford st. and Mrs. James Lake of 1105 Mass. ave. will be telephone chairmen in Cambridge for Kappa Night at Boston Pops to be held Saturday, June 23, at Symphony Hall. Proceeds will go to scholarships given by Kappa Kappa Gamma.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

JUN 22 1956

Armenian Night at Pops

The fourth annual Armenian Night at the Pops will be observed tonight in Symphony Hall, with Rouben Gregorian, founder of the Teheran Symphony Orchestra and Boston Conservatory faculty member and orchestra conductor, as guest conductor. Selections by celebrated Armenian composers, including "Hayre Mer" (the Lord's Prayer), which is to be sung by the entire audience, will supplement the regular repertoire.

Excerpts of the Bardar, from "Caucasian Sketches" Ippolitov-Ivanov
Overture to "Oberon" Weber
Two American Songs with Orchestra
Lovely Rose Spendiarian
Song for Wine Satian
Baritone Solo: Robert Mesrobian
Briar Rose Waltz, from "The Sleeping Beauty" Tchaikovsky
Hayre Mer (The Lord's Prayer) (To be sung by the audience) Tchitchanel
Poeme Heroique, for Organ, Brass and Drum Dupre
Soloist: BERJ SAMKOCHIAN
Suite from "Gayne" Khachaturian
March, from the Opera, "Sedo" Der Ghevondian
Hidjaz, from "Erivan Studies" Spendiarian
Tylana Arr. by Hayman
The Rakes of Mallow, from "Irish Suite" Anderson

BIRMINGHAM, ALA.
POST-HERALD
Circ. D. 90,611

JUN 21 1956

Boston 'Pops' Scheduled With Fiedler On Podium

Birmingham will get its first look-hear at the lighthearted Boston "Pops" orchestra this Winter, with Arthur Fiedler at the baton.

The orchestra, which specializes in light classics while waiters spread good cheer among the audience, will play here concert style.

Waltzes, polkas, Leroy Anderson specialties, and many "surprise" numbers feature the orchestra's programs.

In Boston, the theater seats are cleared out to make way for ice cream chairs, beach tables and umbrellas during the pops season.

Light refreshments are served while numbers are announced on placards from the stage.

The orchestra will play here as the third presentation of the Birmingham Music Club's Artist Concert Series.

The others will include the National Swedish Chorus, Ballet Russe de Monte Carlo, Artur Rubinstein, Jose Greco and the Pittsburgh Symphony.

Tickets for next season's concerts now [illegible] sale at the Music [illegible] at E. B. Forbes.

POPS LEADER — Arthur Fiedler, leader of the famed Boston Pops Orchestra to be here this Winter.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Minute Man
LEXINGTON, Mass.
Weekly Independent
Circ. 4669

JUN 21 1956

Personals

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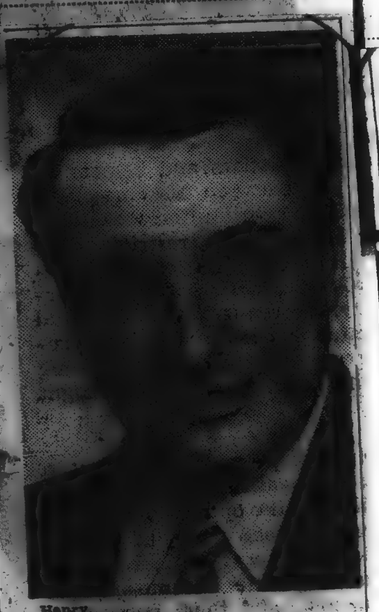
Richard Warren Leavitt, son

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 21 1956



Henry.

Robert Mesrobian will be baritone soloist at the Pops Friday evening.

RICHMOND, VA.
NEWS-LEADER
Circ. D. 99,100

JUN 23 1956

Ojai Music Festival Set For Broadcast

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The Italo-Hungarian soprano Magda Lazzlo makes this her first American broadcast, singing arias by Bach and Stravinsky.

Jerome Hines, Metropolitan Opera basso, will be the guest soloist on The Voice of Firestone Monday on ABC-TV (7:30-8 p.m. WTVR) in a program featuring selections from "Oklahoma," as well as operatic and semi-classical numbers.

The Boston Pops Orchestra, conducted by Arthur Fiedler, will offer the Suite from "La Boutique Fantasque," by Rossini-Respighi as its major selection Monday (NBC radio, 8:15 p.m., WLEE). Eric Coates' "Knightsbridge March," Johann Strauss' waltz "1001 Nights," and Vaughan Williams' Fantasia on "Greensleeves" will complete the concert.

Soprano Eileen Farrell will sing the "Liebestod" from Wagner's "Tristan and Isolde" as guest on the Telephone Hour Monday (NBC radio, 9 p.m., WLEE).

Donald Voorhees and the orchestra will offer Lukas' "Sorcerer's Apprentice" and Phil Wall's arrangement of "Chopsticks."

Eight Orchestras On Ann Arbor List

Ann Arbor, Mich.—The University Musical Society of the University of Michigan announces 26 concerts in several series, for the 1956-57 season. Soloists and group attractions will include: Robert Casadesus, Solomon, and Artur Rubinstein, pianists; Elisabeth Schwarzkopf, soprano; Herva Nelli, soprano, and Kurt Baum, tenor, in joint recital; Boston Symphony, Charles Munch, conductor; Berlin Philharmonic, Herbert von Karajan, conductor; Vienna Philharmonic, Carl Schuricht, conductor; Cincinnati Symphony, Thor Johnson, conductor; Cleveland Orchestra, George Szell conductor; Boston Pops Tours Orchestra, Arthur Fiedler, conductor; Mantovani and his Orchestra; the DePaur Opera Gala; Vienna Choir Boys; Quartetto Italiano; Handel's "Messiah" with University Choral Union, Musical Society Orchestra conducted by Lester McCoy, and the following soloists; Adele Addison, soprano; Eunice Alberts, contralto; Howard Jarratt, tenor; and Kenneth Smith, bass.

Participating in the six-concert 1957 May Festival will be the Philadelphia Orchestra, conducted by Eugene Ormandy; the University Choral Union, Thor Johnson, guest conductor, and Lester McCoy, associate conductor; and the Festival Youth Chorus, Marguerite Hood, conductor.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068

Herald
CHICOPEE, Mass.
Weekly Independent
Circ. 1,675

JUN 21 1956

Boston Symphony Plans Russia Trip

The Boston Symphony Orchestra has accepted a formal invitation from the USSR to include Soviet Russia in the tour of Europe the symphony will make during August and September. The invitation from the Ministry of Culture in Moscow was transmitted by Yuri Gouk, Cultural Attache of the Soviet Embassy in Washington, to the Orchestra's manager, Thomas D. Perry, Jr.

The Boston Symphony under the direction of Charles Munch will be the first American symphony orchestra to perform in Russia. Last August during the Geneva Conference the orchestra, through the president of its board of trustees Henry B. Cabot, made known its willingness to include a visit to the Soviet Republic during its projected tour of Europe in the autumn of 1956.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Advocate
ARLINGTON, Mass.
Weekly Independent
Circ. 5,516

JUN 21 1956

—Mrs. A. Hunter Dupree of 30 Mott st. is telephone chairman in Arlington for Kappa Night at Boston Pops, to be held Saturday, June 23, at Symphony Hall. Proceeds will go to scholarships given by Kappa Kappa Gamma.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068

Enterprise & Journal
ORANGE, Mass.
Weekly Independent
Circ. 2,000

JUN 21 1956

Orange High school's band made its annual pilgrimage to Nantasket Beach and Boston on Tuesday, a total of 101, all relaxed and out for fun. It was the climax of a busy and successful year . . . a reward in a way for a job well done. Three buses conveyed the group under the chaperonage of Director Malcolm Hall, Frank Dodge, Richard Sine, and Misses Ellen Musgrove, Barbara Crosby and Patricia Ryan, the latter four of the faculty. There was swimming and various forms of recreation for the members at the beach with a banquet at the American House. In the evening all attended the Pops concert in Boston. It was nearly "two o'clock in the morning" when the 101 reached Orange.

Edith Hunt Hill of Hollywood,

NORFOLK, VA.
VIRGINIAN PILOT
Circ. D. 101,440 - S. 113,201

JUN 20 1956

Out of Thin Air — By Warner Twyford

THE BOSTON POPS Orchestra is with us again on the radio, one of the summer's pleasanter listening aspects, and the name of the Pops is synonymous with that of Arthur Fiedler. Well it might be, because this urbane and ingratiating conductor has been the guiding genius for these delightful concerts since 1930.

Fiedler is a man who combines musical ability with perfectionism. He is also a man of astonishingly varied interests outside the realm of music, and a cosmopolite of rare personal charm.

He is a native of Boston, where he was born December 17, 1894. He was educated at the Boston Latin School and studied conducting at the Royal Academy in Berlin under Arno Kleffel and Rudolph Krasselt, violin under Willy Hess, piano under Carl Lamson and chamber music under Dohnanyi. He has been married since 1942, and has two daughters, Johanna, 10, and Deborah, eight.

Twyford

FIEDLER MADE his concert debut in Berlin at the age of 17. He joined the Boston Symphony Orchestra as a violinist in 1915, and nine years later he organized the Boston Sinfonietta, a chamber orchestra composed of members of the symphony.

He organized, founded and has been conducting the Esplanade Concerts since 1929 (we shall be hearing them again soon on radio). He has been a faculty member of Boston University and conductor of the Cecilia Choral Society of Boston, the University Glee Club of Providence, and the MacDowell Club Orchestra of Boston.

He has been director of the Massachusetts National Youth Administration Music Projects. His guest appearance as conductor of famous symphony orchestras have been legion, including the Boston Symphony, the Montreal, the Minneapolis, Toronto Orchestras, the Louisville Philharmonic, the Grant Park Concerts in Chicago, the New Haven Pops, the Federal Orchestras of New York and Philadelphia and the Guatemala Orchestra.

HIS INTEREST in music has been extended into active participation in music projects in the public schools. He has been a guest conductor at a Maury High School concert.

He has toured with the Boston Pops Tour Orchestra—also visiting Norfolk on one occasion—and makes recordings for RCA-Victor with the Boston Pops.

His extra-curricular activities include the job of auxiliary policeman in Boston. He is a colonel on the staff of the governor of Kentucky, and his hobbies are ship models, travel and collecting music scores.

BIRMINGHAM, ALA.
POST-HERALD
Circ. D. 90,611

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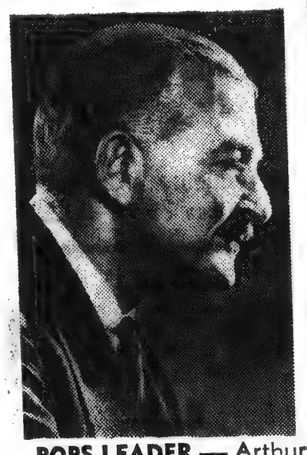

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Chronicle & Sun
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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

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BOSTON, Mass.
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Overture to "Oberon" — Weber
Two American Songs with Orchestra
Lovely Rose — Spendiarian
Song for Wine — Satian
Baritone Solo: — Robert Mearobian
Briar Rose Waltz, from "The Sleeping Beauty" — Tchaikovsky
Hayre Mer (The Lord's Prayer) — Traditional
(To be sung by the audience)
Poeme Heroique, for Organ, Brass and Drum — Dupre
Soloist: BERJ ZAMKOCHIAN
Suite from "Gayne" — Khachaturian
March, from the Opera, "Seda" — Der Ghevondian
Hidjaz, from "Erivan Studies" — Spendiarian
Triana — Arr. by Hayman
The Rakes of Mallow, from "Irish Suite" — Anderson

RICHMOND, VA.
NEWS-LEADER
Circ. D. 99,100

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* * *

MUSICAL AMERICA
NEW YORK, N. Y.

JUN 1956

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Participating in the six-concert 1957 May Festival will be the Philadelphia Orchestra, conducted by Eugene Ormandy; the University Choral Union, Thor Johnson, guest conductor, and Lester McCoy, associate conductor; and the Festival Youth Chorus, Marguerite Hood, conductor.

Colorado Springs, Colo.
Gazette-Telegraph
Circ. D. 24,187 - S. 24,587
JUN 22 1956

Two Springs Singers Will Appear at Pops Concert

Sparkling refrains from a Strauss waltz will set the mood of the free Starlight Pops concert this Saturday night in the Garden of the Gods.

The overture to the gay operetta "Die Fledermaus" will be the first selection of the Colorado Springs Symphony orchestra, Walter Eisenberg, conductor.

Preceding the 8:15 p.m. concert will be a Chuck Wagon Bar-B-Q at 6:30 p.m. at the J. C. chuck wagon site in the Garden of the Gods.

Soloists for the concert will be George Garriques, tenor, and Margot Rumsey, soprano.

Garriques, who is equally at home singing Bach's religious work, grand opera, and musical comedy has chosen solos which strike a romantic note.

While this is Garriques' first appearance with the Colorado Sorings Symphony, he has sung leading roles in operatic productions of the Theatre Singers, and is soloist with the First Methodist and Grace Episcopal churches. He is well known for his portrayal of King Caspar in the annual Christmas production of "Amahl and the Night Singers" by Menotti.

Miss Rumsey, one of Colorado Springs loveliest young sopranos, appeared with the Colorado Springs Symphony in a children's concert, and with the Pueblo Symphony last fall.

She has sung the lead in productions at Ft. Carson and the Fountain Valley School. She appeared with the Denver Symphony as "Alice" in Wilder's "Sunday Excursion," and had a leading role in the Theatre Singers' production of the "Marriage Contract," by Mozart.

A student at the University of Kansas last year, Miss Rumsey has studied locally with H. Colin Thorpe for the past six years.

Miss Rumsey and Garriques will sing duets from the operetta "Maytime."

The complete program follows, with "program notes" by Walter Eisenberg, conductor of the Colorado Springs Symphony orchestra.

1. Die Fledermaus ..... Strauss
2. a. Hoe Down ..... Copland
   b. Syncopated Clock ..... Anderson
   c. January, February March ..... Gillis
3. Songs
   a. Rose Marie ..... Friml
   b. Begin the Beguine ... Porter
   George Garriques, tenor
4. Porgy and Bess Suite . .rra..
4. Porgy and Bess Suite ... arr. Hans Spielak .... Gershwin
5. Ngoma ..... Miller
6. Songs
   a. Il Bacio (The Kiss) . Arditi
   b. Two Hearts in Three Quarter Time ..... Stolz
   c. Wanting You ..... Romberg
   Margot Rumsey, soprano
7. Masquerade Suite ..... Khachaturian

1. Overture to Die Fledermaus—Johann Strauss' "Fledermaus" is one of the great operettas of all time. The melodies are rich and intoxicating, and are incorporated in some of the most exquisite waltzes written by the Waltz King.

2. a. Hoe-Down — In keeping with the western setting of the Starlight Pops concert, "hoe-Down" is a dance episode from an orchestral suite by Copland. The music is extracted from the Ballet "Rodeo," in which Copland collaborated with Agnes de Mille. It was first performed in 1952 at the Metropolitan Opera House.

b. Syncopated Clock — Cleverly descriptive, this work by Anderson reveals why no Pops program is complete without some of his delightful novelty numbers.

c. January, February March — Another contemporary American composer, Gillis' work is rousing music, full of fun and with colorful rhythms cleverly orchestrated.

3. Songs — Mr. Garriques' selections are melodic, romantic music of the sort hoped for on all Pops concerts.

4. Porgy and Bess Suite — This is Gershwin's great contribution toward proving jazz could be used with serious purpose in larger musical compositions. The music is as fresh and wonderful today as when first written in the early '30s.

5. Ngoma — This recent composition by Miller was performed last week by the Boston Pops, with the following review by Harold Rogers in the Christian Science Monitor. "It is remarkable how successfully Miller has caught the flavor of the Indian ceremonial ... There is an earthiness in the use of the timpani that suggests the stamp of Indian feet on sunbaked soil."

6. Songs — Miss Rumsey's interpretation of her popular selections adds much to the Pops program.

7. Masquerade Suite — An authority on Oriental music, Khachaturian is so steeped in folklore that his music seems to emerge from the soul of the people. This score includes splashy, ribald dance music including waltz, nocturne, mazurka, romance, and gallop.

CLEVELAND, OHIO
PLAIN DEALER
Circ. D. 302,579 - S. 520,850
JUN 24 1956

OFF THE RECORDS

New Disks Set Beat in Three-Four Time

By Rena C. Holtkamp

The waltz, a dance in three-four time, is perhaps the best-loved rhythm in music. Although it has gone through centuries of evolutionary change the waltz still holds an honored place in evenings of dance music, as well as in concerts, recitals and performances of opera.

RENA C. HOLTKAMP

Originally the waltz came from the old, rather slow-moving German "Landler," peasant dances of which "Ach, du lieber Augustin" was characteristic in tune and rhythm. When first introduced in late 18th century Vienna, the waltz was played and danced slowly. Then it gathered vigor, speed and bounce, until it swept off like a smooth, silken siren through 19th century Europe.

But the waltz was not destined entirely for dancing. Many composers began producing works which idealized the waltz. Then the music made such ingratiating listening that dancers forgot to dance. Waltzes rolled out in almost endless cycles, repeat after repeat, but tied together by sections with a fanciful introduction and dramatic code. Waltz King Johann Strauss' "On the Beautiful Blue Danube," Artist's Life," "Tales of the Vienna Woods," "Voices of Spring," and many others were idealized waltzes, although there were arrangements made for ballroom dancing.

Composed for Piano

In serious music, the waltz first appeared in compositions for piano. Chopin's 14 waltzes, the suave music of the Parisian salon of the early 19th century, are well known. Brahms' 16 waltzes, Op. 39, originally composed for four hands at the piano, later reduced for two hands, are enjoyed today as typically Viennese in the spirit of lightness and life.

In 1911, Maurice Ravel, one of the great French composers, wrote a set of seven waltzes for the piano, "Valses Nobles and Sentimentales," (later orchestrated for a ballet), paying homage to the Viennese waltzes of Schubert and Brahms.

And so the story of waltz goes on. Great composers of operas, orchestral suites and symphonies have befriended waltz rhythms and have woven them into permanent, memorable music. Our great record makers, too, have been taking special notice of this exquisite musical genre lately.

Here are some of the results:

A PORTRAIT OF THE WALTZ—Igor Markevitch, Russian-born composer-conductor who made his American debut in 1955 with the Boston Symphony, conducts the Philharmonic Orchestra on Angel Record 35154, in a selection of music calculated to set your dreams a-waltzing. Contents include Saint-Saens' "Danse Macabre," Sibelius' "Valse Triste," Busoni's "Tanzwalzer," and others by Mozart, Liszt, Berlios, Stravinsky and Chabrier. A unique, skeleton portrait in sophisticated sound.

VALSES NOBLES ET SENTIMENTALES—Angel Record 35173 presents Andre Cluytens conducting Orchestra National de la Radiodiffusion Francaise in Ravel's waltz music, coupled with the composer's graceful orchestral ballet music, "Ma Mere L'Oye" (Mother Goose Tales), and "Menuet Antique," and "Introduction and Allegro" for harp with the accompaniment of string quartet, flute and clarinet. Enjoy, not only for the waltz, but for the composer's subtle researches in timbres.

LE BEAU DANUBE—A collection and arrangement of Strauss melodies orchestrated by Roger Desormiere with choreography by Leonide Massine, first produced at the Theatre de Monte Carlo in 1933. Rossini's ballet music for "William Tell" accompanies the Strauss music, performed by the London Philharmonic Orchestra under Jean Martinon, recorded by London LL-1883.

WEBER'S "INVITATION TO THE DANCE"—Carl Maria von Weber's lilting waltz melodies, orchestrated by Hector Berlioz, and given a modern touch with Andre Kostelanetz conducting the Philharmonic-Symphony Orchestra of New York. A Columbia Masterwork disk, ML-4957, which includes Enesco's "Roumanian Rhapsody" No. 1 in A Major, Op. 11, and Prokofiev's "Wedding Suite," Op. 126. Weber's waltzes probably established the form in which the later Viennese waltz-kings, Joseph Lanner and the two Johann Strausses wrote their most famous works.

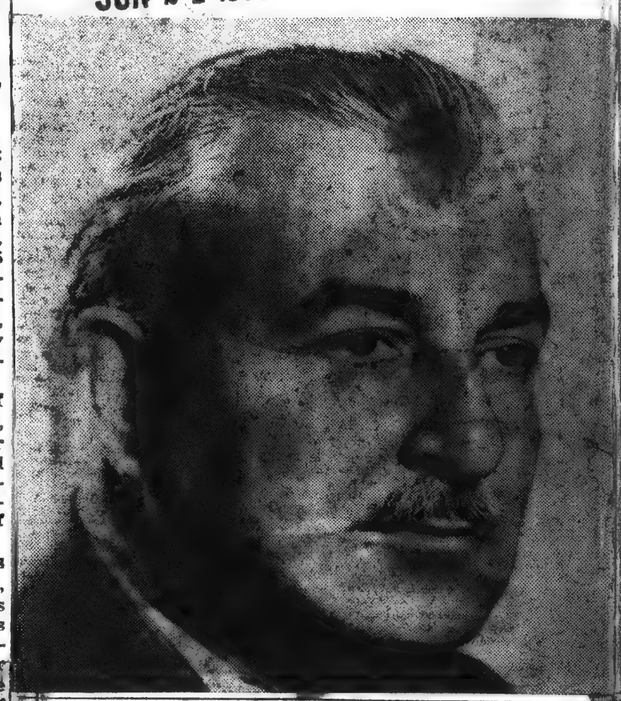
MOZART'S GERMAN DANCES, K. 509, 571—London's Editions de L'Oiseau-Lyre, OL 50005, offers waltzes of the "Landler" type, 12 in all, music really intended to accompany dancing. Conducted by Joseph Keilberth with the Bamberg Symphony Orchestra with Mozart's Symphony No. 29 (K. 201).

JOHANN STRAUSS, SR. AND JOSEF LANNER: Waltzes, Polkas, Marches, Galops — Made for Vanguard VRS-458 by Anton Paulik and the Vienna State Opera Orchestra, perfectly chosen for the role of portraying authentic reflections and shadings of this music which made the Sperl Restaurant famous (1830-48).

BOSTON POPS PICNIC—Arthur Fiedler conducts the Boston Pops Orchestra on RCA Victor's LM-1[illegible] in gay, picnic music, with a contemporary touch. Leroy Anderson's "Waltzing Cat," Strauss' "Village Swallows Waltzes," and others.

BARRY FITZGERALD is starred in the revival of "Naked City" at Loew's Ohio Theater along with Howard Duff and Dorothy Hart. Sharing billing on the same program is Burt Lancaster, Charles Bickford, Yvonne DeCarlo and Ann Blyth in "Brute Force."

SAN JOSE CALIF.
MERCURY-NEWS
JUN 24 1956



Amara.

Fiedler To Direct 'Pops' Concerts This Summer

For the sixth successive sea-n, San Francisco Art Commis-on's summer Pops Concerts ll return to Civic Auditorium th the San Francisco Sym-ony Orchestra under the ba-t of Arthur Fiedler, famed der of the Boston Pops Or-estra, during the months of ly and August, according to announcement made today by rold L. Zellerbach, Art Com-ssion president.

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Final performance will feature San Francisco Municipal Chorus, Aug. 25, in Beethoven's Choral Fantasy with Findlay Cockrell as solo pianist, as well as Borodin's "Polovetzian Dances." Municipal Chorus will be directed by Dr. Hans Leschke, regular conductor of the choral organization.

Colorado Springs, Colo.
Gazette-Telegraph
Circ. D. 24,187 - S. 24,587
JUN 22 1956

Two Springs Singers Will Appear at Pops Concert

Sparkling refrains from a Strauss waltz will set the mood of the free Starlight Pops concert this Saturday night in the Garden of the Gods.

The overture to the gay operetta "Die Fledermaus" will be the first selection of the Colorado Springs Symphony orchestra, Walter Eisenberg, conductor.

Preceding the 8:15 p.m. concert will be a Chuck Wagon Bar-B-Q at 6:30 p.m. at the J. C. chuck wagon site in the Garden of the Gods.

Soloists for the concert will be George Garriques, tenor, and Margot Rumsey, soprano.

Garriques, who is equally at home singing Bach's religious work, grand opera, and musical comedy has chosen solos which strike a romantic note.

While this is Garriques' first appearance with the Colorado Springs Symphony, he has sung leading roles in operatic productions of the Theatre Singers, and is soloist with the First Methodist and Grace Episcopal churches. He is well known for his portrayal of King Caspar in the annual Christmas production of "Amahl and the Night Singers" by Menotti.

Miss Rumsey, one of Colorado Springs loveliest young sopranos, appeared with the Colorado Springs Symphony in a children's concert, and with the Pueblo Symphony last fall.

She has sung the lead in productions at Ft. Carson and the Fountain Valley School. She appeared with the Denver Symphony as "Alice" in Wilder's "Sunday Excursion," and had a leading role in the Theatre Singers' production of the "Marriage Contract," by Mozart.

A student at the University of Kansas last year, Miss Rumsey has studied locally with H. Colin Thorpe for the past six years.

Miss Rumsey and Garriques will sing duets from the operetta "Maytime."

The complete program follows, with "program notes" by Walter Eisenberg, conductor of the Colorado Springs Symphony orchestra.

1. Die Fledermaus ..... Strauss
2. a. Hoe Down ..... Copland
   b. Syncopated Clock ..... Anderson
   c. January, February March ..... Gillis
3. Songs
   a. Rose Marie ..... Friml
   b. Begin the Beguine ... Porter
   George Garriques, tenor
4. Porgy and Bess Suite . .rra..
4. Porgy and Bess Suite ... arr. Hans Spielak .... Gershwin
5. Ngoma ..... Miller
6. Songs
   a. Il Bacio (The Kiss) . Arditi
   b. Two Hearts in Three Quarter Time ..... Stolz
   c. Wanting You ..... Romberg
   Margot Rumsey, soprano
7. Masquerade Suite ..... Khachaturian

1. Overture to Die Fledermaus—Johann Strauss' "Fledermaus" is one of the great operettas of all time. The melodies are rich and intoxicating, and are incorporated in some of the most exquisite waltzes written by the Waltz King.

2. a. Hoe-Down — In keeping with the western setting of the Starlight Pops concert, "hoe-Down" is a dance episode from an orchestral suite by Copland. The music is extracted from the Ballet "Rodeo," in which Copland collaborated with Agnes de Mille. It was first performed in 1952 at the Metropolitan Opera House.

b. Syncopated Clock — Cleverly descriptive, this work by Anderson reveals why no Pops program is complete without some of his delightful novelty numbers.

c. January, February March — Another contemporary American composer, Gillis' work is rousing music, full of fun and with colorful rhythms cleverly orchestrated.

3. Songs — Mr. Garriques' selections are melodic, romantic music of the sort hoped for on all Pops concerts.

4. Porgy and Bess Suite — This is Gershwin's great contribution toward proving jazz could be used with serious purpose in larger musical compositions. The music is as fresh and wonderful today as when first written in the early '30s.

5. Ngoma — This recent composition by Miller was performed last week by the Boston Pops, with the following review by Harold Rogers in the Christian Science Monitor. "It is remarkable how successfully Miller has caught the flavor of the Indian ceremonial ... There is an earthiness in the use of the timpani that suggests the stamp of Indian feet on sunbaked soil."

6. Songs — Miss Rumsey's interpretation of her popular selections adds much to the Pops program.

7. Masquerade Suite — An authority on Oriental music, Khachaturian is so steeped in folklore that his music seems to emerge from the soul of the people. This score includes splashy, ribald dance music including waltz, nocturne, mazurka, romance, and gallop.

CLEVELAND, OHIO
PLAIN DEALER
Circ. D. 302,579 - S. 520,850
JUN 24 1956

OFF THE RECORDS

New Disks Set Beat in Three-Four Time

By Rena C. Holtkamp

The waltz, a dance in three-four time, is perhaps the best-loved rhythm in music. Although it has gone through centuries of evolutionary change the waltz still holds an honored place in evenings of dance music, as well as in concerts, recitals and performances of opera.

RENA C. HOLTKAMP

Originally the waltz came from the old, rather slow-moving German "Landler," peasant dances of which "Ach, du lieber Augustin" was characteristic in tune and rhythm. When first introduced in late 18th century Vienna, the waltz was played and danced slowly. Then it gathered vigor, speed and bounce, until it swept off like a smooth, silken siren through 19th century Europe.

BLACK ANGUS
Restaurant-Cocktail Lounge
SUNDAY DINNERS
SERVED 4 P. M. TO 10 P. M.
Full-Course Duck, Chicken and Turkey Dinners
OUR SPECIALTY!
CHARCOAL BROILED STEAKS
Special Children's Menu
1-2281. TED MICLAU, Your Host • Playhouse Sq.—14th-Euclid

Strauss' "On the Beautiful Blue Danube," Artist's Life," "Tales of the Vienna Woods," "Voices of Spring," and many others were idealized waltzes, although there were arrangements made for ballroom dancing.

Composed for Piano

In serious music, the waltz first appeared in compositions for piano. Chopin's 14 waltzes, the suave music of the Parisian salon of the early 19th century, are well known. Brahms' 16 waltzes, Op. 39, originally composed for four hands at the piano, later reduced for two hands, are enjoyed today as typically Viennese in the spirit of lightness and life.

In 1911, Maurice Ravel, one of the great French composers, wrote a set of seven waltzes for the piano, "Valses Nobles and Sentimentales," (later orchestrated for a ballet), paying homage to the Viennese waltzes of Schubert and Brahms.

And so the story of waltz goes on. Great composers of operas, orchestral suites and symphonies have befriended waltz rhythms and have woven them into permanent, memorable music. Our great recor[illegible] been [illegible]

"Valse Triste [illegible] Dans[illegible] walzer," and [illegible] Liszt, Berlios, [illegible] brier. A uniq[illegible] in sophisticat[illegible]

VALSES N[illegible] MENTALES— [illegible] presents Andr[illegible] ing Orchestra [illegible] diodiffusion F[illegible] waltz music, co[illegible] poser's graceful [illegible] music, "Ma Me[illegible] Goose Tales), [illegible] tique," and "In[illegible] legro" for har[illegible] paniment of st[illegible] and clarinet. E[illegible] the waltz, but [illegible] subtle researche[illegible]

LE BEAU DAN[illegible] and arrangement[illegible] dies orchestrated [illegible] miere with chor[illegible] nide Massine, fir[illegible] Theatre de Mon[illegible] Rossini's ballet [illegible] liam Tell" accomp[illegible] music, performed [illegible] Philharmonic Orc[illegible] Martinon, record[illegible] LL-1883.

WEBER'S "INVI[illegible] DANCE"—Carl M[illegible] lilting waltz melo[illegible] by Hector Berlio[illegible] modern touch wi[illegible] lanetz conducting [illegible] Symphony Orchest[illegible] A Columbia Ma[illegible] ML-4957, which i[illegible] "Roumanian Rhap[illegible] A Major, Op. 11, [illegible] "Wedding Suite," [illegible] waltzes probably [illegible] form in which the [illegible] waltz-kings, Joseph [illegible] two Johann Strauss [illegible] most famous works.

MOZART'S GERM[illegible] K. 509, 571—London

BARRY FITZGERALD is starred in the revival of "Naked City" at Loew's Ohio Theater along with Howard Duff and Dorothy Hart. Sharing billing on the same program is Burt Lancaster, Charles Bickford, Yvonne DeCarlo and Ann Blyth in "Brute Force."

SAN JOSE CALIF.
MERCURY NEWS
JUN 24 1956

POPULAR MAESTRO—Arthur Fiedler, famed conductor of Boston Pops Orchestra, will again direct San Francisco Art Commission's sixth annual series of Pops Concerts scheduled between July 14 and Aug. 25 in Civic Auditorium. Opening performance of 10 concert series will feature soprano Lucine Amara.

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RALEIGH, N. C.
TIMES
Circ. D. 15,179
JUN 25 1956

Today's Aircast

By Lucy Daniels

Radio

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ATLANTA, GA.
JOURNAL
Circ. D. 248,115
JUN 30 1956

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BARNESBORO, PA.
STAR
Circ. W. 6,347
JUN 28 1956

Platter Chatter

By Sid Dickler

"The Ole Mustache"

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We all regard these compositions of Anderson as 'GREATS' and have heard them frequently on our home record players, radio and T V: 'A Trumpeter's Lullaby' (Leroy Anderson, Decca; Ralph Martiere, Victor; Ray Anthony, Capitol) . . . Mercury; Fielder and Boston 'Pops,' 'Belle of the Ball' (Leroy Anderson, Decca; Mantovani, London; Boston Pops, Victor) . . . 'Blue Tango' (Anderson's on Decca: Guy Lombardo, Decca; Boston Pops, Victor; Winterhalter, Victor; Dick Hayman, Mercury) . . . 'Fiddle-faddle' (Anderson, Decca; Camarata, London; Boston Pops, Victor; Three Suns, Victor) . . . The First Day of Spring, (Leroy Anderson's, Decca) . . . 'The Girl In Satin' (Anderson via Decca) . . . 'Horse and Buggy' (Leroy's on Decca; Owen Bradley's, Coral) . . . 'Irish Washerwoman' (Boston Pops, Victor; Leroy Anderson, Decca) . . . 'Jazz Legato' (Boston Pops, Victor . . . 'Jazz Pizzicato' (Florian Zabach, Decca; Fiedler Boston Pops, Victor) . . . Also by Freddy Martin on R C A - Victor . . . 'The Penny Whistle Song' (Anderson, Decca; Owen Bradley, Coral) . . . 'The Phantom Regiment' Ala Leroy Anderson, Decca . . . 'Plink, Plank, Plunk' (Three Suns, Victor, Leroy Anderson, Decca; Boston Pops, Victor) . . . 'Promenade' (Leroy Anderson, Decca; Boston Pops, Victor) . . . 'Sandpaper Ballet', Anderson, Decca; . . . 'Saraband' (Sir Thomas Beecham, Victor; Boston Pops, Fiedler; Anderson, Decca) . . . 'Serenata' (Fred Waring's Pennsylvanians, Decca; Freddie Martin, Victor; Anderson, Decco) . . . 'Sleigh Ride' (Anderson, Decca; Percy Faith, Columbia; Freddy Martin, Victor; Bing Crosby, Decca; Boston Pops, Victor; George Cates, Coral; Andrews Sisters, Decca; Three Suns, Victor) . . . 'Summer Skies,' Leroy Anderson . . . Syncopated Clock' (Fred Waring, Decca; Percy Faith, Columbia; George Cates, Coral; Rosemary Clooney, Columbia; Leroy Anderson, Decca) . . . 'The Typewriter' by Leroy Anderson, on Decca; . . . 'The Waltzing Cat' (Boston Pops, Victor; Anderson on Decca) . . . 'The Wearing of the Green' and 'The Last Rose of Summer' recorded by the composer's orchestra . . . Leroy Anderson's LP of Christmas Carols; His 'Irish Suite' and other collective manuscripts from his accomplished pen are available in long playing albums on many of the major labels.

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GATESVILLE, N. C.
GATES COUNTY INDEX
Circ. W. 1,271
JUN 28 1956

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Sat. Review of Literature
NEW YORK, N. Y.
JUN 30 1956

Vox "Pops"

STRAUSS, J.: *"Village Swallows Waltz," etc. Boston Pops Orchestra conducted by Arthur Fiedler.* RCA Victor LM-1985, $3.98.

THERE COMES a time in every music lover's life when all he wants to hear is Ketelby's "In a Persian Market," complete with the vocal effects in orchestra, and I can recommend, without qualification, the new one on this RCA disc as definitive. In addition to the necessary picaresque quality in the timpani, it has a cashmere smoothness rarely encountered in string playing. If we had badges and knighthoods in this country, this alone would entitle Fiedler to be addressed as Sir Arthur; failing that, we wish him many happy royalties.

The disc (entitled "Pops Picnic," though I haven't yet seen a lunch-basket with a built-in record player) is otherwise devoted largely to those matters which have made *vox pops, vox dei* in Boston: Gade's "Jalousie," Leroy Anderson's "Waltzing Cat," Ivanovici's "Danube Waves" (known in some circles as "The Anniversary Waltz"), Lecuona's "Malagueña," and for exit purposes von Suppé's "Poet and Peasant" overture. Mixed in are Jack Mason's "Pops Polka" and "Enchanted Sea." If the latter are good enough for Fiedler, they are good enough for me.

RCA has spared no decibels to make this collection of toe tappers as provocative as possible, with a fine overall pickup that makes you part of the Symphony Hall atmosphere. "Poet and Peasant" is outstanding in this respect, but the quality is high throughout.

—IRVING KOLODIN.

RALEIGH, N. C.
TIMES
Circ. D. 15,179
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By Lucy Daniels

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The disc (entitled "Pops Picnic," though I haven't yet seen a lunch-basket with a built-in record player) is otherwise devoted largely to those matters which have made *vox pops, vox dei* in Boston: Gade's "Jalousie," Leroy Anderson's "Waltzing Cat," Ivanovici's "Danube Waves" (known in some circles as "The Anniversary Waltz"), Lecuona's "Malagueña," and for exit purposes von Suppé's "Poet and Peasant" overture. Mixed in are Jack Mason's "Pops Polka" and "Enchanted Sea." If the latter are good enough for Fiedler, they are good enough for me.

RCA has spared no decibels to make this collection of toe tappers as provocative as possible, with a fine overall pickup that makes you part of the Symphony Hall atmosphere. "Poet and Peasant" is outstanding in this respect, but the quality is high throughout.

—IRVING KOLODIN.

CHARLOTTE, N. C. NEWS

JUL 2 1956

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LA. Times

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SHREVEPORT LA. TIMES

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The Ark-La-Tex artist colony will be delighted to learn that Brown is something of a painter and has had a one-man show of his water-colors exhibited in Davenport art galleries.

Hailed as the "Paganini of the saxophone," Swedish-born Sigurd Rascher will be another member of the staff of Tech's seventh annual music camp in Ruston. Saxophone soloists are a rarity, but here is one of the best who, because of what he has done to popularize the instrument, has had many compositions composed and dedicated to him.

Forgetting the saxophone's place in a modern dance band, there's a rather impressive sax repertoire, thanks to Rascher. Among the composers who have written for the instrument are Claude Debussy, Alexander Glazounov, Darius Milhaud, and Jacques Ibert, to drop a few names which will ring bells if not blow horns with those in the musical know of things in these parts.

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Such diverse interests as outdoor sketching, rope twirling, and drama will vie with voice lessons, instrumental instruction in piano and organ and glee club and choir work.

Dr. L. V. E. Irvine, director of the Tech Camp, will agree with us there's nothing musical about rope twirling but this trick led to a career in show business and a warm place in the big heart of America for the late Will Rogers.

Top personnel for the camp, including Harry John Brown, 29-year-old assistant conductor of the Boston "Pops," a familiar musical organization in the Ark-La-Tex, has been engaged for the various activities.

For Brown, it will mark the second consecutive year he has been engaged for duty at the Tech camp in Ruston. When the Boston "Pops" played up a storm for the large membership of the Louisiana Tech Concert Association two seasons ago with Brown sharing the podium with Arthur Fielder, the assistant maestro came to Dr. Irvine's attention as a possibility for his camp roster last summer.

Between concerts at Howard Auditorium, Dr. Irvine broached the matter and followed it up by getting the young conductor's signature on a contract a few weeks later. He came to the Tech music camp last summer directly from an interesting assignment in Las Vegas with a top entertainer.

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Describing the orchestra campaign as a "worthy civic enterprise," Klug said it is believed the appearance of Fiedler "will help bring the pops flavor to our orchestra."

The Boston Pops season follows the symphony season, and the pops concerts have been a successful enterprise since 1885. The pops program has long helped to finance the Boston Symphony.

TIGHT BINDING

114

MIAMI, FLA.
NEWS
Circ. D. 125,316 - S. 110,071
JUL 8 1956

New Concert Records

Reds Now Exporting Top Quality Tapes

The new deal in cultural relations between the Soviet Union and the United States, which has resulted in some of Russia's top artists performing here for the first time, apparently has been extended to include some of the finest tapes yet to emerge from behind the Iron Curtain.

A new batch of LP disks just released by Westminster Records may be regarded as part of the official Russian cultural project, as the tapes were imported by arrangement with the Leeds Music Co., the Soviet government's agent in matters musical in this country.

Outstanding in the new Westminster collection is the first complete recording of Prokofiev's strikingly dramatic "Romeo and Juliet" Ballet, which is taken from the sound track of the recently produced Russian film version (XWN-2206).

PROKOFIEV composed the score in 1940, in which year the ballet had its premiere at the Kirov Opera House, Leningrad. In 1946 a revised version of the ballet was introduced into the repertoire of Moscow's famed Bolshoi Theater, where it is now one of the most popular works.

Except for three orchestral suites arranged by the composer, one of which was recorded several years back by the Boston Symphony, the full music of Prokofiev's "Romeo and Juliet" was virtually unknown to the Western World until the recent film version appeared.

The recorded performance by the Bolshoi Theater Orchestra, under the deft direction of Gennadi Rozhedestvensky, is distinguished for its clarity and intense feeling. It is reproduced with striking some realism.

Also of special interest is a recording in which David Oistrakh, Russia's No. 1 violin virtuoso, is heard with Soviet pianist Lev Oborn and Soviet 'cellist Sviatoslav Knushevitzky in Dvorak's Trio in E Minor, Op. 90, and Smetana's Trio in G Minor, Op. 15 (XWN-18175).

This is ensemble playing of a high order, filled with eloquence and tonal splendor. Oistrakh's playing, as usual has sweep, assurance and tremendous command, and at all times there is a fine degree of musical communication with the other artists.

Both performances are uncommonly well reproduced.

Another importation is a disk devoted to "Popular Russian Songs," which are of strongly nationalistic flavor and stick close to party-line propaganda (WP-6009). The singing by the various Russian choruses is, for the most part, excellent.

OF VASTLY greater musical interest is a three-disk recording of "Anush," an opera by the Armenian Composer Armen Tigranian based on a poem of the same title by Hovhannes Toumanian.

Like Glazunov, Tigranian composed under both the Czarist and Bolshevik regimes. "Amush" was begun in 1908 and had its first performance in 1912. Thereafter, it was revised periodically by the composer until 1938.

The idiom as might be expected is intensely nationalistic, although the composer does not at any time actually employ Armenian folk melodies. The recorded performance is by soloist, chorus and orchestra of the Armenian State Theater, Mikhail Tavrizian conducting.

The voices, however, are not much better than journeyman level — sturdy but not eloquent.

Another fascinating recording in the Westminster series is Kara Karayev's "Seven Beauties" Ballet, which is performed expertly by the Orchestra of the Leningrad Maly Theater, under the direction of Eduard Grikurov (WN-18145).

It is a soundly constructed work along romantic lines.

MILWAUKEE, WIS.
JOURNAL
Circ. D. 345,604 - S. 477,285
JUL 8 1956

Fiedler Slated for Pops Here

Appearance Sponsored by Miller Brewery for Dec. 6 Concert

Arthur Fiedler, conductor of the Boston Pops orchestra for 26 years, will be guest conductor at a Milwaukee Pops orchestra concert at the Auditorium on Dec. 6. His appearance will be sponsored by the Miller Brewing Co. through a $2,000 gift to the orchestra. This was announced Saturday by Miss Gertrude Puelicher, orchestra vice-president and chairman of its adult concerts planning committee. The Milwaukee orchestra, recently reorganized, is being modeled after the Boston Pops.

Arthur Fiedler

"The Miller Brewing Co. has again proved its great interest in Milwaukee progress," Miss Puelicher said. "We want to thank Norman Klug, the president, and the members of the Miller board for their appreciation of Milwaukee's cultural needs."

Klug said that the brewery officers had been impressed with the way the Milwaukee Pops concerts were being planned and with the enthusiasm of the volunteer workers on the orchestra board and in its fund campaign organization.

The Dec. 6 concert, the second of the series of adult concerts planned for the coming season, will use the entire Bruce hall of the Auditorium. The auditorium floor and boxes will be set with tables at which beer, wine and other refreshments will be served. About 1,900 seats will be available at these tables at prices ranging from $2.25 to $3.50.

In the parquet section, 1,608 seats will be sold for $1 to $1.75; there will be 1,200 additional seats in the balcony for 50c and 75c. Refreshments also will be available to concertgoers in the parquet and balcony seats.

TOLEDO, OHIO
TIMES
Circ. D. 48,355
JUL 10 1956

Musical Series Using Jazz To Help Pay Way For More Classical Efforts

By FREDERICK J. KOUNTZ

GLOUCESTER, Mass., July 9—My yearly reintroduction to this most amazing of communities was not unaccompanied by music. There had been the journey on turnpikes, my first experience with these racetracks for public consumption; there had been an exposure to the outskirts of New York City at the beginning of a holiday weekend which, to speak very mildly, is extremely discouraging to a driver who wants to get somewhere else; and eventually there was the joyous recognition of the peculiar Gloucester scent which is always a comforting sensation to those who have known it through many years.

As it happened my arrival coincided with the first weekend of concerts at Castle Hill. For the benefit of any who may have come in late during the past several summers, the Castle Hill concerts are the series administered by Mr. S. L. M. Barlow of New York City and this community and presented annually on the former estate of the plumbing Cranes in nearby Ipswich.

Arena Moved To Lawn

For a number of years Mr. Barlow functioned only in a field of rarely observed combinations in the dance, and among vocalists and instrumentalists. And most of the music could be heard only infrequently in the normal concert halls. Then last summer Mr. Barlow, for reasons apparent to all, became acquainted with jazz for public consumption in his arena.

For the purpose of the opening concerts last summer by the Honorable Lou Armstrong the arena was moved from the exquisite little Italian Theater to the enormous lawn which slopes down to the sea from what used to be the mansion house. It is impossible to get an audience beyond 700 into the Italian Theater. The lawn accommodates several thousand comfortably. And in his two concerts Mr. Armstrong persuaded onto the lawn a larger audience than Mr. Barlow had been able to achieve in his entire series during the previous summer.

This year the opening night honor allowed to a certain Count Basie, a gentleman not unknown to the followers of swing and jump. And by any measure it was a good evening. The audience was as large as it had been on the first night which is to say that the 2-night total was larger than the sum of all last summer's concerts with the exception of the Armstrong outings. The band was apparently in fine form. And there was abundant merriment among the onlookers.

Intimacy Non-Existent

Now there is no doubt that all such conditions are to be earnestly sought after. But I note with more pronounced suspicion throughout the past two years that jazz is being used. It does no harm of course since jazz is a very hardy and entirely durable breed of semi-communication. But to allege that a jazz performance in a large hall or in an amphitheater of endless spaces is jazz for the informed is quite likely a serious distortion of facts.

To begin with, the intimacy of personal communication, which is the soul of jazz, is completely non-existent. And in addition the informed, if they are on hand, are aware that they are only observers, never participants. And they regret the existence of such a condition.

The plain fact is that very polite jazz has become in the vogue lately; that perhaps by intent, certainly by the demands of the climatic and geographical circumstances under which it has to function it is a watered down variety; that it is paying part of the way for other aspects of music that are apparently unable to sustain themselves in an arena where vogues and fashions are of such primacy—although always extremely perishable.

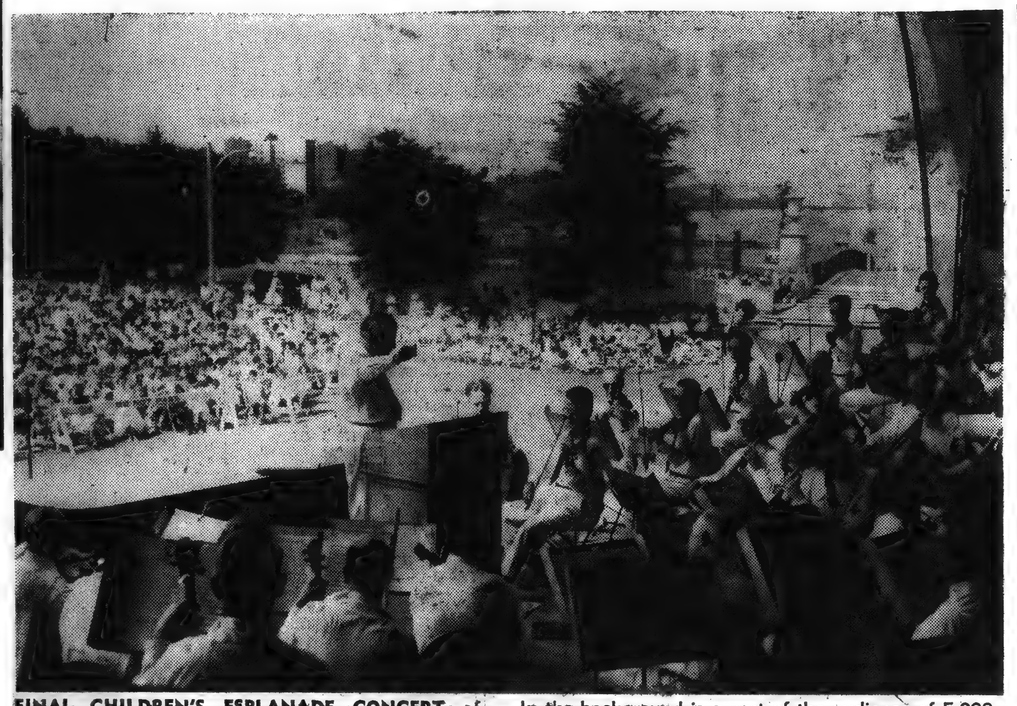
Fiedler Opens Concerts

Mr. Arthur Fiedler, who has been in the music business in Boston for a number of years, has made his own vogues and fashions. And the experience of more than three decades has demonstrated that they are not at all perishable.

Mr. Fiedler was presiding at the 28th annual opening of Boston's Esplanade Concerts. Expert estimators in the locality fixed his audience for the opening night at 12,000. These numerous Fiedler followers heard the Berlioz Rakoczy March, Beethoven's Symphony No. 8, the first movement of Tchaikowsky's Piano Concerto No. 1, and the same composer's Marche Slav.

The elements which make for essential durability in Mr. Fiedler's production in the Pop Concerts here in Boston, and of late years throughout the country, and in these Esplanade Concerts are several. He knows his business thoroughly not only because his training was solid but because he has worked at it intensely over so many years. He is an experienced conductor and a sound musician.

And he has learned by constant practice the prevailing nature of the tastes of Pops and outdoor audiences. By and large he has not catered taste but has moulded them on a preeminently high level. And it is apparent that the audiences are grateful to him. The concerts will continue through July 14. At that time such of the regular Boston Orchestra players who are still on hand will depart for Tanglewood to rejoin their fellows for the concerts by the full orchestra on those grounds.



FINAL CHILDREN'S ESPLANADE CONCERT of 1956, with Arthur Fiedler conducting the orchestra. In the background is a part of the audience of 5,000 at yesterday morning's concert. Herald July 12

PIANIST AND CONDUCTOR go over the score for a final checkup before Michele Levin, 11, gave a Mozart performance at the Children's Esplanade Concert. The conductor is Arthur Fiedler, of course. Herald July 12

TIGHT BINDING

115

Jazz To Help Classical Effort

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Free Press
MELROSE, Mass.
Weekly Independent
Circ. 5,490

JUL 12 ...

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Enterprise (e)
MARLBORO, Mass.
Independent Republican
Circ. 5,435

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Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

JUL 12 1956

(Record-American Lee Renehan)

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Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 264,020

JUL 13 1956

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

JUN 12 1956

Greater Boston Irish News

GB Irish Feis At BC July 1

100 Competitions in Various Fields to Feature Gala Affair

By MARY TIERNEY

The skirl of bag-pipes and patter of dancing feet will once again be heard Sunday, July 1, when the Greater Boston Irish Feis will be presented at Boston College Alumni Field.

Sponsored annually by the Central Council of Irish County Clubs, the Feis, in the past seven years has become a tradition in this section.

Contestants from all parts of New England and as far west as Chicago, as well as Philadelphia and New York will compete for medals and trophies.

More than 100 various competitions in Irish and Scottish singing, dancing, story-telling, Gaelic and English recitations and the harp will be featured on the program.

Special events in the Scottish competitions will include "The Sword Dance" and the "Highland Fling."

James McCarthy of Somerville, well known in Irish circles for his talent and knowledge of Gaelic speaking, dancing and singing, will serve as chairman.

Already, hundreds of entries have been received at Feis headquarters, Hibernian Building, Roxbury. However, all contestants are urged to contact Feis headquarters by June 20 so that final details may be handled efficiently and on time.

A LAWN PARTY to aid the Medical Missionaries of Mary will be held Saturday at One Arlington St., Winchester, from 9 a.m. to 9 p.m.

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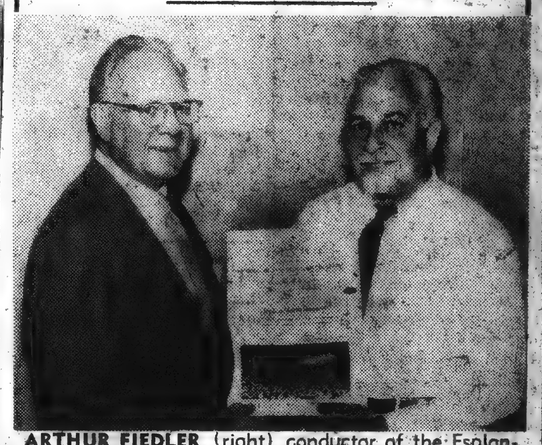

ARTHUR FIEDLER (right) conductor of the Esplanade Concerts of the Boston Symphony Orchestra presents a certificate to Jordan Marsh Co. official. Certificate acknowledged the store's sponsorship of one of the nightly concerts. Receiving certificate is James H. Fairclough Jr., vice-president of Jordan Marsh.

TIGHT BINDING

115

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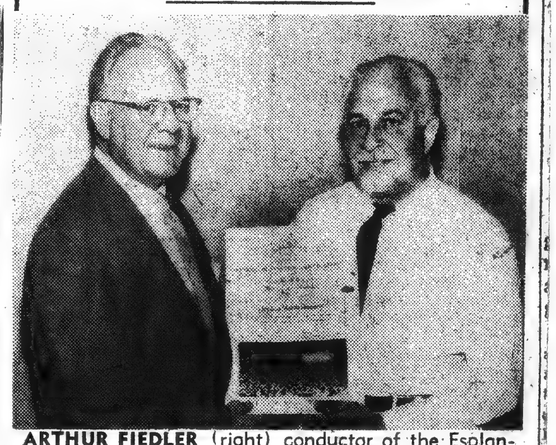
Jordan Marsh Cited



ARTHUR FIEDLER (right) conductor of the Esplanade Concerts of the Boston Symphony Orchestra presents a certificate to Jordan Marsh Co. official. Certificate acknowledged the store's sponsorship of one of the nightly concerts. Receiving certificate is James H. Fairclough Jr., vice-president of Jordan Marsh.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

JUL 13 1956

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DAYTON, OHIO
JOURNAL-HERALD
Circ. D. 88,500

JUL 14 1956

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NEW ORLEANS, LA.
ITEM
Circ. D. 111,942 - S. 113,799

JUL 15 1956

Record Review

BY CORNO DI CACCIO

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DETROIT, MICH.
NEWS
Circ. D. 442,665 - S. 549,629

JUL 13 1956

Reviewing the Records

Songs Like They Used to Be

For record fans who have had reason aplenty recently to fear that good vocal groups had become as extinct as the dinosaur, there is good news at long last—and in the shape of an lp released this week by RCA-Camden.

"Presenting the Deep River Boys" is an album to bring joy to the heart and a gentle tapping to the feet of any phonograph owner whose turntable has remained stilled because of the current crop of unskilled harmonizers.

A quintet whose aim it is to make songs sound the way songs used to sound, the Deep River Boys keep a mellow touch with all 12 numbers on the lp, ranging from "It Had To Be You" to "Ain't Misbehavin'" and "Jealous."

Camden, in releasing this wonderful collection, could do just one thing more, however. The company should send free copies to other quintets, quartets and trios who are making money under the misconception that tuxedos, crewcuts and no knowledge of music make a vocal group. The shock of hearing good harmony might be enough to cause them to lose voice.

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"Music for Summertime," played by Morton Gould and his orchestra (RCA Victor). This delightful long-play recording proves beyond a doubt there is such a thing as summer music. A selection from "Porgy and Bess," "Star Dust," "Smoke Gets in Your Eyes," "Stormy Weather," "Where or When," "Over the Rainbow" and others are beautiful reminders that much contemporary music has a classic stature. Rating: a title fulfilled.

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WASHINGTON D. C.
POST & TIMES HERALD

JUL 15 1956

The Record Player

Toscanini in All His Glory

Berlioz: Harold in Italy. NBC Symphony under Toscanini. Victor. LM 1951.

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Beethoven: The Nine Symphonies. NBC Symphony under Toscanini. Victor LM 6901.

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George Chadwick may have had his direct predecessors but they in no way lessen the beauty and impact of these four orchestral poems, of which I have always especially liked the Christmas item. The performance and recording is superb.—**Hume.**

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SAN FRANCISCO, CALIF.
CALL-BULLETIN
Circ. D. 136,317
JUL 19 1956

OFF THE RECORDS

Boston Symphony Recordings Prompt Berlioz 'Revival

By MARIE HICKS DAVIDSON

A Berlioz "revival" has been spearheaded by Boston Symphony recordings.

RCA Victor is releasing Arturo Toscanini's performance of "Harold in Italy," taken from an NBC broadcast. The new orthophonic high fidelity recording features as soloist Carlton Cooley, NBC Symphony violist.

The album cover presents a colorful replica of the famous Fountain of Tivoli at the Villa d'Este in Rome and serves to amplify the "Harold in Italy" theme. Notes contain excerpts from the memoirs of Hector Berlioz, concerning the concept, development and first performances of Harold in Italy.

* * *

VIRGIL FOX, one of the world's widely toured organists, plays selections from the works of Johann Sebastian Bach in an RCA Victor album recorded in New York City's Riverside Church, of which Fox is the organist.

This is the first recording to be made at the church using the newly rebuilt Aolean-Skinner organ, installed there in 1928.

Included in this collection is "Come Sweet Death," which Fox had previously recorded as a 78 r.p.m. single in pre-microgroove days and which was a best-seller for many years.

Fox, during his 1938 tour, played in Leipsig at the St. Thomaskirche, where Bach officiated as "His Majesty's Composer" for a quarter of a century. Fox was hailed by Leipsig critics as an artist "whose playing revealed an understanding of the innermost secrets of the art of Bach."

* * *

An album containing two of Beethoven's most popular sonatas—"Tempest" and "Appasionata"—performed by England's famed pianist, Solomon, is released by RCA.

Noted for his Beethoven, Solomon set out a few years ago to record all of Beethoven's 32 sonatas. With this release, RCA Victor is continuing to issue the sonatas as they are recorded. The recording, made in England, is in new orthophonic high fidelity sound.

Amparo Iturbi, one of the most distinguished contemporary women pianists, brings forth the color of Spain, Vienna and Paris in an RCA Victor album containing selections by Ravel, Schubert, Chabrier, Chavarri and Shostakovich.

Although most of the album selections were written originally for the piano, they also have gained wide popularity as orchestral transcriptions.

* * *

POPULAR

THE MUSICAL sound track of Warner Brothers' "Serenade," starring Mario Lanza, is released by RCA.

Lanza sings a variety of favorite songs and widely known operatic arias. In duets from "La Boheme" and "Otello" he is joined by Jean Fenn and Licia Albanese, respectively. Two songs in the album, "Serenade" and "My Destiny," were written by Sammy Cahn and Nicholas Brodszky.

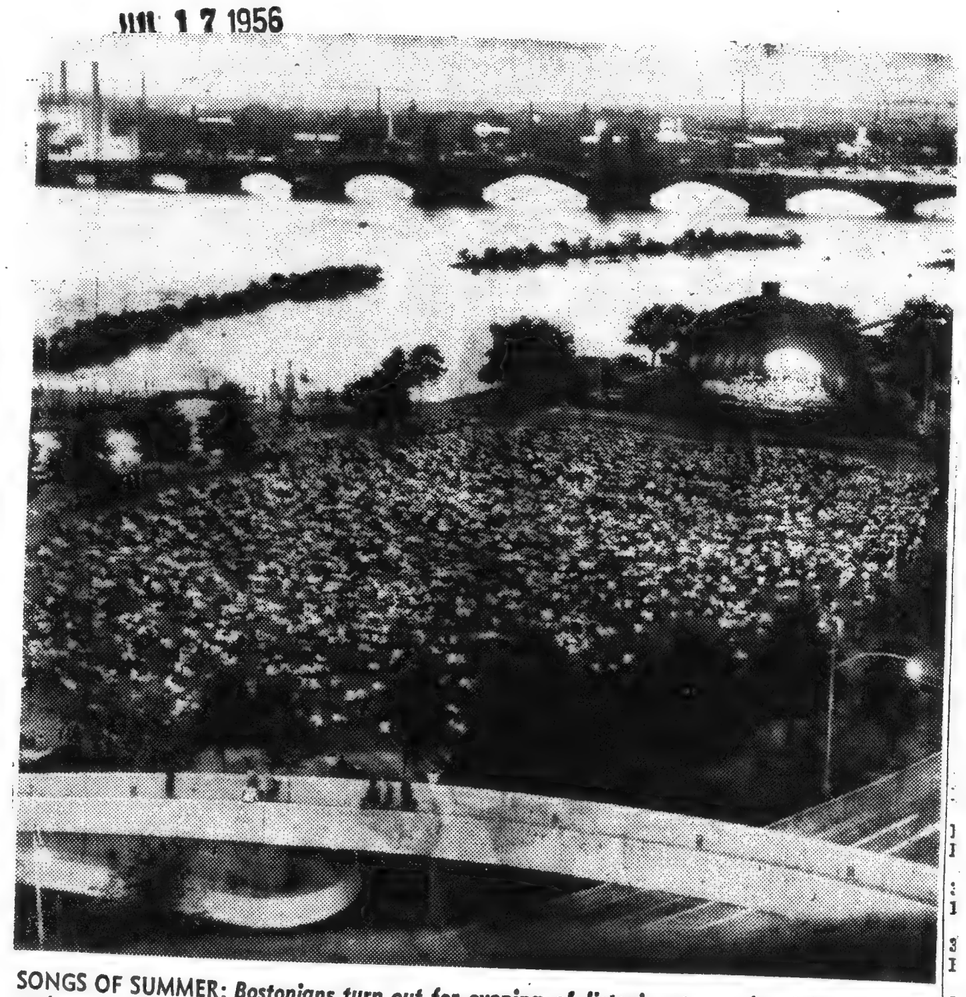
In the recording, Lanza sings "Serenade," "La Danza," "Torna a Surriento," "O Soave Fanciulla," "Di Rigori Armato," "Di Quella Pira," "O Paradiso," "Dio ti Giocondi," "Ave Maria," "Lamento di Federico," "Nessun Dorma," "My Destiny" and "Amor Ti Vieta."

Newlyweds Home In Texas

Lieutenant and Mrs. Bradford Jeffries (Ann Brawner), married recently in the Hillsborough garden of the home of her parents, Mr. and Mrs. William Parmer Fuller Brawner, are now established at Randolph Air Force Base, Texas, after their honeymoon in the Carmel Valley.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081
JUL 17 1956



SONGS OF SUMMER: *Bostonians turn out for evening of listening to music of Boston Pops orchestra at Hatch Memorial on Boston's Esplanade. Concerts have been an institution for the past 28 years. City of Cambridge is in the background across the river.—[UP Photo.*

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press
MALDEN, Mass.
Weekly Independent
Circ. 23,000 Free

JUL 19 1956

Entertainment Whirl

By MILT JAFFEE GUN

KOVACS KEEN . . . The Ernie Kovacs Show viewed on Channel 4 every Monday at 8 p.m., provides the finest in entertainment and production techniques seen on local TV screens in a long time.

In addition to its fast paced, highly entertaining format, the viewer is treated to novel camera angles and unique production devices. Credit must be given to one of the youngest producers in the TV profession, Perry Cross, 29-year-old Rhode Island University graduate.

Perry started his career in 1948 as a prop man, later helped in budget planning and production supervision on the "Milton Berle" show and finally achieved his goal when he joined the Kovacs show, as producer, in May.

POPS PARTS . . . Last Monday evening the Boston Pops performed the last of its summertime Esplanade Concerts. Followers of the Pops and the Boston Symphony will be able to hear their favorites this Monday evening over WBZ when Charles Munch will direct the orchestra in a Berkshire Festival concert broadcast at 8:15 p.m. Symphonic works of three French composers will be the feature this week.

CONELRAD COURIER . . . is the role to be played by the National Broadcasting Company tomorrow from 4:10 to 4:25 p.m. During this period all NBC television, standard broadcast and FM radio stations will leave the air in a Conelrad test.

Conelrad is an emergency system of broadcasting for use when the country is threatened with an air attack.

It is a contraaction of the words "Control of Electromagnetic Radiation" and is devised to reduce the navigational aid a potential enemy might obtain from broadcasting stations. During all Conelrad tests and alerts Civil Defense information will be broadcast at 640 and 1240 kilocycles on your radio dial.

SLOW START . . . for the new WBZ-TV "Saturday Hop" emceed by popular platter spinners Alan Dary and Norm Prescott. While the format seems slow paced and strained, the production leaves even more to be desired. Assets on last week's show were the scenic design and the appearance of Mel Parnell, Red Sox hurler, just a few hours after his spectacular no-hit performance. It seems that local shows fall far short of network programs in the production of telecasts.

FESTIVE FORTIETH . . . anniversary will be celebrated next Tuesday at 8 p.m. on Channel 4's Chevy Show. It will be the 40th show business anniversary of Fred Waring and his Pennsylvanians. Fred Waring, Jr., will join three of the four original members of his famous father's first musical group, Warings Banjo Orchestra of Tyrone, Pa., for a jazz session which will open the full hour show.

The foursome — senior and junior Warings on banjos, Tom (brother)) Waring, piano, and Poley McClintock, drums—will play "Old Maid Blues," "Somebody Stole My Gal" and "Sleep" which has been Warings theme since 1923.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

JUL 22 1956

SOME COMMENT IN BRIEF

BAND CONCERT: Finlandia, Perpetuum mobile, marches by Sousa, Setiz, Hummel, Althouse and others; Allentown Band, Albertus L. Myers conducting (W. F. B.). The Allentown Band, founded in 1828, is said to be the nation's oldest. It played for Presidents William Henry Harrison in 1836, Martin Van Buren in 1839, and, to judge from this record, is still going strong.

BEETHOVEN: Piano Concerto No. 3; Ventsislav Yankoff and NWDR Symphony conducted by Hans Schmidt-Isserstedt (Capitol). A fairly routine performance that does not stack up against previous LP's of the same work by Gilels, Serkin, Backhaus and Wuehrer, to mention but four competing versions.

BRAHMS: Hungarian Dances; Vienna State Opera Orchestra conducted by Mario Rossi (Vanguard). All twenty-one of the dances are presented. Brahms did not orchestrate all of them; the last five were done by Dvorak, and various musicians had a hand in the others. The music is a lot of fun and Rossi conducts it energetically.

FAMOUS CONTINENTAL MARCHES: Band of the Grenadier Guards, conducted by Maj. F. J. Harris (London). **Marche Lorraine, Le Regiment de Sambre et Meuse, Under the Double Eagle, With Sword and Lance,** etc., played with spirit by an excellent military band.

PICNIC: Boston Pops Orchestra, Arthur Fiedler conducting (R.C.A. Victor). Pleasant music designed, according to the jacket blurb, for outdoor listening on a portable record player. Works heard, including **Jalousie, Danube Waves, Malagueña,, Poet and Peasant Overture,** etc., are done with the characteristic sparkle of the Boston Pops Orchestra.

TORELLI: Trumpet Concerto; VIVALDI: Concerto in G minor; LOCATELLI: Violin Concerto in C minor; Il Pianto d'Arianna; J. M. Leclair Instrumental Ensemble conducted by Jean-François Paillard (Haydn Society). Fine eighteenth-century music. The short Torelli work is spirited, the Vivaldi strong and rhythmic, and Locatelli slender and fluent. Excellent performances and recording.

CHICAGO, ILL.
SUN-TIMES
Circ. D. 556,985 - S. 573,327

JUL 20 1956

Grant Park Pianist Wins Cheers

Reprinted from yesterday's late editions.

By Felix Borowski

One of the most interesting of its concerts this season was offered by the Grand Park Symphony Orchestra Wednesday evening. Nicolai Malko conducted and Ruth Slenczynska was his solo pianist.

While Miss Slenczynska was making her first appearance at the band shell, this was by no means her Chicago debut. She gave a piano recital at the age of 8, and as late as last season performed the Rhapsody on a Theme of Paganini by Rachmaninoff (one of her teachers) with the Boston Pops Orchestra.

There can be no doubt of this artist's great talent, her astonishing command of the piano keyboard, her musical sensitivity.

In her reading of Chopin's F minor Concerto there were moments in which she reflected the elegance, even the poetic content, of the work.

There were other occasions when the spectacle of the multitude of listeners spread out in front of her apparently persuaded Miss Slenczynska that loud playing would be necessary if Chopin's music were to be put across.

This reviewer does not remember any previous Grant Park pianist who won as much audience success as this one. One encore was not enough for her cheering listeners; two had to be provided — on each occasion a virtuoso Etude by Chopin, performed with extraordinary brilliance.

Malko opened his program with Chabrier's Bourree Fantasque, originally composed as a piano piece, but scored for orchestra by Felix Mottl. Its buoyant vitality made the music ideal as a curtain raiser.

Following the piece, there was presented Basil Kalinnikov's First Symphony. Composed more than 60 years ago, the score sounds somewhat dated; yet its Russian character, effective scoring, added to an excellent performance made pleasant listening.

The concert ended with Weber's Overture to "Euryanthe," but Malko added two extra pieces — the Elegie written by Massenet as part of his incidental music for Lecomte de Lisle's tragedy, "Les Erinnyes," the violoncello solo beautifully played by Leopold Teraspulsky. Also there was heard the Waltz from the last act of Tchaikovsky's opera, "Eugene Onegin."

BILLBOARD
CINCINNATI, OHIO

JUL 21 1956

KEY WOULD BE VERY MAD, TOO

NEW YORK—Even in this materialistic age, patriotism stirs the hearts of many—particularly J. E. Johnson, a record dealer in Greenville, N. C.

Last week Johnson wrote a vitriolic letter to the Southern Radio Corporation, of Charlotte, N. C., complaining that he could not get records of the "Star-Spangled Banner" either by the RCA Band or the Boston Pops. He was told the disks are no longer available. Johnson's letter said:

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 216,173

JUL 29 1956

ESPLANADE CONCERTS OPEN TOMORROW

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press
MALDEN, Mass.
Weekly Independent
Circ. 23,000 Free

MAR 19 1956

Entertainment Whirl

By MILT JAFFEE GUN

KOVACS KEEN . . . The Ernie Kovacs Show viewed on Channel 4 every Monday at 8 p.m., provides the finest in entertainment and production techniques seen on local TV screens in a long time.

In addition to its fast paced, highly entertaining format, the viewer is treated to novel camera angles and unique production devices. Credit must be given to one of the youngest producers in the TV profession, Perry Cross, 29-year-old Rhode Island University graduate.

Perry started his career in 1948 as a prop man, later helped in budget planning and production supervision on the "Milton Berle" show and finally achieved his goal when he joined the Kovacs show, as producer, in May.

POPS PARTS . . . Last Monday evening the Boston Pops performed the last of its summertime Esplanade Concerts. Followers of the Pops and the Boston Symphony will be able to hear their favorites this Monday evening over WBZ when Charles Munch will direct the orchestra in a Berkshire Festival concert broadcast at 8:15 p.m. Symphonic works of three French composers will be the feature this week.

CONELRAD COURIER . . . is the role to be played by the National Broadcasting Company tomorrow from 4:10 to 4:25 p.m. During this period all NBC television, standard broadcast and FM radio stations will leave the air in a Conelrad test.

Conelrad is an emergency system of broadcasting for use when the country is threatened with an air attack.

It is a contraaction of the words "Control of Electromagnetic Radiation" and is devised to reduce the navigational aid a potential enemy might obtain from broadcasting stations. During all Conelrad tests and alerts Civil Defense information will be broadcast at 640 and 1240 kilocycles on your radio dial.

SLOW START . . . for the new WBZ-TV "Saturday Hop" emceed by popular platter spinners Alan Dary and Norm Prescott. While the format seems slow paced and strained, the production leaves even more to be desired. Assets on last week's show were the scenic design and the appearance of Mel Parnell, Red Sox hurler, just a few hours after his spectacular no-hit performance. It seems that local shows fall far short of network programs in the production of telecasts.

FESTIVE FORTIETH . . . anniversary will be celebrated next Tuesday at 8 p.m. on Channel 4's Chevy Show. It will be the 40th show business anniversary of Fred Waring and his Pennsylvanians. Fred Waring, Jr., will join three of the four original members of his famous father's first musical group, Warings Banjo Orchestra of Tyrone, Pa., for a jazz session which will open the full-hour show.

The foursome — senior and junior Warings on banjos, Tom (brother)) Waring, piano, and Poley McClintock, drums—will play "Old Maid Blues," "Somebody Stole My Gal" and "Sleep" which has been Warings theme since 1923.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

JUL 22 1956

SOME COMMENT IN BRIEF

BAND CONCERT: Finlandia, Perpetuum mobile, marches by Sousa, Setiz, Hummel, Althouse and others; Allentown Band, Albertus L. Myers conducting (W. F. B.). The Allentown Band, founded in 1828, is said to be the nation's oldest. It played for Presidents William Henry Harrison in 1836, Martin Van Buren in 1839, and, to judge from this record, is still going strong.

BEETHOVEN: Piano Concerto No. 3; Ventsislav Yankoff and NWDR Symphony condusted by Hans Schmidt-Isserstedt (Capitol). A fairly routine performance that does not stack up against previous LP's of the same work by Gilels, Serkin, Backhaus and Wuehrer, to mention but four competing versions.

BRAHMS: Hungarian Dances; Vienna State Opera Orchestra conducted by Mario Rossi (Vanguard). All twenty-one of the dances are presented. Brahms did not orchestrate all of them; the last five were done by Dvorak, and various musicians had a hand in the others. The music is a lot of fun and Rossi conducts it energetically.

FAMOUS CONTINENTAL MARCHES: Band of the Grenadier Guards, conducted by Maj. F. J. Harris (London). **Marche Lorraine, Le Regiment de Sambre et Meuse, Under the Double Eagle, With Sword and Lance, etc.,** played with spirit by an excellent military band.

PICNIC: Boston Pops Orchestra, Arthur Fiedler conducting (R.C.A. Victor). Pleasant music designed, according to the jacket blurb, for outdoor listening on a portable record player. Works heard, including **Jalousie, Danube Waves, Malagueña,, Poet and Peasant Overture,** etc., are done with the characteristic sparkle of the Boston Pops Orchestra.

TORELLI: Trumpet Concerto; VIVALDI: Concerto in G minor; LOCATELLI: Violin Concerto in C minor; Il Pianto d'Arianna: J. M. Leclair Instrumental Ensemble conducted by Jean-Francois Paillard (Haydn Society). Fine eighteenth-century music. The short Torelli work is spirited, the Vivaldi strong and rhythmic, and Locatelli slender and fluent. Excellent performances and recording.

CHICAGO, ILL.
SUN-TIMES
Circ. D. 556,985 - S. 573,327

JUL 20 1956

Grant Park Pianist Wins Cheers

Reprinted from yesterday's late editions.

By Felix Borowski

One of the most interesting of its concerts this season was offered by the Grand Park Symphony Orchestra Wednesday evening. Nicolai Malko conducted and Ruth Slenczynska was his solo pianist.

While Miss Slenczynska was making her first appearance at the band shell, this was by no means her Chicago debut. She gave a piano recital at the age of 8, and as late as last season performed the Rhapsody on a Theme of Paganini by Rachmaninoff (one of her teachers) with the Boston Pops Orchestra.

There can be no doubt of this artist's great talent, her astonishing command of the piano keyboard, her musical sensitivity.

In her reading of Chopin's F minor Concerto there were moments in which she reflected the elegance, even the poetic content, of the work.

There were other occasions when the spectacle of the multitude of listeners spread out in front of her apparently persuaded Miss Slenczynska that loud playing would be necessary if Chopin's music were to be put across.

This reviewer does not remember any previous Grant Park pianist who won as much audience success as this one. One encore was not enough for her cheering listeners; two had to be provided — on each occasion a virtuoso Etude by Chopin, performed with extraordinary brilliance.

Malko opened his program with Chabrier's Bourree Fantasque, originally composed as a piano piece, but scored for orchestra by Felix Mottl. Its buoyant vitality made the music ideal as a curtain raiser.

Following the piece, there was presented Basil Kalinnikov's First Symphony. Composed more than 60 years ago, the score sounds somewhat dated; yet its Russian character, effective scoring, added to an excellent performance made pleasant listening.

The concert ended with Weber's Overture to "Euryanthe," but Malko added two extra pieces — the Elegie written by Massenet as part of his incidental music for Lecomte de Lisle's tragedy, "Les Erinnyes," the violoncello solo beautifully played by Leopold Teraspulsky. Also there was heard the Waltz from the last act of Tchaikovsky's opera, "Eugene Onegin."

BILLBOARD
CINCINNATI, OHIO

JUL 21 1956

KEY WOULD BE VERY MAD, TOO

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Times (e)
BARRE, Vt.
Republican
Circ. 8,248

JUL 25 1956

Moyse Trio, At Marlboro, Booms Music Appreciation In Brattleboro Region

By VICTOR HARRISON
Of The Brattleboro Reformer
(For The Associated Press)

BRATTLEBORO, Vt. (AP)—From the time the Moyse trio came to Brattleboro over seven years ago to establish a music department at nearby Marlboro College, the appreciation of good music has boomed in this section of the Green Mountain State.

In this community of some 13,000 music fills the air.

Day in and day out Marcel Moyse, world famous flutist, with his son, Louis, and Louis' wife, the former Blanche Honneger, work to create a complete musical life in the community. That they have succeeded is brought out by the large audiences that attend their concerts and the many who take lessons on almost any instrument they can name.

Louis plays the piano and flute principally, and Blanche, the violin and viola.

Why should this family spend its time in Vermont when it could tour the country earning large fees as concert artists? Blanche Moyse says they wanted the simple, happy country life. Vermont offered them a haven from the rigors of fleeing from the Nazis in war-ravaged France and from the hopping about from one concert to another in South America.

Rudolf Serkin, the pianist, is also a Vermonter by adoption. He lives in Guilford, seven miles from Brattleboro, and spends his days between concert tours working on his farm. His love of the country and the "simple, happy life" brought him here, too, and made him talk about it to his close friends, the Moyse family.

The real start of the Moyse family story goes back to when Serkin was 20 and was courting Adolf Busch's daughter, Irene. He met Blanche Honneger, one of Busch's more promising pupils, and started a friendship that has brought good music to Vermont. Serkin married Irene and they settled in Guilford and, with the Moyses, started the Marlboro School of Music.

Blanche Honneger went to Paris to study medicine in the belief she could fit it in with a musical education. But, after two years study at the Sorbonne, she realized that both medicine and music are full time jobs. She had met Moyses and had played with them, and finally decided 30 years ago that music was for her.

In 1939 the Moyse trio was formed and rose to great popularity in France. They played many concerts with Serkin and Busch and their fame spread throughout Europe.

But war intervened. On Sept. 1, 1939, Louis and Marcel Moyse Moyse were about to leave for a year's engagement with the Boston Symphony. An hour before they were to leave Paris Louis was ordered to report to his regiment. So, instead of going to America he went to war. And instead of being away from Blanche for a year he married her. That was on Nov. 9, 1939.

The war was a great trial to the Moyses, as it was to millions of others in flaming Europe. In 1940 the twins, Michel and Claude, were born and the family had to hide often from the occupying Nazi forces.

At the war's end Louis came home and the trio regrouped. They returned to Paris in 1945 but found life hard; the atmosphere was oppressive and, as they put it, "nothing was solved." There was still a family to support and by then there was a third child, Isabelle, born two years after the twins.

The relaxation of country life beckoned and they, along with Mrs. Marcel Moyse, left for South America. In 1948 they went to Argentina where, again with Serkin and Busch, they gave many concerts. The next year they returned to Europe but by then Serkin had found his Vermont home and he urged them to try life in the Green Mountains. In 1949 they came to Brattleboro.

With Serkin and Busch, they opened the music department at Marlboro College.

Encouraged by their success with the school, they established the Brattleboro Music Center that enrolled 200 members the first year and has since grown to 500. Serkin says of it, "in the short time since its founding, the Brattleboro Music Center has accomplished so much for music in this community that one can feel only admiration and appreciation for its good works."

Dorothy Canfield Fisher, herself a resident of nearby Arlington, remarks that "Vermonters could not possibly do anything more useful to help along the raising of the plane of musical culture of our area than to back up with enthusiasm the first-rate creatively musical work done by the Brattleboro Music Center."

Today the music center is a year-round proposition with chamber music concerts all winter and a 65-piece symphony festival at the end of the season with artists from all parts of the east.

LOS ANGELES, CALIF.
TIMES
Circ. D. 412,167 - S. 808,669

JUL 22 1956

Markevitch to Debut at Bowl

Coast Newcomer to Conduct Philharmonic Next Tuesday

Igor Markevitch will make his first appearance in Hollywood Bowl Tuesday night as guest conductor of the Los Angeles Philharmonic Orchestra. He will also conduct the Thursday concert.

The composer-conductor is a newcomer to the West Coast. Last year he made his North American debut in Montreal and afterward conducted the Boston Symphony Orchestra.

Born in Kiev in 1912, the young Markevitch was taken in 1917 by his father to reside in Switzerland. Most of the youth's education was obtained in Paris.

For his first concert Markevitch will conduct Britten's Variations on a Theme by Purcell and Tschaikowsky's Symphony No. 6 in B Minor, "Pathetique," Opus 74.

LEONTYNE PRICE
Bowl Soloist

Viennese Pianist

Paul Badura-Skoda, 26-year-old Viennese pianist, will play Beethoven's "Emperor" Concerto in E Flat Major.

Badura-Skoda made his American debut four years ago. He has appeared with the Los Angeles Philharmonic Orchestra and is on his third tour of North America.

Markevitch's program for Thursday night will include Mozart's Symphony No. 38 in D Major, "Prague," and Mussorgsky's "Pictures at an Exhibition," in the Ravel orchestration.

The soloist will be Leontyne Price, American soprano, who was heard at the Bowl last year.

Arias Scheduled

She will sing arias from Mozart's "The Magic Flute," and Verdi's "La Forza del Destino."

The third pop concert of the season Saturday night will consist of George Gershwin music conducted by Paul Whiteman. Andre Previn, pianist, and Shirley Harmer, soprano, will be the soloists.

Previn will play the Concerto in F and the "Rhapsody in Blue."

BLANK PAGE

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Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 253,604

SEP 30 1956

This Week in Society

By ALISON ARNOLD

BOSTON SOCIETY will start its busy fall schedule this week. Tomorrow evening at Symphony Hall, the U. S. Navy Band will give a concert to benefit the Building Fund of the Museum of Science. This will be the only Boston concert of the band this year and the list of sponsors reads like the Social Register. Those who aren't at Symphony Hall will be at the Plymouth Theatre for the opening of the 1956-57 season of the Theater Guild and American Theatre Society series. Maurice Evans will present a new production of George Bernard Shaw's "The Apple Cart," and the familiar Theatre Guild first night audience will be there in full force.

* * *

THE GALA OPENING of the Royal Danish Ballet will fill the Opera House Wednesday evening. This eagerly anticipated and much publicized affair will benefit the scholarship fund for drama and music students of Boston University's School of Fine and Applied Arts. Many foreign dignitaries will attend and there'll be dinner parties galore earlier in the evening.

* * *

A FASHION LUNCHEON will lure many to the Louis XIV ballroom of the Hotel Somerset, Thursday. This event will help to raise funds for a new gymnasium building at the Newton Country Day School of the Sacred Heart. Thursday afternoon, there'll be a tea at the Boston Branch of the English-Speaking Union at 44 Commonwealth Avenue. Dr. Robert Birley, headmaster of Eton College, and Mrs. Birley will be the guests of honor.

* * *

THE FIRST FRIDAY SYMPHONY concert will open the season of the Boston Symphony Orchestra this week, after its travels in Europe. Subscribers will fill Symphony Hall to welcome their beloved orchestra and its conductor. From now on until late spring, luncheon will be early and tea late on Friday afternoons and no social events will be scheduled to interfere with the weekly concerts.

THE BULLETIN
SEPT. 27.

The Philadelphia Scene

By RUTH SELTZER

AT THE ACADEMY OF MUSIC'S centennial-launching cocktail party, it was good to see Eugene and Gretel Ormandy, home from a summer in California.

Mrs. Ormandy looked chic and svelte—in fact, very Hollywoody.

The Ormandys, who usually vacation in Switzerland, went to the west coast this time. Maestro Ormandy opened the Hollywood Bowl season and remained in L. A. for relaxation and study. He, too, looks fine—ruddy and refreshed for a busy season ahead.

Inspired and inspiring at the Academy of Music's 1857-flavored party: Philip Johnson, the architect who will return the now dreadfully-dilapidated Academy of Music to the "world's finest concert hall." What Ormandy is to music, Philip Johnson is to architecture—a celebrated master.

Mr. Johnson, who lives in a modern glass house in New Canaan, Conn., designed the Museum of Modern Art Pavillion in New York; the new bronze and glass Seagram Building on Park av.

A highly eligible bachelor, the very contemporary Mr. Johnson, says: "I've fallen in love with the Grand Old Lady of Broad st."

He has great respect for her; is thrilled at the chance to dress her with elegance. Together Philip Johnson and the Old Lady will walk down the avenue of history.

Tuesday was Johnson's sixth visit to the Academy of Music. It was the first meeting of the architect and the Philadelphia Orchestra's conductor.

Said Mr. Johnson to Mr. Ormandy: "What are the MUSTS?"

CLEVELAND, OHIO
NEWS
Circ. D. 138,887
SEP 15 1956

John F. Puskas and Louise Conaty make enamel bowls in his E. 73rd Street studio.

Boston Symphony to Offer Music of Bach, Debussy

By ETHEL BOROS

When the globe-trotting Boston Symphony Orchestra, one of the truly great musical organizations of our time, comes to Music Hall on Oct. 19, it will mark one of the high spots of the new season of concerts offered by G. Bernardi, manager of the Cleveland Opera Association.

Charles Munch will direct the Boston Symphony in the Bach Suite No. 2 in B Minor for flute and strings, Debussy's "Iberia" or "Images" for Orchestra No. 2, and Tschaikovsky's Sixth or "Pathetique" Symphony.

This will be the first visit of the Boston Symphony to Cleveland in 12 years, and it was at the instigation of William M. Martin, manager of the Cleveland Orchestra that concert date was arranged.

Bernardi's concevrt series is internationally flavored English, Irish, Yugoslav, French, Italian, German, Austrian, Russian and Spanish music and musicians take part.

BESIDES MAJOR CONCERTS IN MUSIC HALL, there will be "little concerts" in Cleveland Heights such as the First Piano Quartet on March 24.

Three ballet companies will take part in seven of the dance programs offered. The Ballet Russe De Monte Carlo will appear Nov. 2 and 3. This American dance company with such fine young soloists as Yvonne Chouteau, will offer both classical and contemporary ballet.

On March 9 and 10 Ballet Theatre comes to town with such stars as Nora Kaye and John Kriza. Ruth Page's Chicago Opera ballet company will be held Sunday, Dec. 2, with Marjorie Tallchief and George Skibine. They will appear in two original ballets, "The Merry Widow," and "Revenge," the latter adapted from "Il Trovatore."

Carmen Amaya, fiery Spanish dancer appears with her company of singers and dancers on Oct. 13 at Heights High School Auditorium, and WHK Studio One on October 14.

The Yugoslav State Company, the "Kolo" from Belgrade, brihgs 55 singers, dancers and musicians on Oct. 20 and 21 to present a "Slavonic Rhapsody."

FRANCE CONTRIBUTES ITS "Ballets Basque Biarritz" on March 30. The Don Cossack Choir and Dancers, noted for their precision and infectious spirit present a program of Russian songs and dances on Feb. 24.

The middlebrow appeal and popularity of Mantovani's "cascading violins" has caused Bernardi to open his concert series on Oct. 7 with a repeat engagement of the British orchestra leader for two concerts, at 8 p.m. and 7:30 p.m. in Masonic Hall.

Hoping to repeat the great success of the Scots Guards of last season, the Carabinieri Band of Rome has been engaged for a Nov. 18 appearance at the Arena.

The NBC Opera Company will present its popular TV stars in "Madame Butterfly" and "Marriage of Figaro" on Nov. 23 and 24 in Music Hall. The De Paur Opera Gala under the direction of Leonard De Paur will offer excerpts from three Broadway operatic hits, featuring baritone Lawrence Winters on March 23.

FRENCH AND IRISH ORPHANS figure in two vocal concerts. The Little Gaelic Singers will present a song and dance program on Dec. 7 in Music Hall.

The Little Singers of Paris appear in Wiley High School Auditorium on Feb. 9 with a repertoire of Renaissance and pre-Renaissance polyphonic music as well as modern music.

Last but hardly least are the concerts by Viennese soprano Elizabeth Schwarzkopf of Dec. 1 and The Vienna Philharmonic Symphony, under the baton of Carl Schuricht, on Nov. 10.

COLUMBUS, OHIO
STATE JOURNAL
Circ. D. 77,057
SEP 27 1956

Symphony Club Cites Program

The program to be played by the Boston Symphony Orchestra when it is in Columbus Oct. 18, at 8:30 p. m. in the new Veterans' Memorial, has been announced by the Symphony Club of Central Ohio, the orchestra's local sponsor.

UNDER the baton of Charles Munch, musical director, the program will open with Bach's Suite No. 2 in B Minor, for Flute and Strings, Doriot Anthony Dwyer, principal flutist of the Boston Orchestra, will be soloist. Claude Debussy's "Iberia" follows and the concert will conclude with Tchaikovsky's Symphony No. 6, "Pathetique."

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
SEP 15 1956

Boston Symphony Season

The Boston Symphony Orchestra, Charles Munch conducting, will begin rehearsals on Tuesday, Oct. 2. The opening concerts of its 76th season, and Mr. Munch's eighth as conductor, will be given at Symphony Hall on Friday afternoon and Saturday evening, Oct. 5 and 6. The program will be repeated on Oct. 9 for the opening of the Tuesday evening series.

The program will include the Weber Overture to "Euryanthe" and the Beethoven Violin Concerto, with Wolfgang Schneiderhan of Vienna—his first appearance in this country—as soloist, and the "Eroica" symphony.

RICHMOND, VA.
TIMES-DISPATCH
Circ. D. 123,904 - S. 176,679
SEP 24 1956

8:15 P. M. NBC-RADIO — Selections from the Boston Sympohny orchestra's recent opening concert in Moscow will be presented by delayed recording. The orchestra will play the first, third and fourth movements of Beethoven's Symphony No. 3. In a continuation of the program at 9:30 p. m., the orchestra will offer portions of Haydn's Symphony No. 102, Walter Piston's Symphony No. 6 and Ravel's Daphnis and Chloe Ballet Suite No. 2.

WASHINGTON D. C.
POST & TIMES HERALD
SEP 26 1956

Howard Mitchell Cited Third Time

Howard Mitchell, conductor of the National Symphony Orchestra, has won the National Music Council's Conductor's Citation for the third time, Edwin Hughes, executive secretary of the Council, announced yesterday.

Hughes said the citation was made for "the number and fine quality of orchestral compositions by American-born composers" Mitchell presented last season. Mitchell previously won the award for the seasons of 1952-53 and 1954-55.

No other recipient has won the citation more than once. Other winners include Leopold Stokowski, Charles Munch and Eugene Ormandy.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866
SEP 29 1956

Symphony Season Opens Next Week

Fresh from its resoundingly successful 28-concert European tour, the Boston Symphony Orchestra reassembles in Symphony Hall next week to begin rehearsals for its 76th season, which opens with concerts next Friday afternoon, Oct. 5, at 2:15 p.m., and Saturday evening at 8:30 p.m. The Tuesday Evening series will begin the following Tuesday, Oct. 9. A few subscriptions are still available for the Orchestra's series of six Sunday afternoon concerts. Information may be obtained from the Subscription Office at Symphony Hall.

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No other recipient has won the citation more than once. Other winners include Leopold Stokowski, Charles Munch and Eugene Ormandy.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866
SEP 23 1956

Symphony Season Opens Next Week

Fresh from its resounding successful 28-concert European tour, the Boston Symphony Orchestra reassembles in Symphony Hall next week to begin rehearsals for its 76th season, which opens with concerts next Friday afternoon, Oct. 5, at 2:15 p.m., and Saturday evening at 8:30 p.m. The Tuesday Evening series will begin the following Tuesday, Oct. 9. A few subscriptions are still available for the Orchestra's series of six Sunday afternoon concerts. Information may be obtained from the Subscription Office at Symphony Hall.

SATURDAY REVIEW
NEW YORK, N. Y.

SEP 29 1956

Recordings Reports I: Orchestral LPs

WORK, PERFORMER, DATA	REPORT
Beethoven: Concerto No. 5 ("Emperor"). Robert Casadesus, piano, with Dimitri Mitropoulos conducting the New York Philharmonic-Symphony Orchestra. Columbia ML 5100, $3.98.	Casadesus is attuned in heart and mind to the spirit of the work and its technical problems hold no terrors for him. Less suitable, however, is his tonal production, which is a little light and brittle for full justice (such as Backhaus provides) to the "Emperor." This is not alleviated by the dry sound of the recording, made in Paris during the Philharmonic's tour last year.
Beethoven: Symphony No. 6. Charles Munch conducting the Boston Symphony Orchestra. RCA Victor LM 1997, $3.98.	Some fine orchestral performance distinguishes this well recorded disc, which is otherwise erratic in tempi and lacking the repose required for the more reflective phases of the score. No one could question Munch's affection for the work, but impulse too often takes precedence over a well-ordered plan of interpretation. It leaves the Toscanini as the most eloquent of all, the Kleiber (made in Amsterdam) as the best-sounding.

SATURDAY REVIEW
NEW YORK, N. Y.

SEP 29 1956

THE OTHER SIDE

CASALS IN SWITZERLAND, LPs IN ENGLAND

ANYONE who has ever been to Glyndebourne is likely to agree with the view that a setting of great natural beauty is apt to enhance the pleasure to be derived from a musical performance. Yet there is a limit beyond which art and nature no longer collaborate to undermine our critical faculties, but compete for separate recognition. Such is the case at Zermatt, the famous mountaineering center in the Swiss Canton of Wallis (or Valais) where, for the past five years, a miniature music festival has taken place during late August to early September. The official title is "Zermatter Meisterkurse für Musik," and the instrumental and chamber-music classes attract many gifted young players from Europe and America. There are some concerts too —this year's performers have included Maria Stader, Szigeti, Horszowski and the Vegh Quartet—but it is the presence of Pablo Casals, both as patron and as teacher, that distinguishes this gathering from many another summer school.

Although it is a cloudless morning —nature must needs take a back-seat as we settle down for a three-hour session in the lounge of the Hotel Cervin. There is a small platform and, opposite it, at a table covered with music, paper and ashtrays, sits the master in his shirtsleeves, fingering the inevitable curved pipe. The pupils, gifted young artists from France, Spain, Switzerland, the U.S.A., and England, in turn mount the platform and perform their chosen pieces (mostly movements from the Bach Suites). At first Casals quietly criticizes the performance in French or English, but, as his absorption in the session grows he begins to sing, to conduct, to tap his foot and, finally, reaches for his own instrument in order to illustrate his points in the way he knows best. I had not seen Casals since his memorable visits to London just after the end of the war and the astonishing fact is that he appears more youthful now than ten years ago. Such is the vitality not only of his playing but of his whole manner of speech and gesture, that the imminent approach of his eightieth birthday (on December 29) seems utterly unbelievable. After three hours of ceaseless activity he appeared as fresh as anyone present and his playing, even from a purely technical point of view, suggests a man in the prime of life.

Back in London I found a huge pile of new LP issues, especially from EMI who seem determined to make up for their two months' self-imposed abstinence. HMV's decision to launch a "Golden Treasury of Immortal Performances" along RCA Victor lines is particularly interesting at this juncture—coming, as it does, only eight months before the date fixed for the final break between the two companies—although I doubt the wisdom of making these discs slightly more expensive (42s.6d. including tax) than normal celebrity issues. First to appear in this series is the five-volume anthology "Fifty Years of Great Operatic Singing," edited by Irving Kolodin, together with the Horowitz/Toscanini version of Tchaikovsky's B flat minor Concerto and a Kreisler recital devoted to his own compositions and arrangements. Oddly enough, a disc of McCormack favorites ("I hear you calling me," "I'll walk beside you," etc.) does not qualify for inclusion in the "Golden Treasury" but appears among the normal issues.

Other Victor recordings to be found in HMV's September list include Saint-Saëns's Third Symphony conducted by Toscanini, the splendid "Daphnis and Chloe" of Münch and the Boston Symphony, the recent Berlioz/Debussy coupling starring Victoria de los Angeles, the streamlined "Emperor" Concerto of Horowitz and Reiner, and a pair of equally streamlined Mozart Sonatas played by Heifetz.

From nearer home we have a lyrical account of Brahms's Third Symphony (Philharmonia under Cantelli); Dvorak's charming Symphonic Variations coupled with Tchaikovsky's well-known set from Suite No. 3 (Sargent and Philharmonia); Borodin's second and third Symphonies (Malko), Tchaikovsky's "Sleeping Princess" in its entirety, as performed by Series," offering such first-rate fare as Mendelssohn's "Italian" Symphony (van Beinum and Concertgebouw), Ravel's "Bolero" and "La Valse" (Philadelphia/Ormandy), two Concerti Grossi by Corelli (I Musici) and arias from "Freischütz," "Oberon" as well as "Ah, Perfido!" (Gre Brouwenstijn). Clearly the competition between our big companies is becoming far more intense than ever before now that the basic demands of a standard LP repertoire have been satisfied, and it will be interesting to see how the wider public reacts to the blandishments offered by the rival manufacturers. —THOMAS HEINITZ.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 253,604

SEP 30 1956

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BALTIMORE, MD.
AMERICAN
Circ. S. 317,397

SEP 30 1956

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This will be the last in a series of three special programs of recorded highlights from the orchestra's widely-hailed tour of major European cities. Selections from concerts in Moscow and Edinburgh were broadcast previously.

COLUMBUS, OHIO
DISPATCH
Circ. D. 165,979 - S. 230,366

SEP 30 1956

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Featured also will be Bach's Suite No. 2, for Flute and Strings with Doriot Anthony Dwyer, principal flutist, as soloist. Mrs. Dwyer is the first musician of her sex to be engaged as a principal in the Boston Symphony Orchestra. Debussy's "Iberia" completes the program.

Tickets for the Oct. 18 concert are to be had at Heaton's and Zeisler's.

Well Played, Boston!

Philadelphians who are music-lovers, and even those who don't know an oboe from a French horn, are entitled to a wistful sigh as they read of the Boston Symphony's triumphs in Europe.

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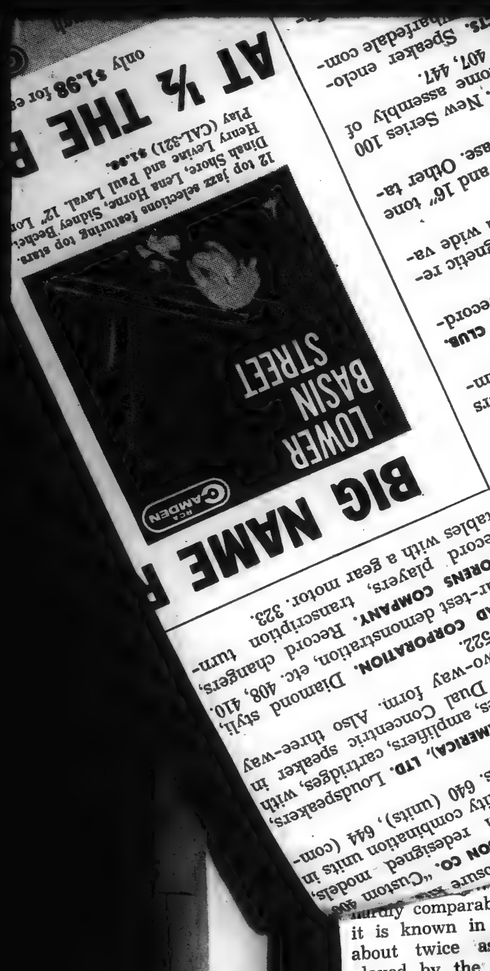
The praise is richly deserved, for the Boston is a fine orchestra.

But Philadelphia, as everyone knows, has a better one, and it is a pity that Europe didn't see America's best. A double pity, because the Philadelphia Orchestra was invited to make this cultural mission, and got itself entangled in a silly dispute between players and management that had nothing to do with the trip.

So it is Boston that has won world fame as the home of fine music in America. It comes hard to say it, but: Hearty congratulations, Boston!

BULLETIN – SEPT. 8th
Cocktails + dinner at Bergets
last SUN. PLUS RITA + Vic
TOM, ELEANOR + DON, MUCH FUN



rts I: Orchestral LPs

REPORT

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Ballet (though comparable with the work as it is known in Russia, where it is about twice as long!), admirably played by the Covent Garden Orchestra under Robert Irving and brilliantly recorded; a lively, if patchy disc by Moiseiwitsch, coupling some Chopin pieces with Rachmaninoff's "Paganini Rhapsody"; Mozart's Concerto in C minor, K.491, played in forceful, very masculine fashion by Gina Bachauer; Paul Tortelier, in a program embracing the Saint-Saëns A minor Concerto, Tchaikovsky's "Rococo Variations," and Faure's Elegie," again proves himself one of the outstanding cellists of the postwar generation.

AMONG HMV's discs of chamber and instrumental music, I would pick out yet another little concert by the Virtuosi di Roma for the sake of the delightful music—three concertos by Vivaldi and one each by A. Scarlatti and Valentini—and the consummate playing, despite such powerful attractions as the Franck Sonata, played by Menuhin and Kentner, and Solomon's account of the "Hammerklavier" Sonata (which in the USA has not only long been issued but already deleted!).

Opera is represented by Boito's "Mefistofele," a somewhat abbreviated performance—Act 4 is entirely omitted and there are other, less drastic cuts—starring Boris Christoff, who gives his usual excellent likeness of Chaliapin and is well supported by Giacinto Prandelli, as Faust, and the comparatively unfamiliar soprano, Orietta Moscucci, as Marguerite, with Gui conducting Orchestra and Chorus of the Rome Opera. Although the Prologue sounds tame when compared with Toscanini's performance, and Christoff is apt to overact, this is, on the whole, a very successful set and the two discs contain as much of the opera as most of us will want to hear.

A few months ago, our Royal Festival Hall was filled to capacity for a late-night performance of Stravinsky's "The Soldier's Tale," thanks no doubt to the participation of Sir Ralph Richardson (soldier) and Peter Ustinov (devil). It was London's first opportunity of hearing the brilliant new translation of Ramuz's text by Kitty Black and Michael Flanders (who took the part of the narrator), a version which had been performed at the 1954 Edinburgh Festival by Robert Helpman, Terence Longdon, Anthony Nicholls and members of the Glyndebourne (alias Royal Philharmonic) Orchestra under John Pritchard. HMV has now released an excellent recording of the Edinburgh performance, which should do much to popularize a work which must surely rank among Stravinsky's most brilliant and characteristic achievements.

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Morning Globe
BOSTON, Mass.
Independent
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SEP 19 1956

West End Far From Ghost Town

To the Editor—The West End is far from being a ghost town. We in the project area—threatened with destruction in the name of "Urban Redevelopment"—are a thriving community. Hardworking people who love our homes and neighbors. We are united in fighting this mass deportation from an area in which families have lived for a lifetime.

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Today, we have our playgrounds, wading and swimming pools, the sailing which has been developed into a sport far surpassing anything of its kind in the whole country, the Science Museum, and, for others, their place in the sun, cooled by breezes that blow across the Charles, a place near home, a place that becomes, in fact, that Summer home in the country for many of us.

Yes, we helped build these recreational advantages, and, as Americans, living in a free country, we will fight with everything in our power to keep them for a free West End.

WANDA ZACHEWICZ.

Boston.

COLUMBUS, OHIO
DISPATCH
Circ. D. 165,979 - S. 230,366

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DAY REVIEW
YORK, N. Y.
9 1956

ophonic tape player, and Dynacord professional tape recorder. 347.
KERING AND COMPANY. Magnetic ograph pickups, cartridges, equal- preamps and "Isophase" elec- speakers. 339.
O CORP. New line of tuners, d console phonographs phonograph for quality 4, 445.
CORP. New economy turntable, play- ight hours of erse. 307.
ity speak- 316.
FM- ys-

ring top stars.
dney Bechet.
l. 12" Long

Sonic speakers, closures and encl components in re also high fidelity com seven models. 640 (u ponents).
STROMBERG CARLSON
TANNOY (AMERICA), LTD. enclosures, amplifiers, ca Tannoy Dual Concentric new two-way form. Also unit. 522.
TETRAD CORPORATION. Diam wear-test demonstration, etc.
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COLUMBUS, OHIO
DISPATCH
Circ. D. 165,979 - S. 230,366
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AMERICAN
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TOLEDO, OHIO
BLADE
Circ. D. 190,612 - S. 166,660
SEP 30 1956

Mostly About Orchestras

Autumn Winds Blow

Symphony Groups Schedule Fall-Winter Concert Series

By JULIAN SEAMAN
Blade Music Editor

THE CHILL OF AUTUMN has set orchestras jangling throughout the land. A spate of plans and portents descends, by mail and courier, of which we sift the following:

PAUL PARAY and the Detroit Symphony Orchestra will open the new $5 million Henry and Edsel Ford Auditorium Thursday evening, Oct. 18. Eighteen Thursday evenings and Friday afternoons are announced. This will be a first season in Detroit for Friday matinees.

There will be a dedication program on this first night—speeches and such—an orchestral program to include a Mass by Mr. Paray, and other matters of the repertoire. Both ceremony and program will be repeated Friday afternoon, Oct. 19.

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PLAIN DEALER
Circ. D. 302,579 - S. 520,850
SEP 30 1956

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CINCINNATI, OHIO ENQUIRER
1956

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by Arthur Darack

Gulda Revisited

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I observe a gain in the amount of warmth he is able to generate for Mozart and I continue to be amazed by his technical power in Beethoven.

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TOLEDO, OHIO
BLADE
Circ. D. 190,612 - S. 166,660
SEP 30 1956

Mostly About Orchestras

Autumn Winds Blow

Symphony Groups Schedule Fall-Winter Concert Series

By JULIAN SEAMAN
Blade Music Editor

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★ ★ ★

Something of the same temperament may be heard in the Munch-Boston Orchestra performance of five Beethoven overtures on Victor LM 2015. "Leonore" Nos. 1, 2, 3; "Fidelio" and "Coriolan."

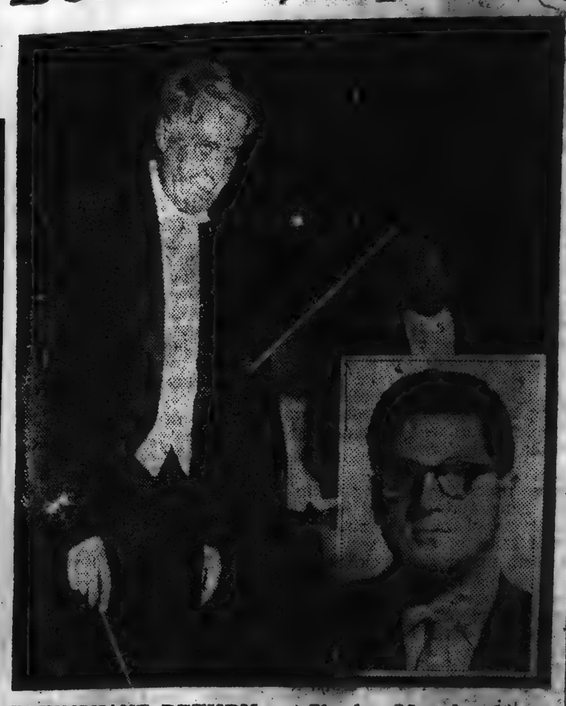
★ ★ ★

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 374,544

SEP 30 1956

Boston Symphony Home This Week



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76th Symphony Season Begins Friday

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THE BOSTON SUNDAY GLOBE

Music

Boston Symphony
Bailey Hall

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INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2
Extract from
NATIONAL & ENGLISH REVIEW, London
OCT 1956

Choral and Song 4767

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West Palm Beach, Fla.
PALM BEACH TIMES
Circ. D. 16,269
OCT 1 1956

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LORAIN, OHIO
Journal & Times-Herald
Circ. D. 22,644
OCT 2 1956

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It will be the first visit of the Boston Symphony to Cleveland in 12 years. The appearance is a part of the new season of concerts offered by G. Bernardi, manager of the Cleveland Opera Association.

The series will include appearances by the First Piano Quartet, three ballet companies, Montovani and his orchestra, the Carabinieri Band of Rome, the NBC Opera Co., the DePaur Opera Gala, the Little Gaelic Singers and The Little Singers of Paris, among others.

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News (e)
FRAMINGHAM, Mass.
Independent
Circ. 11,200
OCT - 4 1956

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They will appear at Alumnae hall (as usual, an addition to the stage is built to accommodate the entire orchestra) on Wednesday, Oct. 10, at 8 p. m. under the baton of Charles Munch, fresh from the triumphs of their brilliant European tour.

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Sunday Globe
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Extract from
NATIONAL & ENGLISH
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West Palm Beach, Fla.
PALM BEACH TIMES
Circ. D. 16,269
OCT 1 1956

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JACKSON, MICH.
CITIZEN-PATRIOT
Circ. D. 34,835 S. 35,347

OCT 4 1956

The World of Music

By William J. Swank

Two UM Concert Series Get Under Way This Month With 5 Concerts; First Tonight

The 78th annual Choral union concert series in Ann Arbor gets under way tonight with the appearance of Kurt Baum, tenor, and Herva Nelli, soprano, in Hill auditorium. The joint recital raises the curtain on a musical season that features some of the greatest musical attractions in the field. During October there will be five concerts in both the Choral union series and the Extra concert series.

Mantovani and His New Music will open the Extra series Oct. 11. This artist has won a tremendous following through his recordings and it is expected to be one of the greatest drawing cards at the university this season.

Two superb symphony orchestras will be presented in three concerts during the month, also. The Boston Symphony, conducted by Charles Munch, will give a concert Monday, Oct. 15, in the Choral union series, and two days later in the Extra series. Herbert von Karajan, perhaps the greatest conductor in Europe today, and certainly one of the foremost in the world, will bring his Berlin Philharmonic orchestra to Ann Arbor for a concert in the Choral union series, Sunday, Oct. 21.

Von Karajan is one of the few conductors who has recorded all nine of the Beethoven symphonies. He completed the cycle recently for Angel records.

* * *

Albert Von Tilzer, for years one of the best-known song writers of Tin Pan Alley, died Monday in Los Angeles. He was 78. Mr Von Tilzer, a charter member of the American Society of Composers, Authors and Publishers (ASCAP) was best known for "Take Me Out to the Ball Game," "I'll Be With You in Apple Blossom Time" and "Wait Til the Sun Shines, Nellie." He also was known on Broadway as a producer, with such shows as "The Gingham Girl" and "Bye Bye, Bonnie."

* * *

Dimitri Shostakovich, once severely reprimanded by the Russian Communist party for "formalism" in his composing, now has been awarded the Order of Lenin, the highest honor that his country can bestow upon a civilian. Newspapers that once were harsh in their criticism of the composer, now have carried columns of praise. They are saying that in the past he has been unjustly accused.

* * *

Have you bought your tickets for the Jackson Symphony orchestra concerts this year? The orchestra needs your support, both in money and in attendance at its concerts, the first of which is Oct. 25.

* * *

Liberace, in London for his first concert tour, has surprised London critics. One newspaper columnist said he was surprised that the pianist failed to wear diamond rings shaped like grand pianos. "Not even the taps on his shoes were shaped like grand pianos," said the critic for the London Times. Liberace gave his first concert in London's Royal Festival hall before a capacity crowd said to be 90 per cent female. Most critics agreed that the American was a better showman than a pianist.

* * *

One of Britain's young composers has completed a "Grand Overture" which features a vacuum cleaner, an electric floor polisher and repeating rifles, the Associated Press reports from London.

"My Overture," said Malcolm Arnold, 35, "is to be part of a concert at Royal Festival hall Nov. 13. I admit that some people may call it crazy, but, basically, it's a serious work."

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(e)
ATTLEBORO, Mass.
Independent Republican
Circ. 9,986

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
ATHOL, Mass.
Independent
Circ. 4,541

OCT 5 1956

Boston Symphony Opens 76th Season

BOSTON (AP) — The Boston Symphony Orchestra opens its 76th season tonight with an official "welcome home" from President Eisenhower after a successful European tour.

Orchestra officials disclosed receipt of the following telegram from the president:

"The reports of the Boston Symphony Orchestra during its recent tour of Europe had given me great satisfaction. Whenever outstanding Americans like the men and women of the Boston Symphony display their talents to the people of other countries, the cause of international understanding is advanced.

"Please welcome home your musicians and distinguished conductors, Charles Munch and Pierre Monteux, and accept my congratulations on a job well done."

their talents to the people of other countries, the cause of international understanding is advanced.

"Please welcome home your musicians and distinguished conductors, Charles Munch and Pierre Monteux, and accept my congratulations on a job well done."

The orchestra gave concerts in 13 countries, including Russia, with the financial aid of the president's Fund for International Affairs.

WASHINGTON, D. C.
NEWS
Circ. D. 4,544

OCT 4 1956

Record Demand for Season Tickets Bared

National Symphony Opens Biggest Season Oct. 16

An expanded, more varied concert season is being offered by the National Symphony Orchestra starting Oct. 16, and the demand for season tickets has been nearly twice as great as last year at this time.

"It features the greatest lineup of artists we could possibly get together," said Manager Ralph Black. They include such familiar names as Iturbi, Francescatti, Rubinstein, Hess, Menuhin, Beecham and others.

Mr. Mitchell

A "revolutionary idea" has been added to the regular Tuesday-Wednesday night series, he said, in that it will include visits by the Philadelphia Orchestra, the Boston Symphony and the Royal Danish Ballet Company.

He said it is the first time an orchestra has presented two others and a ballet company in its series. This Constitution Hall series itself has been expanded from 10 to 15 concerts.

TICKETS AT PREMIUM

"This is apparently what they want," said Mr. Black, because 3300 season tickets have been sold so far. There were 1800 sold at this time last year, when the final total was a postwar record of 3888. The Symphony played to 365,000 persons in its 31-week schedule last year, he said.

This year the same concert will be presented on both Tuesday and Wednesday, so concert-goers can choose either night. The Symphony will also have its largest full complement of musicians—96.

Director Howard Mitchell will introduce a total of 15 new works in 11 concerts, three of them world premieres, the rest never played by the Symphony here before. A Beethoven Festival is also included in the series.

Season tickets are available at the Symphony box office at 1108 G-st nw. They are priced from $13.50 to $45.00. Student tickets are $9.00.

Among the 175 concerts to be played by the Symphony this season are:

- The Lisner matinee series of six concerts on Thursday at 2:30 p. m., starting Oct. 24.
- The Prince Georges Series of four concerts starting Oct. 25.
- The five-week Music for Young America series starting April 16.
- The Saturday night Pops concerts starting Oct. 27. There will be six of them.
- The Montgomery County series of two concerts starting Nov. 25.

The Symphony will also play at the Redskin game on Oct. 14, will play a series of youth programs and will make two tours, one to New England and the other to the South.

ATLANTA, GA.
JOURNAL
Circ. D. 248,340

OCT 6 1956

Boston Symphony Lists Beethoven Concerto

The Boston Symphony Orchestra will open its 1956-57 season of WSB-NBC Radio concerts with a program devoted to Beethoven's "Violin Concerto in D major, Op. 61," Monday at 8:15 p.m.

Charles Munch, starting his eighth season as music director of the orchestra, will conduct.

Wolfgang Schneiderman of Vienna will make his American debut as guest soloist. The work is in three movements: (1) Allegro ma non troppo, (2) Larghetto, (3) Finale: Rondo.

The new series of programs will consist of major selections from the orchestra's regular Friday afternoon concerts at Boston's celebrated Symphony Hall and will be heard by recording.

Munch will be the conductor for most of the programs. Several noted guest conductors and distinguished soloists also will appear with the orchestra.

This will be the 76th season for the Boston Symphony Orchestra, which has just completed a 28-concert European tour.

New England Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

OCT 6 1956

Society:

By MARJORIE W. SHERMAN

Boston's music season opened this week with double distinction. First came the two Mason Music Foundation concerts on Thursday and Friday evenings at Jordan Hall, renewing a Boston tradition of free concerts made possible by the late Fanny Peabody Mason. And on Friday came the Boston Symphony Orchestra's opening of its 1956-57 concerts after its fabulously rewarding tour of Europe and Asia this Summer.

The exciting first concert gave Bostonians a chance to hear the Societa Corelli in a satisfying program of Vivaldi, Corelli, Boccherini, Mardini and a newly discovered Sonata in C by Paganini.

Music Foundation committee members, led by Paul Doguereau and including Lewis Armistead, Edward F. McNichol, Arlen Coolidge, William P. Mitchell, Mrs. M. John Matthews and Miss Odette Doguereau, were at Jordan Hall to receive the approbation of friends of the late Miss Mason for their choice of concerts.

The next concert will be a much-anticipated recital by liedersinger Dietrich Fisher-Dieskau on Oct. 23. On Dec. 6 and 7, the Societa Corelli returns for another pair of concerts.

Mason concert regulars at the opening concerts included Mrs Jasper Whiting, Mrs. A. Clement Fitcomb, Mr. and Mrs. Edward A. Taft, Mrs. Alexander Steinert, Mr. and Mrs. Orson Adams, Mrs. Alvan T. Fuller, Miss Susannah Dabney, Mr. and Mrs. Robert S. O'Leary (Eleanor Ruggles), Baron Charles de Pamplonne, French consul, and Mme. de Pamplonne; Earl Appleton, German Consul Werner and Mme. von Holleben, Burton Miller, David McKibbon, and Belgian Consul Charles Navez and Mme. Navez.

AIDING FUNDS for scholarships is the aim of members of St. Elizabeth's Hospital Alumnae Association who are sponsoring an autumn bridge and whist party scheduled for 8 p. m. Oct. 18 in the hospital auditorium.

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JACKSON, MICH.
CITIZEN-PATRIOT
Circ. D. 34,835 - S. 35,347

OCT 4 1956

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Albert Von Tilzer, for years one of the best-known song writers of Tin Pan Alley, died Monday in Los Angeles. He was 78. Mr Von Tilzer, a charter member of the American Society of Composers, Authors and Publishers (ASCAP) was best known for "Take Me Out to the Ball Game," "I'll Be With You in Apple Blossom Time" and "Wait 'Til the Sun Shines, Nellie." He also was known on Broadway as a producer, with such shows as "The Gingham Girl" and "Bye Bye, Bonnie."

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New England Newsclip Agency, Inc.
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Sun (e)
ATTLEBORO, Mass.
Independent Republican
Circ. 9,986

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357

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Box 2078, Boston 6 • RIchmond 2-4200

News (e)
ATHOL, Mass.
Independent
Circ. 4,541

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NEWS
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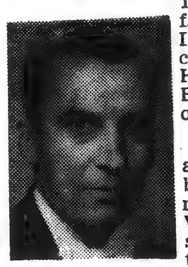

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Morning Globe
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Circ. 131,485

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JOURNAL
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The North Adams Ladies' lodge, Sons of Italy, met Wednesday night in Sons of Italy hall with 40 members present. A report on the current membership drive was given by Miss Margaret Astorino, chairman.

Members of the local lodge have been invited to attend a meeting of the Pittsfield lodge Monday evening, when the Grand Venerable John Guerino will be present, and several plan to attend. A food sale will be held Friday, Oct. 19, at the Boston Store.

A social followed and the tables were decorated in a fall [illegible] Mrs. Joann Ma- [illegible] theme.

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Circ. 12,[illegible]

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By MARJORIE W. SHERMAN

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Miss Mary Simeone [illegible] cular ave., Natick, heads the committee for the benefit, and is also in charge of reservations.

ARLINGTON today at St. Agnes Church, Miss Marcia [illegible] Ann Brewer, daughter of Mr. and Mrs. John K. Brewer and the late Mr. Brewer of Arlington, will become the bride of Francis [illegible] Daly, son of Mr. and Mrs. Patrick J. Daly of Jackson Heights, N. Y.

The bride, who will be given in marriage by her brother, John Jr., is wearing a portrait dress of alencon lace embroidered with seed pearls and sequins, and fashioned with a court train. A juliet cap of matching lace will hold in place her French illusion veil, and she will carry a white missal with orchids and stephanotis.

Mrs. William T. Vollmer of Medford is maid of honor, and bridesmaids are Miss Judith

JACKSON, MICH.
CITIZEN-PATRIOT
Circ. D. 34,835 - S. 35,347

OCT 4 1956

The World of Music

By William J. Swank

Two UM Concert Series Get Under Way This Month With 5 Concerts; First Tonight

The 78th annual Choral union concert series in Ann Arbor gets under way tonight with the appearance of Kurt Baum, tenor, and Herva Nelli, soprano, in Hill auditorium. The joint recital raises the curtain on a musical season that features some of the greatest musical attractions in the field. During October there [illegible] concerts in both the [illegible] and the Extra [illegible]

His New Music [illegible] series Oct. [illegible] won a tre- [illegible] through his [illegible] expected to [illegible] est drawing [illegible] this sea- [illegible]

[illegible] by orches- [illegible] in three [illegible] month, [illegible] Symphony, [illegible] Munch, [illegible] Monday, [illegible] union [illegible] ter in- [illegible] von [illegible] atest [illegible] and [illegible] most [illegible]

a producer, with such shows as "The Gingham Girl" and "Bye Bye, Bonnie."

* * *

Dimitri Shostakovich, once severely reprimanded by the Russian Communist party for "formalism" in his composing, now has been awarded the Order of Lenin, the highest honor that his country can bestow upon a civilian. Newspapers that once were harsh in their criticism of the composer, now have carried columns of praise. They are saying that in the past he has been unjustly accused.

* * *

Have you bought your tickets for the Jackson Symphony orchestra concerts this year? The orchestra needs your support, both in money and in attendance at its concerts, the first of which is Oct. 25.

* * *

Liberace, in London for his first concert tour, has surprised London critics. One newspaper columnist said he was surprised that the pianist failed to wear diamond rings shaped like grand pianos. "Not even the taps on his shoes were shaped like grand pianos," said the critic for the London Times. Liberace gave his first concert in London's Royal Festival hall before a capacity crowd said to be 90 per cent female. Most critics agreed that the American was a better showman than a pianist.

* * *

One of Britain's young composers has completed a "Grand Overture" which features a vacuum cleaner, an electric floor polisher and repeating rifles, the Associated Press reports from London.

"My Overture," said Malcolm Arnold, 35, "is to be part of a concert at Royal Festival hall Nov. 13. I admit that some people may call it crazy, but, basically, it's a serious work."

WASHINGTON, D. C.
NEWS
Circ. D. 4,544

OCT 4 1956

Record Demand for Season Tickets Bared

National Symphony Opens Biggest Season Oct. 16

An expanded, more varied concert season is being offered by the National Symphony Orchestra starting Oct. 16, and the demand for season tickets has been nearly twice as great as last year at this time.

"It features the greatest lineup of artists we could possibly get together," said Manager Ralph Black. They include such familiar names as Iturbi, Francescatti, Rubinstein, Hess, Menuhin, Beecham and others.

Mr. Mitchell

A "revolutionary idea" has been added to the regular Tuesday-Wednesday night series, he said, in that it will include visits by the Philadelphia Orchestra, the Boston Symphony and the Royal Danish Ballet Company.

He said it is the first time an orchestra has presented two others and a ballet company in its series. This Constitution Hall series itself has been expanded from 10 to 15 concerts.

TICKETS AT PREMIUM

"This is apparently what they want," said Mr. Black, because 3300 season tickets have been sold so far. There were 1800 sold at this time last year, when the final total was a postwar record of 3888. The Symphony played to 365,000 persons in its 31-week schedule last year, he said.

This year the same concert will be presented on both Tuesday and Wednesday, so concert-goers can choose either night. The Symphony will also have its largest full complement of musicians—96.

Director Howard Mitchell will introduce a total of 15 new works in 11 concerts, three of them world premieres, the rest never played by the Symphony here before. A Beethoven Festival is also included in the series.

Season tickets are available at the Symphony box office at 1108 G-st nw. They are priced from $13.50 to $45.00. Student tickets are $9.00.

Among the 175 concerts to be played by the Symphony this season are:

- The Lisner matinee series of six concerts on Thursday at 2:30 p. m., starting Oct. 24.
- The Prince Georges Series of four concerts starting Oct. 25.
- The five-week Music for Young America series starting April 16.
- The Saturday night Pops concerts starting Oct. 27. There will be six of them.
- The Montgomery County series of two concerts starting Nov. 25.

The Symphony will also play at the Redskin game on Oct. 14, will play a series of youth programs and will make two tours, one to New England and the other to the South.

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Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

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OCT 5 1956

Boston Symphony Opens Season

BOSTON (AP) — The Boston Symphony Orchestra opens its 76th season tonight with an official "welcome home" from President Eisenhower after a successful European tour.

Orchestra officials disclosed receipt of the following telegram from the president:

"The reports of the Boston Symphony Orchestra during its recent tour of Europe had given me great satisfaction. Whenever outstanding Americans like the men and women of the Boston Symphony display their talents to the people of other countries, the cause of international understanding is advanced.

"Please welcome home your musicians and distinguished conductors, Charles Munch and Pierre Monteux, and accept my congratulations on a job well done."

The orchestra gave concerts in 13 countries, including Russia, with the financial aid of the president's Fund for International Affairs.

ATLANTA, GA.
JOURNAL
Circ. D. 248,340

OCT 6 1956

Boston Symphony Lists Beethoven Concerto

The Boston Symphony Orchestra will open its 1956-57 season of WSB-NBC Radio concerts with a program devoted to Beethoven's "Violin Concerto in D major, Op. 61," Monday at 8:15 p.m.

Charles Munch, starting his eighth season as music director of the orchestra, will conduct.

Wolfgang Schneiderman of Vienna will make his American debut as guest soloist. The work is in three movements: (1) Allegro ma non troppo, (2) Larghetto, (3) Finale: Rondo.

The new series of programs will consist of major selections from the orchestra's regular Friday afternoon concerts at Boston's celebrated Symphony Hall and will be heard by recording.

Munch will be the conductor for most of the programs. Several noted guest conductors and distinguished soloists also will appear with the orchestra.

This will be the 76th season for the Boston Symphony Orchestra, which has just completed a 28-concert European tour.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

OCT 6 1956

Social Chatter

By Alison Arnold

Loyal Subscribers Give Symphony Warm Welcome Back Home

BACK HOME from its successful 28-concert European tour, the Boston Symphony Orchestra gave its first Friday afternoon concert of its 76th season at Symphony Hall yesterday. Loyal subscribers gave a warm welcome to their beloved orchestra and Charles Munch, who started his eighth season as conductor. Tucked in each program was a copy of a letter from President Eisenhower to Henry B. Cabot, president of the orchestra, congratulating the orchestra for a job well done in advancing the cause of international understanding. Yesterday, Dr. Munch chose the work which was the very first he conducted at his first concert with the orchestra in Oct., 1949, the Overture to the opera "Euryanthe" by Weber. Then came the Beethoven Violin Concerto with Wolfgang Schneiderhan of Vienna making his American debut. After the intermission Dr. Munch conducted Beethoven's "Eroica" Symphony, which figured prominently in the orchestra's European repertoire and was rapturously received.

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PERFECT FALL WEATHER added to the festive atmosphere of the opening concert as friends greeted friends after the long summer months. Trim tailored suits were much in evidence, some worn with mink stoles. And new hats of modish beaver appeared in the crop of usual Boston bonnets. Familiar in the large and enthusiastic throng were Mrs. John S. Ames, Mr. and Mrs. Oliver Wolcott, Mrs. Arthur W. Bell, Mrs. Edwin S. Webster, Mrs. George Lewis, Jr., Mrs. Jerome C. Hunsaker, Mrs. Ralph Bradley, Mrs Edwin Cave, Mrs. F. Delano Putnam, Mrs. Paul F. Clark, Mrs. Frank C. Nichols, Mrs. Edward L. Francis, Mrs. George Gaston Smith, Mrs. F. Murray Forbes, Jr., Mrs. Gilbert King, Mrs. Percival Gilbert, Sr., Mrs. Henderson Inches, Jr., Mrs. G. Glenn Potter, Mrs. H. James Crossan, Jr., Mrs. Sydney Harwood, Mrs. B. Harrison Ragle and Mrs. Lewis H. Clark.

MRS. CLARK

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Overture to "Euryanthe" ..... Weber
Concerto in D, Op. 61 ..... Beethoven
Symphony No. 3 in E flat, Op. 55 ..... Beethoven

By RUDOLPH ELIE

If there was any indication that the 104 men of the Boston Symphony orchestra had completed an 11,000 mile tour of Europe less than seven days ago and had plunged into its strenuous new season without any vacation whatever (and only one rehearsal) I missed it entirely yesterday afternoon as it began its 76th year. It played with all the elan, all the vitality, all the incomparable virtuosity of an ensemble fresh from a six week vacation . . . and did so without the slightest sense of strain, weariness of spirit or fatigue.

What, when you get right down to it, a monument to the morale, the essential vigor of this incomparable organization.

There were no novelties on yesterday's program. The Eroica has been its tour de force throughout the European tour and, although I heard it done from Edinburgh to the Chartres cathedral, from a chair in the audience or sitting on a trunk backstage, it excited me as much yesterday as it did in Moscow. One might expect that Mr. Munch had now explored every facet of this mighty work, yet he does it a little differently each time, finding new aspects of its inexhaustible riches with every reading. Yesterday, in the familiar acoustic frame of Symphony Hall, he gave its funeral march a feeling of overwhelming tragic implication, yet relieved by the most tender quality of solace in the contrasted lyrical section.

All in all it was a highly charged affair, from the turbulent opening movement to the astonishing evolutions of the final variation. And it was flawlessly performed, which is all the more astonishing for the fact that the orchestra has played it so much in recent weeks that it might well approach it carelessly as the result of over-familiarity.

A distinguished Viennese violinist made his American debut on this occasion. He was Wolfgang Schneiderhan, a dark, compact sort of man of great attainment on his instrument. He produces a big tone, one that displays a wide variety of coloration, and his technique, if it does not seem to suggest the virtuoso of the very highest level, is very brilliant. He obviously knows this great work inside out and his phrasing was of high artistry. It took him a while to play his way in, which is hardly surprising considering the hazards of a debut, but he warmed to the task admirably and finished in very fine style. I was baffled by the cadenza he used in the first movement. It is not, I am afraid, any too suited to the work, the heavy quadruple stoppings proved often harsh and out-of-key with the preceding materials presented by the composer. I could not, in any case, find much to admire in it, though the violinist overcame its obvious difficulties well enough.

Next week the orchestra settles down to the new season with Bach's B minor Suite for Flute and Strings (Doriot Anthony Dwyer as soloist); Debussy's "Iberia" and Tchaikovsky's Sixth Symphony, and the following weeks starts off on its travels again. No rest, it seems, for the weary!

Dr. Munch closed the program with Beethoven's "Eroica" Symphony, one that he played through Europe. Both he and his musicians knew it so well that it was more than ever surcharged with Munchian electricity, and there were times when one expected thunderbolts to fly from the tip of his baton.

This wasn't true, of course, of the Funeral March, dramatically done in the best sense of the word, but it was again true of the Scherzo and the Finale. Dr. Munch has also developed a few stylistic variations to his conducting which add to the impact—the technique, for instance, of becoming almost motionless when the music is most active. It is the power gained through restraint.

Wolfgang Schneiderhan has just arrived from Vienna and made his American debut yesterday as soloist in the Beethoven Violin Concerto. As a performer he is exceedingly fine, a statement intended to be more than faint praise and less than ecstatic. In the opening movement his playing was appropriately done and pleasing to listen to, not often warming the heart but taking fire in the brilliantly done cadenza.

He gave a superb account of himself in the Larghetto, however, with Mr. Munch backing him up in each tender and delicate nuance. In the Rondo (in which Beethoven's theme never

AMUSE

131

Home Audience Cheers Symphony; Ike Lauds European Tour Success

Globe Oct 6

By CYRUS DURGIN

The home audience of Boston Symphony subscribers cheered the orchestra as it began a new season—the 76th—at Symphony Hall yesterday afternoon. Meanwhile, President Eisenhower had sent to Henry B. Cabot, president of the trustees, a letter congratulating the orchestra upon the success of the recent tour in Europe and Soviet Russia.

"Since all people want peace, it is necessary for the people of all nations to correspond at all levels and work out methods by which we can gradually learn more of each other. The exchange of artists is one of the most effective methods of strengthening world friendship," wrote the chief executive. "Please welcome home your musicians and distinguished conductors, Charles Munch and Pierre Monteux, and accept my congratulations on a job well done."

This letter was printed in facsimile, and a copy inserted in each program book.

Because of the resounding triumph across the Atlantic, there was more than usual of an expectant buzz in the lobby as the audience took their seats before the concert. When Mr. Munch appeared on stage, the gathering rose to greet him, as usual at season openings. But, I think, they applauded a little more ardently and stood a little longer than customary.

A Beginning in Theory

The initial program began with the Overture to "Euryanthe," by Weber; included one of the works featured on the European tour—Beethoven's "Eroica" Symphony, and had as it middle portion the Beethoven Violin Concerto, with Wolfgang Schneiderhan as soloist.

In a sense of continuous operation, this beginning of a season was only theoretical, for actually the Orchestra has not ceased to function for a full year. The usual vacation period had to be omitted, since the players took off for Europe as soon as the Berkshire Festival was over. For them, this week's concerts are but a resumption of activity following a few days of rest.

Tired they may be, in comparison to their state of health and well-being usual at this time of year. But no fatigue showed in the brilliance and the verge of their playing yesterday. Indeed, Mr. Munch started off with just a trifle too much speed and drive in the Weber Overture, and the musicians readily responded to his wishes.

This is indication of the fact the Orchestra are all "old pros." Time and again, when we were in Europe, I marveled at the consistent virtuosity, magnificence even, of their playing when all connected with the tour knew they were tired. Old pros never show that, they go on their nerve and play their best, and because they are so fine, individually and as an ensemble, they make the music "sing" freshly and with glow.

The "Eroica" A Test

The "Eroica" must have been a test for them, and for Mr. Munch too, in this respect, for they had played it eight times overseas. Enough to make it wear very thin for them, temporarily. You would not have judged so by the vigorous and generally polished performance yesterday. True, the slow movement was not quite so tidy as it might have been, but that, I think, stemmed from the conductor's basic treatment of the movement.

Mr. Munch takes the funeral march as a symphonic movement of steady progress and "long line," and perhaps just a hair too fast. Inherently the music is music of steady rhythm overlaid with an enormous amount of sculptured detail, in which extremely precise note values, exact attacks and very delicate balance between sections of the orchestra—and solo instruments—are of the utmost importance. It may be that the conductor's temperament leads him to avoid such fussiness of detail, as if he were impatient of it. But little nuances demand the first consideration in this movement.

Schneiderhan Excellent

Wolfgang Schneiderhan is a Viennese, a little over 41. He is also the husband of soprano Irmgard Seefried, a fact included for the sake of a biographical record. He is an excellent violinist, and he is also a musician of much taste and technical resource. I kept thinking of Fritz Kreisler as Mr. Schneiderhan played the Beethoven Concerto, for his interpretation has something of Kreisler's intimacy, tenderness and relaxed singing ease. The articulation of notes was impeccably clear, each phrase was turned with the rhythm and the grace of a born musician.

Schneiderhan takes the first movement rather more slowly than most play it today. That may have meant less brilliance, but it did not alter essential character. The tempo was in keeping with Schneiderhan's own quality, for he seems to play with but one object: to let the music sound for itself. Though a virtuoso, Mr. Schneiderhan commendably never indulged in personal display, and there is no tight-nerved strain. Even the cadenzas (and whose were they?), though difficult, were so far from fiddler's fireworks they seemed almost stodgy.

This concert marked Mr. Schneiderhan's American debut. He was most cordially received, and deservedly so.

Next week Mr. Munch will present Bach's B minor Suite, Debussy's "Iberia," and the "Pathetique" Symphony by Tchaikovsky.

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Symphony No. 3 in E flat, Op. 55, Beethoven

By RUDOLPH ELIE

If there was any indication that the 104 men of the Boston Symphony orchestra had completed an 11,000 mile tour of Europe less than seven days ago and had plunged into its strenuous new season without any vacation whatever (and only one rehearsal) I missed it entirely yesterday afternoon as it began its 76th year. It played with all the elan, all the vitality, all the incomparable virtuosity of an ensemble fresh from a six week vacation . . . and did so without the slightest sense of strain, weariness of spirit or fatigue.

What, when you get right down to it, a monument to the morale, the essential vigor of this incomparable organization.

There were no novelties on yesterday's program. The Eroica has been its tour de force throughout the European tour and, although I heard it done from Edinburgh to the Chartres cathedral, from a chair in the audience or sitting on a trunk backstage, it excited me as much yesterday as it did in Moscow. One might expect that Mr. Munch had now explored every facet of this mighty work, yet he does it a little differently each time, finding new aspects of its inexhaustible riches with every reading. Yesterday, in the familiar acoustic frame of Symphony Hall, he gave its funeral march a feeling of overwhelming tragic implication, yet relieved by the most tender quality of solace in the contrasted lyrical section.

All in all it was a highly charged affair, from the turbulent opening movement to the astonishing evolutions of the final variation. And it was flawlessly performed, which is all the more astonishing for the fact that the orchestra has played it so much in recent weeks that it might well approach it carelessly as the result of over-familiarity.

A distinguished Viennese violinist made his American debut on this occasion. He was Wolfgang Schneiderhan, a dark, compact sort of man of great attainment on his instrument. He produces a big tone, one that displays a wide variety of coloration, and his technique, if it does not seem to suggest the virtuoso of the very highest level, is very brilliant. He obviously knows this great work inside out and his phrasing was of high artistry. It took him a while to play his way in, which is hardly surprising considering the hazards of a debut, but he warmed to the task admirably and finished in very fine style. I was baffled by the cadenza he used in the first movement. It is not, I am afraid, any too suited to the work, the heavy quadruple stoppings proved often harsh and out-of-key with the preceding materials presented by the composer. I could not, in any case, find much to admire in it, though the violinist overcame its obvious difficulties well enough.

Next week the orchestra settles down to the new season with Bach's B minor Suite for Flute and Strings (Doriot Anthony Dwyer as soloist); Debussy's "Iberia" and Tchaikovsky's Sixth Symphony, and the following weeks starts off on its travels again. No rest, it seems, for the weary!

* * *

Dr. Munch closed the program with Beethoven's "Eroica" Symphony, one that he played through Europe. Both he and his musicians knew it so well that it was more than ever surcharged with Munchian electricity, and there were times when one expected thunderbolts to fly from the tip of his baton.

This wasn't true, of course, of the Funeral March, dramatically done in the best sense of the word, but it was again true of the Scherzo and the Finale. Dr. Munch has also developed a few stylistic variations to his conducting which add to the impact—the technique, for instance, of becoming almost motionless when the music is most active. It is the power gained through restraint.

* * *

Wolfgang Schneiderhan has just arrived from Vienna and made his American debut yesterday as soloist in the Beethoven Violin Concerto. As a performer he is exceedingly fine, a statement intended to be more than faint praise and less than ecstatic. In the opening movement his playing was appropriately done and pleasing to listen to, not often warming the heart but taking fire in the brilliantly done cadenza.

He gave a superb account of himself in the Larghetto, however, with Mr. Munch backing him up in each tender and delicate nuance. In the Rondo (in which Beethoven's theme never

AMUSE

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Globe Oct 6

Home Audience Cheers Symphony; Ike Lauds European Tour Success

By CYRUS DURGIN

The home audience of Boston Symphony subscribers cheered the orchestra as it began a new season—the 76th—at Symphony Hall yesterday afternoon. Meanwhile, President Eisenhower had sent to Henry B. Cabot, president of the trustees, a letter congratulating the orchestra upon the success of the recent tour in Europe and Soviet Russia.

"Since all people want peace, it is necessary for the people of all nations to correspond at all levels and work out methods by which we can gradually learn more of each other. The exchange of artists is one of the most effective methods of strengthening world friendship," wrote the chief executive. "Please welcome home your musicians and distinguished conductors, Charles Munch and Pierre Monteux, and accept my congratulations on a job well done."

This letter was printed in facsimile, and a copy inserted in each program book.

Because of the resounding triumph across the Atlantic, there was more than usual of an expectant buzz in the lobby as the audience took their seats before the concert. When Mr. Munch appeared on stage, the gathering rose to greet him, as usual at season openings. But, I think, they applauded a little more ardently and stood a little longer than customary.

A Beginning in Theory

The initial program began with the Overture to "Euryanthe," by Weber; included one of the works featured on the European tour—Beethoven's "Eroica" Symphony, and had as it middle portion the Beethoven Violin Concerto, with Wolfgang Schneiderhan as soloist.

In a sense of continuous operation, this beginning of a season was only theoretical, for actually the Orchestra has not ceased to function for a full year. The usual vacation period had to be omitted, since the players took off for Europe as soon as the Berkshire Festival was over. For them, this week's concerts are but a resumption of activity following a few days of rest.

Tired they may be, in comparison to their state of health and well-being usual at this time of year. But no fatigue showed in the brilliance and the verge of their playing yesterday. Indeed, Mr. Munch started off with just a trifle too much speed and brio in the Weber Overture, and the musicians readily responded to his wishes.

This is indication of the fact the Orchestra are all "old pros." Time and again, when we were in Europe, I marveled at the consistent virtuosity, magnificence even, of their playing when all connected with the tour knew they were tired. Old pros never show that, they go on their nerve and play their best, and because they are so fine, individually and as an ensemble, they make the music "sing" freshly and with

The "Eroica" A Test

The "Eroica" must have been a test for them, and for Mr. Munch too, in this respect, for they had played it eight times overseas. Enough to make it wear very thin for them, temporarily. You would not have judged so by the vigorous and generally polished performance yesterday. True, the slow movement was not quite so tidy as it might have been, but that, I think, stemmed from the conductor's basic treatment of the movement.

Mr. Munch takes the funeral march as a symphonic movement of steady progress and "long line," and perhaps just a hair too fast. Inherently the march is music of steady rhythm overlaid with an enormous amount of sculptured detail, in which extremely precise note values, exact attacks and very delicate balance between sections of the orchestra—and solo instruments—are of the utmost importance. It may be that the conductor's temperament leads him to avoid such fussiness of detail, as if he were impatient of it. But little nuances demand the first consideration in this movement.

Schneiderhan Excellent

Wolfgang Schneiderhan is a Viennese, a little over 41. He is also the husband of soprano Irmgard Seefried, a fact included for the sake of a biographical record. He is an excellent violinist, and he is also a musician of much taste and technical resource. I kept thinking of Fritz Kreisler as Mr. Schneiderhan played the Beethoven Concerto, for his interpretation has something of Kreisler's intimacy, tenderness and relaxed singing ease. The articulation of notes was impeccably clear, each phrase was turned with the rhythm and the grace of a born musician.

Schneiderhan takes the first movement rather more slowly than most play it today. That may have meant less brilliance, but it did not alter essential character. The tempo was in keeping with Schneiderhan's own quality, for he seems to play with but one object: to let the music sound for itself. Though a virtuoso, Mr. Schneiderhan commendably never indulged in personal display, and there is no tight-nerved strain. Even the cadenzas (and whose were they?), though difficult, were so far from fiddler's fireworks they seemed almost stodgy.

This concert marked Mr. Schneiderhan's American debut. He was most cordially received, and deservedly so.

Next week Mr. Munch will present Bach's B minor Suite, Debussy's "Iberia," and the "Pathetique" Symphony by Tchaikovsky.

Monitor Oct 6 1956

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ROCHESTER, N. Y.
TIMES UNION
Circ. D. 121,929
OCT 6 1956

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Baritone Igor Gorin will be guest soloist on the Telephone Hour (9 p.m., Monday-WHAM). He'll sing "Sylvia," a Giordano soliloquy and two lieder by Franz Schubert.

The Percy Faith Hour tomorrow (1 p.m.-WHEC) will mark the birthdays of Vincent Youmans and Vernon Duke with a special program featuring Lois Hunt, Eileen Barton, Snooky Lanson and John Raitt.

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Igor Gorin Lois Hunt

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Meet the Press: James A. Finegan, campaign director for Adlai Stevenson. (6:30 p.m.—WHAM).

Answer to Previous Puzzle

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 253,604
OCT 7 1956

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COLUMBUS, OHIO
DISPATCH
Circ. D. 165,979 - S. 230,366
OCT 7 1956

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Boston Group Booked Here

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Mr. Munch and the Boston Symphony have completed, just last month, the longest tour in the seventy-five year history of the orchestra.

Tickets are at Heaton's and also at Zeisler's.

NITOR, BOSTON, SATURDAY, OCTOBER 6, 1956 Art—Music—Theater **15

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MENTS

UTICA, N. Y.
Observer Dispatch
Circ. D. 44,364 - S. 48,821
OCT 7 1956

Scottish Rite Pop Concert On Wednesday

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The more than 60-piece orchestra is being brought here by bus and the concert is free of charge to members of the Masonic craft and their friends.

Conductor Carl Silfer brings to Utica for the first time a musical organization which during the short space of several years has reached an outstanding position in the musical world.

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TIGHT BINDING

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New England Newsclip Agency, Inc.
Box 2070, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 374,544
OCT 7 1956

Bach Flute Suite on Symphony Program

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WILMINGTON, N. C.
STAR
Circ. D. 17,744
OCT 11 1956

BIRMINGHAM, ALA.
NEWS
Circ. D. 173,051 - S. 210,554
OCT 7 1956

On local turntables

BY LILY MAY CALDWELL
News music editor

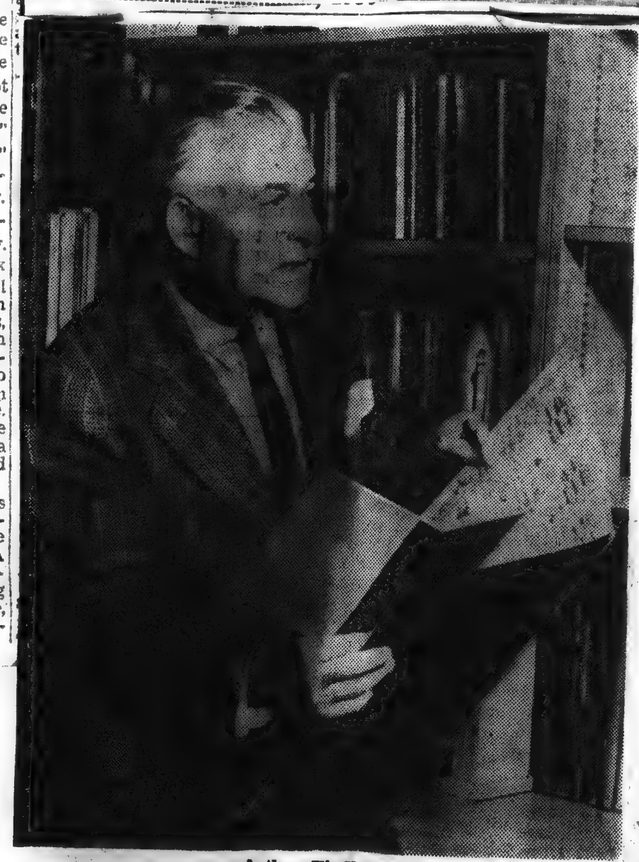
"THE LOVE FOR THREE ORANGES"—This is the first complete recording of Prokofieff's fairy tale opera based on the Gozzi comedy, although the orchestral suite has been done in a number of excellent versions. The complete opera, in the Italian tradition, is unusually well sung by members of the Slovenian National Opera and chorus under Bego Leskovich. The orchestra meets

SEATTLE, WASH.
TIMES
Circ. D. 204,260 - S. 237,502
OCT 7 1956

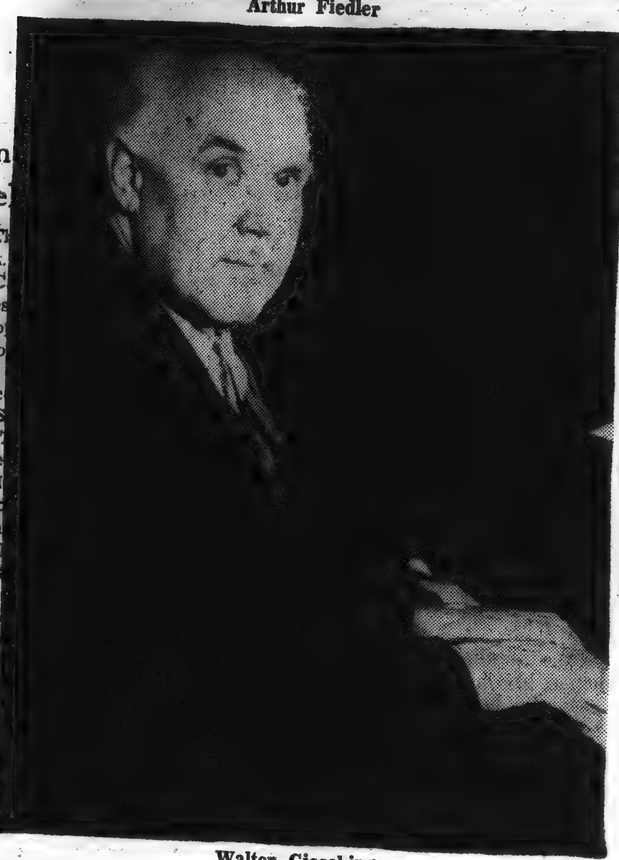
Boston Symphony To Be Heard On KOMO-Radio

The Boston Symphony Orchestra, conducted by Charles Munch, will be heard in a series of four Monday-night concerts beginning Monday at 7:15 over Station KOMO.

The opening concert will be



Arthur Fiedler



Walter Gieseking

Outstanding Musicians Are Named For Concert Series

With only two days in which to join the Wilmington Community Concerts Association, new residents of Wilmington are urged to call the special number, 3-7313, for complete information about becoming members—office hours are from 9 a. m. until 6 p. m. today, and on Friday, the last day of the drive, Concert Headquarters will be open from 9 a.m.until 9 p. m.

Those who join this week have a rare treat in store with the appearance of Arthur Fiedler conducting the Boston Pops Orchestra and Walter Gieseking, master of the piano.

The Boston Pops is familiar wherever light music is loved and appreciated. For its local appearance, one of the highlights of the music season here, the Boston Pops Tour Orchestra has arranged a program of music carefully calculated to appeal to every taste. Critics everywhere have been quick to applaud their varied repertoire, the musical good taste which for the past twenty-seven seasons has made this music synonymous in Boston with Fiedler, the Pops and the springtime season.

Walter Gieseking has followed one sensational success with another--and not the least triumphant of his achievements is his repertoire. He is able to play, at a moment's notice and without score, 24 concertos with orchestra, several hundred sonatas, and approximately 1,000 shorter pieces. Paul Henry Lang, critic for the New York Herald Trubune, describes Gieseking as ". . .a great pianist, a musician of taste and imagination . . When Gieseking plays, the ivory keys themsleves lose their whiteness and acquire a thousand colors. He tosses out color patches that float around, mix with one another, their minute particles drenching the listener."

At least one more feature artist will be selected at the close of the campaign.

It is well to remember that positively no single admission to any Community Concerts are ever sold. All membership cards are transferable locally, and members may use their cards in a reciprocity agreement with several nearby community towns.

All members from last year should have been called for renewals. In some cases workers have not been able to make contacts. Any previous member who has not been reached is urged to call the special phone - 3-7313.

New England Newsclip Agency, Inc.
Box 2070, Boston 6 • RIchmond 2-4200
Sunday Globe
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Mozart's "Great Mass" in Offered by Handel

Music lovers are coming from as far away as Providence, R.I. and New Bedford for tomorrow evening's concert by the Handel and Haydn Society to benefit the Taft Memorial Foundation. Mozart's Great Mass in C minor will constitute the program. Dr. Thompson Stone will conduct and members of the Boston Symphony will accompany the singers, at Symphony Hall at 8:15.

Members of the huge concert committee, headed by Basil Brewer, F. Otis Drayton and Judge Vincent Mottola, include James Bayley, Robert H. Beaudreau, Floyd L. Bell, G. Sherman Blair Jr., Hon. Ralph H. Bonnell, Oscar J. Cahoon, Eldridge E. Campbell, Hon. Laurence Curtis, Adm Louis E. Denfield (ret.), Patrick H. Dupuis, Raymond A. Fitzgerald, Mrs. Felix Forte, Floyd H. Gilbert, John J. Gobell, Rep. T tian A. ins, C Charles C. Ho Sen. Jo Lewin, Beatric John S Olsen, F. Pete bin, M Mr. and Regnan Michael main, S tonstall Mrs. G H. Ed Speers Sen. Emma Treadw John A dron, H ert H. mond Whitne glesworth, Judge Francis S. Wyner and Mrs. Anne M. Zyfers.

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Key West, Florida
Coral Tribune
October 12, 1956

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A few subscriptions for this series still are available as well as a few single subscriptions for the Saturday night series. Information may be obtained at the Symphony Hall box office.

TIGHT BINDING

133

New England Newsclip Agency, Inc.
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Sunday Globe
BOSTON, Mass.
Independent
Circ. 374,544
OCT 7 1956

Bach Flute Suite on Symphony Program

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The program will begin with the Suite No. 2 in B Minor for Flute and Strings by Bach, with the orchestra's solo flutist, Mrs. Doriot Anthony Dwyer, playing the prominent flute part. "Iberia," the second of the three "Images" for Orchestra by Debussy, will follow, and after the intermission Dr. Munch will conduct the "Pathetique" Symphony by Tchaikovsky.

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BIRMINGHAM, ALA.
NEWS
Circ. D. 173,051 - S. 210,554
OCT 7 1956

On local turntables

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News music editor

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recognition of the [illegible] 75th anniversary. New Orthophonic sound of excellent quality. (RCA-VICTOR).

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WILMINGTON, N. C.
STAR
Circ. D. 17,744
OCT 11 1956

SEATTLE, WASH.
TIMES
Circ. D. 204,260 - S. 237,502
OCT 7 1956

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The opening concert will be

LOOK FOR THE BLUE MILL ON THE PACKAGE
ONAL BISCUIT COMPANY
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VEET-HOME" FLAVOR
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MILLBROOK
WHITE

Outstanding Musicians Are Named For Concert Series

With only two days in which to [illegible] the Wilmington Community [illegible]certs Association, new resi[illegible]ts of Wilmington are urged to [illegible] the special number, 3-7313, for [illegible]mplete information about be[illegible]ming members—office hours are [illegible]m 9 a. m. until 6 p. m. today, [illegible]d on Friday, the last day of [illegible] drive, Concert Headquarters [illegible]ll be open from 9 a.m.until [illegible]p. m.

Those who join this week have [illegible] rare treat in store with the ap[illegible]arance of Arthur Fiedler con[illegible]cting the Boston Pops Orchestra [illegible]d Walter Gieseking, master of [illegible] piano.

The Boston Pops is familiar [illegible]erever light music is loved and [illegible]preciated. For its local appear[illegible]ce, one of the highlights of the [illegible]usic season here, the Boston [illegible]ps Tour Orchestra has arranged [illegible]rogram of music carefully cal[illegible]ated to appeal to every taste. [illegible]tics everywhere have been [illegible]uick to applaud their varied re[illegible]pertoire, the musical good taste [illegible]hich for the past twenty-seven seasons has made this music synonymous in Boston with Fiedler, the Pops and the springtime season.

Walter Gieseking has followed one sensational success with another--and not the least triumphant of his achievements is his repertoire. He is able to play, at a moment's notice and without score, 24 concertos with orchestra, several hundred sonatas, and approximately 1,000 shorter pieces. Paul Henry Lang, critic for the New York Herald Trubune, describes Gieseking as ". . .a great pianist, a musician of taste and imagination .When Gieseking plays, the ivory keys themsleves lose their whiteness and acquire a thousand colors. He tosses out color patches that float around, mix with one another, their minute particles drenching the listener."

At least one more feature artist will be selected at the close of the campaign.

It is well to remember that positively no single admission to any Community Concerts are ever sold. All membership cards are transferable locally, and members may use their cards in a reciprocity agreement with several nearby community towns.

All members from last year should have been called for renewals. In some cases workers have not been able to make contacts. Any previous member who has not been reached is urged to call the special phone - 3-7313.

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Flute Suite on Symphony Program

Munch conducts the sec-
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WILMINGTON, N. C.
STAR
Circ. D. 17,744
OCT 11 1956

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BIRMINGHAM, ALA.
NEWS
Circ. D. 173,051 S. 210,554
OCT 7 1956

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News music editor

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BEETHOVEN'S SEVENTH SYMPHONY—Another in music-art series, this album in superior new Orthophonic sound finds the Chicago Symphony Orchestra under that Caesar of the podium Fritz Reiner in fine form. Recognized as one of the world's finest conductors of the German repertoire, Reiner has combined Beethoven's Seventh with the composer's Fidelio Overture. In both he masters the problems of balance and sonority. (RCA-VICTOR)

MOZART—A sort of double-anniversary album, this new recording of Mozart's Symphony No. 41 in C, K-551, coupled with his No. 39 in E-Flat Major, K-543, bows to the composer on his Centennial Celebration Year, and takes a deeper bow to Bruno Walter, his 80th birthday anniversary and 60 years of conducting. It's an inspiring occasion, and the recording is distinguished by superb high-fidelity sound. (COLUMBIA).

BEETHOVEN'S SIXTH SYMPHONY—The "Pastoral," music that expresses everything that a human can feel, is given the best of the four recently recorded performances in this album by the Boston Symphony under Charles Munch. The disc is released in recognition of the orchestra's 75th anniversary. New Orthophonic sound of excellent quality. (RCA-VICTOR).

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SEATTLE, WASH.
TIMES
Circ. D. 204,260 S. 237,502
OCT 7 1956

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The opening concert will be devoted to Beethoven's Violin Concerto in D Major, Opus 61, with Wolfgang Schneiderman of Vienna making his American debut as guest soloist.

Other concerts will be heard on KOMO at the same time on October 15, 22 and 29.

The series will consist of major selections from the orchestra's Friday-afternoon concerts at Boston's Symphony Hall and will be heard by recording.

Ben Grauer will be the commentator for the series.

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BOSTON, Mass.
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Circ. 184,973
OCT 8 1956

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BOSTON, Mass.
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Flute Suite on Symphony Program

WILMINGTON, N. C.
STAR
Circ. D. 17,744
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Wyner and Mrs. Anne M. Zyfers.

Patrons of the arts attending the concert will be Mrs. John Shillito, George B. Roweil, Leonard Cushman, Ruby Willis, Peter C. Tandy, Mrs. Alfred M. Tozzer, Mrs. Thomas B. Card, Mr. and Mrs. Joseph B. Mesar, Alice Lovett, Charles Lewin, C. F. Adams Jr., Mrs. William H. Ames, Mrs. George W. Hemenway, Mr. and Mrs. Samuel Eliot, Howard Filston, Mrs. C. A. Weatherly, Mrs. Rutherford Bingham, Blanche T. Bigelow, Roger E. Clapp, Mary M. Cochrane, Mr. and Mrs. Henry Seton, Edward C. Stone, Steven B. Wilson, F. C. Ingalls, Amelia Peabody and Mrs. Demarest Lloyd.

Still others are Mrs. Austin Maxim, Mrs. Philip Stockton, William M. Wood, Mr. and Mrs. Basil Brewer, Mr. and Mrs. Carl A. Weyerhaeuser, Robert H. Beaudreau, Mrs. William B. Thomas, H. Frederick Hagemann Sr., Francis S. Wyner, Juliet B. Maxim, Mr. and Mrs. Latimer Gray, Mr. and Mrs. Edward B. Simmons, Jeff Sibley, Walter C. Small, Mrs. Ann McLean Griffin and E. W. Smyth.

BIRMINGHAM, ALA.
NEWS
Circ. D. 173,051 - S. 210,554
OCT 7 1956

On local turntables

BY LILY MAY CALDWELL
News music editor

"THE LOVE FOR THREE ORANGES"—This is the first complete recording of Prokofieff's fairy tale opera based on the Gozzi comedy, although the orchestral suite has been done in a number of excellent versions. The complete opera, in the Italian tradition, is unusually well sung by members of the Slovenian National Opera and chorus under Bego Leskovich. The orchestra meets the demanding tempestuous score with its rousing marches and stormy scenes. Good Radial Sound. (EPIC).

BEETHOVEN'S SEVENTH SYMPHONY—Another in music-art series, this album in superior new Orthophonic sound finds the Chicago Symphony Orchestra under that Caesar of the podium Fritz Reiner in fine form. Recognized as one of the world's finest conductors of the German repertoire, Reiner has combined Beethoven's Seventh with the composer's Fidelio Overture. In both he masters the problems of balance and sonority. (RCA-VICTOR)

MOZART—A sort of double-anniversary album, this new recording of Mozart's Symphony No. 41 in C, K-551, coupled with his No. 39 in E-Flat Major, K-543, bows to the composer on his Centennial Celebration Year, and takes a deeper bow to Bruno Walter, his 80th birthday anniversary and 60 years of conducting. It's an inspiring occasion, and the recording is distinguished by superb high-fidelity sound. (COLUMBIA).

BEETHOVEN'S SIXTH SYMPHONY—The "Pastoral," music that expresses everything that a human can feel, is given the best of the four recently recorded performances in this album by the Boston Symphony under Charles Munch. The disc is released in recognition of the orchestra's 75th anniversary. New Orthophonic sound of excellent quality. (RCA-VICTOR).

ROCK 'N' ROLL—I don't go for this, but if you do, here's a new album by the masters, Bill Haley and His Comets in a rousing Rock-'N'-Roll show. A dozen of the numbers that are socking the country are included on the recording. And in Hi-Fi. (DECCA).

"A MUSICAL BIOGRAPHY," brings Ethel Merman to us in many great tunes that have played a part in her fabulous career in show business. Like other albums that bring back memories of yesterday, this one is nostalgic. And Ethel belts across with her usual gusto scores of numbers she has made hits during her long reign as queen of musical comedy in show business. The album is timely, being released as Miss Merman, after a brief "retirement," returns to the Broadway stage. Good listening and valuable addition to record libraries. (DECCA).

"BURL IVES SINGS FOR FUN"—And you'll have fun listening to "The Wayfaring Stranger" singing a variety of songs in the best Burl Ives manner in this new Hi-Fi album. The fellow is priceless, and he makes the most of such numbers as "Blue Tail Fly," "Boll Weevil," "The Fox," "Erie Canal" and "I'm Goin' Down the Road." (DECCA).

Key West, Florida
Coral Tribune
October 12, 1956

Community Concerts

voted to make this season a gala one. Consquently, we will present for our January concert the world-famous *Boston "Pops" Orchestra.* This will be the first time a symphony orchestra has played in Key West.

As with any large group of this type, the Boston "Pops" had to be contracted for months ahead of time, and we are announcing it ahead of the campaign with considerable pride and pleasure.

"Perhaps you would enjoy working with our group in this exciting and rewarding activity.

"Our corps of workers includes both Navy and civilian residents, and winter visitors as well. There are prizes for the workers, including one free membership for every fifteen memberships sold.

"For more information either as a potential member, or worker, please call Mrs. Delio Cobo, Membership Chairman, at CY 6-4401, or Commander Joseph Wheeler, USN, Co-Chairman, at CY 4-1503."

SEATTLE, WASH.
TIMES
Circ. D. 204,260 - S. 237,502
OCT 7 1956

Boston Symphony To Be Heard On KOMO-Radio

The Boston Symphony Orchestra, conducted by Charles Munch, will be heard in a series of four Monday-night concerts beginning Monday at 7:15 over Station KOMO.

The opening concert will be devoted to Beethoven's Violin Concerto in D Major, Opus 61, with Wolfgang Schneiderman of Vienna making his American debut as guest soloist.

Other concerts will be heard on KOMO at the same time on October 15, 22 and 29.

The series will consist of major selections from the orchestra's Friday-afternoon concerts at Boston's Symphony Hall and will be heard by recording.

Ben Grauer will be the commentator for the series.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
BOSTON, Mass.
Independent
Circ. 184,973
OCT 8 1956

Weekend Symphony Concerts

Charles Munch will conduct the second pair of this season's Friday afternoon-Saturday evening subscription series of concerts by the Boston Symphony Orchestra in Symphony Hall this coming weekend.

The program will begin with the Suite No. 2 in B Minor for Flute and Strings by Bach, with the orchestra's solo flutist, Mrs. Doriot Anthony Dwyer, playing the prominent flute part. "Iberia," the second of the three "Images" for orchestra by Debussy, will follow. Tschaikovsky's "Pathetique" Symphony will make up the latter half of the program.

The first of this season's six Sunday afternoon concerts will be given on Nov. 4. Dr. Munch will conduct four of the concerts. Pierre Monteux and Jean Martinon, conductor of the Lamoureux Orchestra in Paris (who will then be making his American debut) will each conduct a concert.

Soloists in this series will be the Roumanian-Swiss pianist, Clara Haskil, and the soprano, Irmgard Seefried.

A few subscriptions for this series still are available as well as a few single subscriptions for the Saturday night series. Information may be obtained at the Symphony Hall box office.

COLUMBUS, OHIO
CITIZEN
Circ. D. 90,767 - S. 104,268
OCT 7 1956

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BOTH MUNCH and Reiner dazzle the ears. Ormandy is suave and beautiful, but all three conductors seem a trifle impersonal at times. We could hope for a little more excitement from von Karajan, especially in the Ninth. Casadesus' poetic reading suffers occasionally from a metallic tone. But again, I emphasize, these are highly personal elements. Each has something wonderful to offer.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866
OCT 11 1956

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CHARLOTTE, N. C. NEWS
OCT 8 1956

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CLEVELAND, OHIO
NEWS
Circ. D. 138,887

OCT 1 3 1956

CHARLES MUNCH
Conducts Boston Symphony

CHARLOTTE HOLLOMAN
Gives Severance Recital

Orchestra to Play Music Written for Gingold

By ETHEL BOROS

Josef Gingold, concertmaster of the Cleveland Orchestra, will be the soloist with the orchestra under the baton of George Szell at the third pair of symphony concerts in Severance Hall, Thursday and Saturday evenings, October 18 and 20.

"Portrait" for violin and orchestra by the contemporary composer Bernard Rogers, which was written specially for Mr. Gingold, will receive its first performance in Cleveland at the Thursday concert.

The composer created the "Portrait" as a tribute to a great Post-impressionist painter savagely ignored in his brief lifetime. He states that he "wanted to reflect memories and moods of the artists' short, tortured life, and the conflicts and contradictions of his nature."

The program opens with another American work, Paul Creston's "Dance Overture," Op. 62, composed in 1954 and a "first" performance at these concerts.

The Creston work is an idealization of the dance rhythms of four countries which have ruled the Florida territory, the Spanish bolero, the English country dance, the French Loura, and the American Square Dance.

Schumann's "Spring" Symphony, No. 1 in B flat major, Op. 38, and Saint-Saens' Introduction and Rondo Capriccioso, with Gingold as violinist, complete the program. The Schumann work is the first of the commemorative performances scheduled by George Szell in honor of the 100th anniversary of Schumann's death.

SUNDAY NIGHT, OCTOBER 14, THE CLEVELAND Orchestra under George Szell launches the second season of "West Shore Concerts" in Lakewood Civic Auditorium. Selections include the Brahms' Symphony No. 4 in E Minor and Wagnerian works including "Prelude and Love-Death" (Tristan), "Forest Murmurs" (Siegfried), "Ride of the Valkyries," "Votan's Farewell" and "Magic Fire Music" from "Die Walkure."

Boston Symphony Here Friday

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal-Courier (m)
NEW HAVEN, Conn.
Independent
Circ. 20,613

OCT 13 1956

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Morning Globe
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Herald (m)
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Iberia ..... Debussy
Symphony No. 6 in B minor, Op. 74 Tchaikovsky

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CLEVELAND, OHIO
NEWS
Circ. D. 138,887

OCT 13 1956

CHARLES MUNCH
Conducts Boston Symphony

CHARLOTTE HOLLOMAN
Gives Severance Recital

Orchestra to Play Music Written for Gingold

By ETHEL BOROS

Josef Gingold, concertmaster of the Cleveland Orchestra, will be the soloist with the orchestra under the baton of George Szell at the third pair of symphony concerts in Severance Hall, Thursday and Saturday evenings, October 18 and 20.

"Portrait" for violin and orchestra by the contemporary composer Bernard Rogers, which was written specially for Mr. Gingold, will receive its first performance in Cleveland at the Thursday concert.

The composer created the "Portrait" as a tribute to a great Post-impressionist painter savagely ignored in his brief lifetime. He states that he "wanted to reflect memories and moods of the artists' short, tortured life, and the conflicts and contradictions of his nature."

The program opens with another American work, Paul Creston's "Dance Overture," Op. 62, composed in 1954 and a "first" performance at these concerts.

The Creston work is an idealization of the dance rhythms of four countries which have ruled the Florida territory, the Spanish bolero, the English country dance, the French Loura, and the American Square Dance.

Schumann's "Spring" Symphony, No. 1 in B flat major, Op. 38, and Saint-Saens' Introduction and Rondo Capriccioso, with Gingold as violinist, complete the program. The Schumann work is the first of the commemorative performances scheduled by George Szell in honor of the 100th anniversary of Schumann's death.

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Morning Globe
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Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300

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MARJORY ADAMS

NEWARK, N. J.
NEWS
Circ. D. 268,862 - S. 288,382

OCT 14 1956

The Boston Symphony Orchestra, conducted by Charles Munch, will play music by German and French composers for the second program of its 1956-57 broadcast season on WRCA tomorrow at 8:15 p.m. The concert, from Symphony Hall in Boston, will open with a performance of Bach's "Suite No. 2 in B Minor for Flute and Strings." Claude De Bussy's impressionistic "Iberia ("Images" for orchestra No. 2) will complete the concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 252,604

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 374,544

OCT 14 1956

BSO, Still Unpacked Off on Another Tour

With some of its baggage not yet arrived back home from its recent tour of Europe, the Boston Symphony Orchestra again sets out on tour this week, playing concerts in Ann Arbor, Detroit, Columbus, Cleveland, Syracuse and Ithaca. The orchestra's music director, Charles Munch, will conduct all of the concerts on tour.

Returning home a week from next Tuesday, Oct. 23, Dr. Munch and the orchestra will give the first concert of this season's Tuesday evening series that night in Symphony Hall, and the third pair of Friday afternoon-Saturday evening concerts will be played on Oct. 26-27. Dr. Munch will then conduct the Adagio for String Orchestra, by Samuel Barber; Schumann's Fourth Symphony in D Minor; the Sixth Symphony, by Walter Piston, composed for the orchestra's 75th anniversary and introduced last November, and the Choreographic Poem, "La Valse," by Ravel.

New England Newsclip Agency, Inc.
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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
OCT 13 1956

Bach, Debussy ... ovsky

Doriot Anthony Dwyer Sym... n Flute Suite

By Harold Rogers

Back in 1952 Charles Munch, y way of introducing the Boson Symphony's new lady flutist, programed Bach's ingratiating little Suite No. 2 for Flute and Strings, and Doriot Anthony, the lady in question, showed us why Dr. Munch had chosen her for the first chair.

Yesterday afternoon in Symphony Hall, Dr. Munch again programed the flute suite, and the lady in question, now Doriot Anthony Dwyer, gave further conclusive evidence that he had made the right choice. Her playing is graced with more maturity, more delicacy, and a greater variety of tone. She and Dr. Munch collaborated in a gentle performance—everything was given a dulcet touch, even the provocative badinage of the sparkling Badinerie. Her ovation, also on the gentle side, was no less sincere and heartfelt than was her playing.

* * *

Dr. Munch then launched into the Andalusian moods of Debussy's "Iberia," giving us at first the cheerful, carefree rhythms of "the streets and byways," and then growing pensive, restless, and romantic as the music evoked "the fragrance of the night." Thus far Debussy's tone painting rates high when measured by his masterworks, but not so high as Ravel's Rapsodie Espagnole, the summit of Franco-Hispanic musical poetry.

The third section of "Ibéria," which brings us the "morning of a festival day," is a sporadic patchwork thing that wanders like a peasant through the crowd, not knowing which way to go or what to do. Finally it just gives up in an anticlimactic finish that leaves one wondering if Debussy, too, wasn't too tuckered out to enjoy the feast.

* * *

Tchaikovsky's "Pathétique" Symphony was a little lackluster at first, but with the change in tempo from Adagio to Allegro non troppo Dr. Munch whipped the air with his baton and his musicians got down to business, scrubbing with the bows till the strings were emoting in unabashed fervor. ...

no disappointment yesterday because under Mr. Munch's guidance it did what it should. It tugged at the heartstrings with a pleading insistence. And what's more, it cried.

WILMINGTON, N. C.
NEWS
Circ. D. 11,930
OCT 12 1956

Carlos E. Pinfield, Violinist, Dead

Carlos E. Pinfield, ret... member of the Boston Symph... Orchestra, died last night at ... home, 127 Crafts Rd., Brook...

He retired last year afte... years service as violinist ... the orchestra. He was 68.

Although not actually a m... ber of the musical unit ... 1955, Pinfield remained ... ciated with the orchestra ... fund-raising capacity.

He was born in Roslindale ... attended Boston English ... School. He studied for two ... at the Royal Academy in ... lin and joined the Boston ... phony in 1912. He was a ... eran of World War I.

He leaves his wife, Lau... (Archambault) Pinfield.

SHREVEPORT, LA.
TIMES
Circ. D. 82,527 - S. 101,248

OCT 14 1956

COMMUNITY ARTISTS . . . Top to bottom, pianist Rudolf Firkusny (Nov. 2), soprano Eileen Farrell (Dec. 5), and Arthur Fiedler of the Boston "Pops," three of the five events of the 1956-57 Community Concert season here at Municipal Auditorium. . . . Other events are the Chicago Opera Ballet with Marjorie Tallchief (Feb. 11), and the Philadelphia Orchestra (May 31). . . . Season tickets have gone into the mail to Community's bulging membership.

Concert Association Memberships ... Jean Madeira Among Artists To A...

This evening is the deadline for getting memberships in the Wilmington Community Concert Association for this coming season. The campaign, with headquarters in St. James Parish House, 314 Market St., will positively close at 9 o'clock tonight. After that time, no subscriptions will be accepted. The special phone is 3-7313 and workers will be on hand all day to receive subscriptions and give necessary information.

With a large seating capacity in Brogden Hall, an increase in memberships is desired. Members last year who have not been called are urged to call in at headquarters and let this be known.

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Metropolitan Opera
Contralto

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Evening Globe
BOSTON, Mass.
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OCT 13 1956

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MARJORY ADAMS

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Christian Science
Monitor (e)
BOSTON, Mass.
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OCT 13 1956

Bach, Debussy ... ovsky

Doriot Anthony Dwyer Sym... in Flute Suite

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SHREVEPORT, LA.
TIMES
Circ. D. 82,527 - S. 101,248

OCT ...

COMMUNITY ARTISTS . . . Top to bottom, pianist Rudolf Firkusny (Nov. 2), soprano Eileen Farrell (Dec. 5), and Arthur Fiedler of the Boston "Pops," three of the five events of the 1956-57 Community Concert season here at Municipal Auditorium. . . . Other events are the Chicago Opera Ballet with Marjorie Tallchief (Feb. 11), and the Philadelphia Orchestra (May 31). . . . Season tickets have gone into the mail to Community's bulging membership.

Carlos E. Pinfield, Violinist, Dead

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He leaves his wife, Laur... (Archambault) Pinfield.

NEWARK, N. J.
NEWS
Circ. D. 268,862 - S. 288,382

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WILMINGTON, N. C.
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Metropolitan Opera
Contralto

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 253,604

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Christian Science
Monitor (e)
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OCT 13 1956

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WILMINGTON, N. C.
NEWS
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OCT 12 1956

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He leaves his wife, Laura L. (Archambault) Pinfield.

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JEAN MADEIRA
Metropolitan Opera
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He was born in Roslindale and attended Boston English High School. He studied for two years at the Royal Academy in Berlin and joined the Boston Symphony in 1912. He was a veteran of World War I.

He leaves his wife, Laura L. (Archambault) Pinfield.

Services will be Thursday at 2:30 in the First Parish Unitarian Church, Jamaica Plain.

Tweet

Doriot Dwyer has the distinction of being first flutist with the Boston Symphony Orchestra, she having succeeded Georges Laurent who held that chair for 30 years. The Orchestra comes to Veterans Memorial Thursday.

OCT 14 1956

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Returning home a week from next Tuesday, Oct. 23, Dr. Munch and the orchestra will give the first concert of this season's Tuesday evening series that night in Symphony Hall, and the third pair of Friday afternoon-Saturday evening concerts will be played on Oct. 26-27. Dr. Munch will then conduct the Adagio for String Orchestra by Samuel Barber, Schumann's Fourth Symphony in D Minor, the Sixth Symphony by Walter Piston, composed for the orchestra's 75th anniversary and introduced last November, and the Choreographic Poem, "I a Valse" by Revel.

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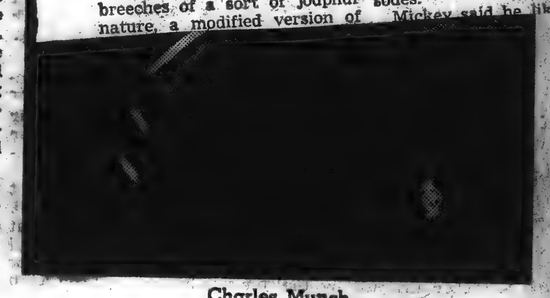

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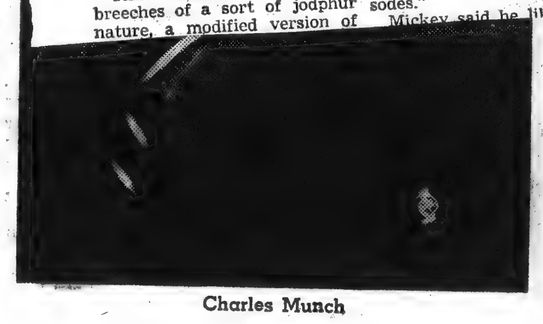

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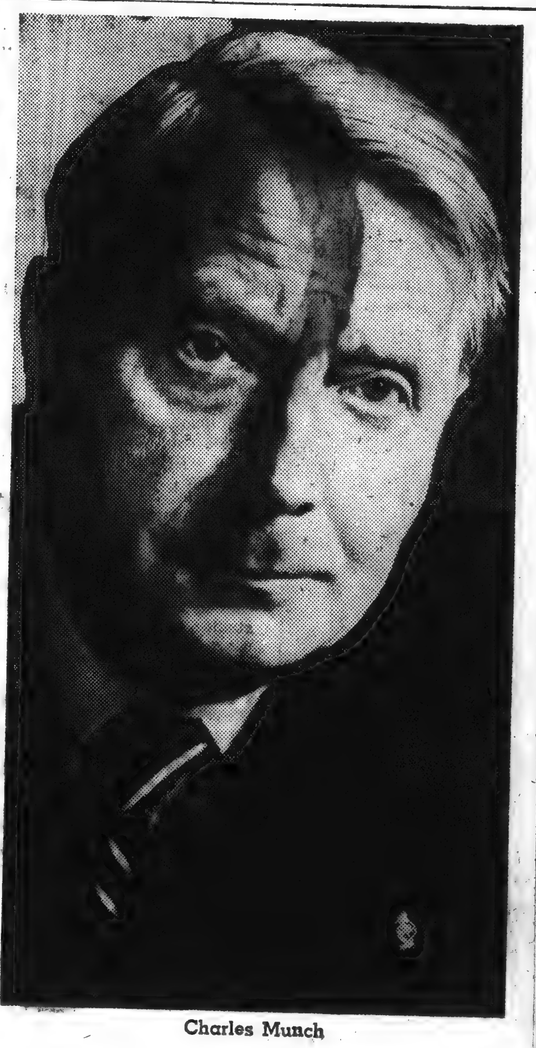

Charles Munch

Charlotte Holloman

Robert Shaw

CONCERT STARS. Josef Gingold will be violin soloist with the Cleveland Orchestra directed by George Szell, Thursday and Saturday evenings in Severance Hall. Charles Munch will conduct the Boston Symphony Orchestra at Music Hall, Friday evening at 8:30. This Yugoslav dancer will take part in "Slavonic Rhapsody," at Music Hall, Saturday evening, and next Sunday evening. Robert Shaw, associate conductor of the Cleveland Orchestra, will lead the orchestra in a young people's concert series tomorrow morning at 9:30 and 11, at Lakewood Civic Auditorium. Charlotte W. Holloman, soprano, will give a voice recita in Severance Hall, Friday evening at 8:15.

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Cleveland Dealer Oct 15/56

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Herald (m)
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He leaves his wife, Laura L. Archambault Pinfield.

Services will be at 2:30 p.m. at the First Parish Unitarian Church — Jamaica Plain.

TIGHT BINDING

Welcome Mat Spread for Boston Orchestra

By Herbert Elwell

It has been several years since the Boston Orchestra visited Cleveland, so the appearance of this distinguished organization at Music Hall next Friday night is an event of considerable importance to Cleveland music lovers.

The absence of visiting orchestras is not felt quite so much today as it was years ago when our own symphony orchestra was still growing up and had not yet attained the perfection and eminence it now possesses.

HERBERT ELWELL

Nevertheless, appearances here of such famous orchestras as the Boston and Vienna Philharmonic are still exceedingly welcome, and they constitute an enrichment of our musical life. Fears that the visitors might provide unwanted competition have been largely dispelled, if they ever existed to any serious extent.

The Cleveland Orchestra's shift of its Nov. 10 concert to Nov. 9 to avoid conflict with the Vienna Philharmonic, coming Nov. 10, was a friendly and hospitable gesture.

Responsible for the Boston and Vienna orchestra engagements here is the Cleveland Opera Association managed by G. Bernardi, who is more active than ever this year in bringing musical entertainment to Cleveland. Of the many attractions being offered by Bernardi this season, it should be noticed that those included in his Popular Price Concert Course form a solid core of impressive musical values, and that persons of discriminating musical taste can not go wrong in subscribing to it.

The inclusion of the Boston and Vienna orchestras would alone make the course worthy of our endorsement. It is additionally enhanced by its listing of a performance of Puccini's "Madama Butterfly" by the NBC Opera, and a song recital by the eminent German soprano, Elizabeth Schwarzkopf.

Included as well are two group events about which I am less well informed but which look promising, "Little Singers of Paris" and "Ballet Basque de Biarritz."

To return to the Boston Orchestra, what a tradition it has to live up to, what names to conjure within its glamorous history since 1881! Gericke, Nikisch, Muck, all were giants. Then after World War I, came Monteux, and finally the great Koussevitzky, who reigned over the destinies of the orchestra from 1924 to 1949.

He last conducted the Boston Orchestra in Cleveland Dec. 4, 1946, an event to be remembered. Mrs. Emil Brudno and her Civic Concert Course were responsible for several visits of the Boston Orchestra over the years.

The program Friday evening will consists of Bach's Suite No. 2 in B minor, Debussy's "Iberia," and Tschaikowsky's Symphony No. 6, "Pathetique." It seems that another program was submitted for consideration, a program containing Walter Piston's Sixth Symphony. But since this work is to be performed at one of Robert Shaw's concerts in Severance Hall, it was, according to Bernardi, automatically ruled out, and the alternative program chosen.

More Tschaikowsky

I am not finding fault with the program, but some day I would like to see the Boston Orchestra come here and play something beside a Tchaikowsky symphony. Time after time Koussevitzky came here and gave us repeated hearings of Tschaikowsky's Fourth until it became just a little monotonous.

The Boston Orchestra has been under the direction of Charles Munch since the death of Koussevitsky. Munch, a native of Strasbourg, was one of France's foremost conductors, having conducted four orchestras in Paris. Boston audiences find in him a musician absorbed and possessed by the music he conducts.

The Boston Orchestra is practically unique among orchestras in the number of concerts it gives. Its season, one might say, lasts the year around. Its winter season consists of 30 weeks in Symphony Hall, the orchestra's Boston home. This ends in April, when Arthur Fiedler takes over for a series of 60 Pop concerts.

Then come two weeks of free open-air concerts on the Charles River Esplanade, after which, in July and early August, the orchestra moves to its summer home at Tanglewood in Lenox, Mass., for the Berkshire Festival, which lasts six weeks. Thus the members of the orchestra are among the hardest working of musicians, but they are also among the best paid of orchestral players.

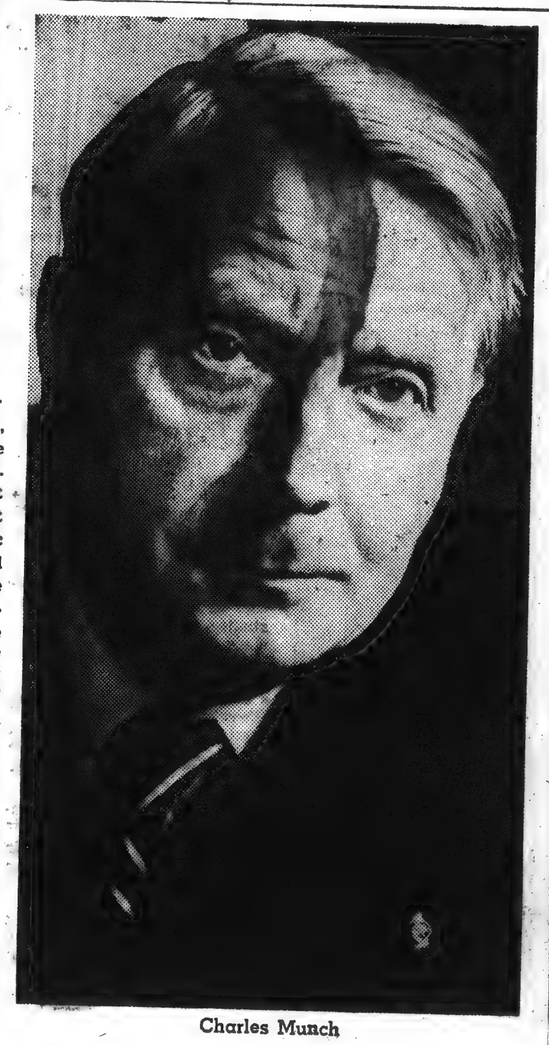
To change the subject, last Sunday I had a pleasant chat with Paul Henry Lang, music critic of the New York Herald Tribune, who was here for the Critics Workshop. I sensed almost a note of envy in his voice when he declared that he thought our Cleveland Orchestra was at present superior to the New York Philharmonic.

Also I saw clearly that there was nothing to envy about the life of a New York music critic. Lang complained about the Philharmonic having to depend to such a large degree on big name soloists to draw audiences, and the consequent frequent repetition of standard concertos.

With a bitter sigh he said: "Last season I had to listen to the Brahms Violin Concerto seven times. If I have to hear it that many times again this season, what in the world can I find more to write about it?"

Josef Gingold

Yugoslav Dancer



Charles Munch

Charlotte Holloman

Robert Shaw

CONCERT STARS. Josef Gingold will be violin soloist with the Cleveland Orchestra directed by George Szell, Thursday and Saturday evenings in Severance Hall. Charles Munch will conduct the Boston Symphony Orchestra at Music Hall, Friday evening at 8:30. This Yugoslav dancer will take part in "Slavonic Rhapsody," at Music Hall, Saturday evening, and next Sunday evening. Robert Shaw, associate conductor of the Cleveland Orchestra, will lead the orchestra in a young people's concert series tomorrow morning at 9:30 and 11, at Lakewood Civic Auditorium. Charlotte W. Holloman, soprano, will give a voice recita in Severance Hall, Friday evening at 8:15.

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OCT 18 1956

Works by Debussy and Ravel Conducted by Charles Munch

Recordings

By Harold Rogers

Though at least five American orchestras are newsworthy, owing to their new recordings, the Boston Symphony Orchestra has been cornering headlines for its recent triumphal tour of Europe, including the Soviet Union. It was, in fact, the first American orchestra to play in Russia, and the Russians, according to reports, were rhapsodic about the performances, if considerably reserved about some of our American music.

Now that this "virtuoso orchestra" has covered itself with glory, many collectors of orchestral recordings will be attracted to a new Victor disk by the Boston Symphony called **The Virtuoso Orchestra** (LM-1984). Here we find an assemblage of Charles Munch's most brilliant performances—Debussy's Prelude to the "Afternoon of a Faun," and Ravel's Rapsodie Espagnole, Bolero, and La Valse. The jacket includes a set of notes in which Rudolph Elie gives us an illuminating exposition of what constitutes the virtuoso orchestra.

But a virtuoso orchestra can hardly exist without a virtuoso conductor, and in the electric Dr. Munch the Boston Symphony has just that. Victor, too, has done a virtuosic piece of recording, capturing nuances in La Valse that are not often heard on disks, and even Dr. Munch's battery of snare drums for the Bolero, so deafening in the hall, are caught in a good measure of their dynamic glory.

* * *

While this is an entertaining disk, there is a more important release from the Boston Symphony, one in which the subtleties of orchestral playing are delicately incised. It is **Debussy's "The Martyrdom of Saint Sebastian,"** given the same loving treatment by Dr. Munch that he accords all French music. This Victor disk (LM-2030) is further distinguished by the spoken voice of Dr. Munch, heard in the role of the narrator.

This is the music composed in 1911 by Debussy for D'Annunzio's mystery play dealing with the life of Saint Sebastian in mystical terms. An early criticism, that it was "offensive to Christian consciences," appears to have been mitigated by the passage of years.

Listeners approaching the work for the first time, however, should be prepared to hear music that emphasizes the sensuous beauties of instrumental sound and the human voice. The religious character of the work may not be apparent or appealing to those who eschew mysticism. The vocal portions are superbly sung by Florance Kopleff and Catherine Akos, contraltos, Phyllis Curtin, soprano, and the New England Conservatory Chorus, ably trained by their conductor, Lorna Cooke deVaron.

* * *

Another French conductor who knows his Debussy is Paul Paray, conductor of the Detroit Symphony Orchestra, and on a new Mercury disk (MG-50101) he brings us his rhapsodic readings of **Debussy's "Ibéria," "La Mer," and the Prelude to the "Afternoon of a Faun."** The Detroit ensemble, reorganized several seasons ago, does not yet appear to have the gloss of an older orchestra, but even so Mr. Paray has turned out some impressive recordings.

Mercury has also brought out a new disk by the Minneapolis Symphony Orchestra under Antal Dorati's expert guidance—**Beethoven's Symphony No. 4 and Symphony No. 8** (MG-50100.) These two ingratiating works, in company with the composer's other even-numbered symphonies, are in his sunnier moods.

Mercury's "living presence" technique, however, does not measure up on this disk to the brilliance one finds in Fritz Reiner's traversal of the **Beethoven Symphony No. 7** by the Chicago Symphony Orchestra for Victor (LM-1991). Here we have superb clarity, distinct contrasts, and tonal vitality.

* * *

Another American orchestra, the Dallas Symphony, has not yet reached the point in its progress where it has joined the major league of recording orchestras. Under Walter Hendl, however, it has offered the citizens of Dallas a fair measure of contemporary works, and last season it presented a notable première — notable because Jascha Heifetz, to whom the work is dedicated, was the soloist, and because the composer, Miklos Rózsa, has turned out a number of worthy screen scores.

The new work is **Rózsa's Concerto for Violin and Orchestra,** a piece filled with modern vigor, yet romantic in style. A native of Budapest, the composer has poured a lot of Hungarian dash into his score, and he keeps the fiddler hard at work.

Heifetz has turned in more gracious performances of more gracious works, but Heifetz fans need not be disappointed in this Victor disk (LM-2027), for it also includes winning traversals of Spohr's Concerto No. 8 in A minor, played with the RCA Victor Orchestra under Izler Solomon, and Tchaikovsky's Sérénade Mélancholique, done with the Los Angeles Philharmonic under Alfred Wallenstein.

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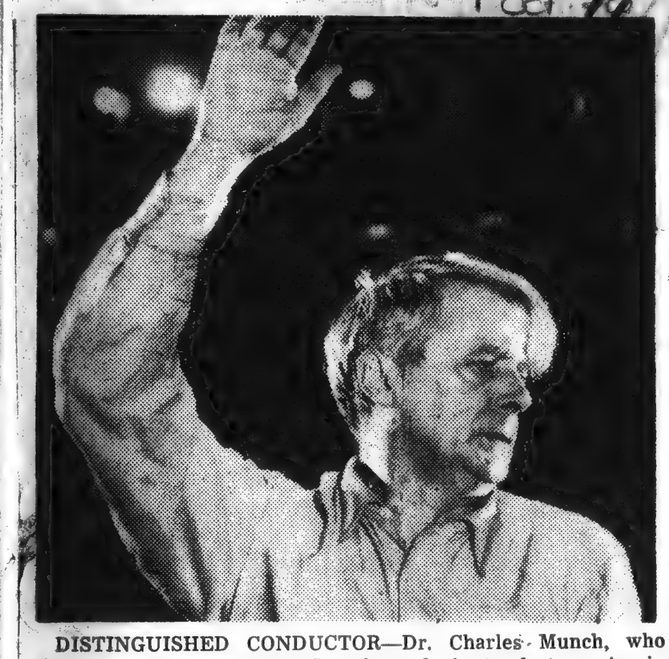

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Christian Science
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BOSTON, Mass.
Non-partisan
Circ. 161,675
OCT 18 1956

Works by Debussy and Ravel Conducted by Charles Munch

Recordings

By Harold Rogers

Though at least five American orchestras are newsworthy, owing to their new recordings, the Boston Symphony Orchestra has been cornering headlines for its recent triumphal tour of Europe, including the Soviet Union. It was, in fact, the first American orchestra to play in Russia, and the Russians, according to reports, were rhapsodic about the performances, if considerably reserved about some of our American music.

Now that this "virtuoso orchestra" has covered itself with glory, many collectors of orchestral recordings will be attracted to a new Victor disk by the Boston Symphony called **The Virtuoso Orchestra** (LM-1984). Here we find an assemblage of Charles Munch's most brilliant performances—Debussy's Prelude to the "Afternoon of a Faun," and Ravel's Rapsodie Espagnole, Bolero, and La Valse. The jacket includes a set of notes in which Rudolph Elie gives us an illuminating exposition of what constitutes the virtuoso orchestra.

But a virtuoso orchestra can hardly exist without a virtuoso conductor, and in the electric Dr. Munch the Boston Symphony has just that. Victor, too, has done a virtuosic piece of recording, capturing nuances in La Valse that are not often heard on disks, and even Dr. Munch's battery of snare drums for the Bolero, so deafening in the hall, are caught in a good measure of their dynamic glory.

♪ ♪ ♪

While this is an entertaining disk, there is a more important release from the Boston Symphony, one in which the subtleties of orchestral playing are delicately incised. It is **Debussy's "The Martyrdom of Saint Sebastian,"** given the same loving treatment by Dr. Munch that he accords all French music. This Victor disk (LM-2030) is further distinguished by the spoken voice of Dr. Munch, heard in the role of the narrator.

This is the music composed in 1911 by Debussy for D'Annunzio's mystery play dealing with the life of Saint Sebastian in mystical terms. An early criticism, that it was "offensive to Christian consciences," appears to have been mitigated by the passage of years.

Listeners approaching the work for the first time, however, should be prepared to hear music that emphasizes the sensuous beauties of instrumental sound and the human voice. The religious character of the work may not be apparent or appealing to those who eschew mysticism. The vocal portions are superbly sung by Florance Kopleff and Catherine Akos, contraltos, Phyllis Curtin, soprano, and the New England Conservatory Chorus, ably trained by their conductor, Lorna Cooke deVaron.

♪ ♪ ♪

Another French conductor who knows his Debussy is Paul Paray, conductor of the Detroit Symphony Orchestra, and on a new Mercury disk (MG-50101) he brings us his rhapsodic readings of **Debussy's "Ibéria," "La Mer," and the Prelude to the "Afternoon of a Faun."** The Detroit ensemble, reorganized several seasons ago, does not yet appear to have the gloss of an older orchestra, but even so Mr. Paray has turned out some impressive recordings.

Mercury has also brought out a new disk by the Minneapolis Symphony Orchestra under Antal Dorati's expert guidance—**Beethoven's Symphony No. 4 and Symphony No. 8** (MG-50100.) These two ingratiating works, in company with the composer's other even-numbered symphonies, are in his sunnier moods.

Mercury's "living presence" technique, however, does not measure up on this disk to the brilliance one finds in Fritz Reiner's traversal of the **Beethoven Symphony No. 7** by the Chicago Symphony Orchestra for Victor (LM-1991). Here we have superb clarity, distinct contrasts, and tonal vitality.

♪ ♪ ♪

Another American orchestra, the Dallas Symphony, has not yet reached the point in its progress where it has joined the major league of recording orchestras. Under Walter Hendl, however, it has offered the citizens of Dallas a fair measure of contemporary works, and last season it presented a notable première — notable because Jascha Heifetz, to whom the work is dedicated, was the soloist, and because the composer, Miklos Rózsa, has turned out a number of worthy screen scores.

The new work is **Rózsa's Concerto for Violin and Orchestra,** a piece filled with modern vigor, yet romantic in style. A native of Budapest, the composer has poured a lot of Hungarian dash into his score, and he keeps the fiddler hard at work.

Heifetz has turned in more gracious performances of more gracious works, but Heifetz fans need not be disappointed in this Victor disk (LM-2027), for it also includes winning traversals of Spohr's Concerto No. 8 in A minor, played with the RCA Victor Orchestra under Izler Solomon, and Tchaikovsky's Sérénade Mélancholique, done with the Los Angeles Philharmonic under Alfred Wallenstein.

CLEVELAND NEWS, THURSDAY, OCTOBER 18, 1956

TRAVELING BOSTONIAN—Thomas D. Perry, (right) manager of the Boston Symphony Orchestra which comes to Cleveland tomorrow for its first concert in Our Town since 1946 spoke yesterday at a luncheon given in his honor at the Hotel Auditorium. He had quite a lot to say about the recently concluded European tour of the orchestra which included five days in Soviet territory. Shown with Perry, against a backdrop of some of the foreign posters which were used on the tour, are William Stinchcomb (left), chairman of the Cleveland Opera Association, Inc., (Bernardi) the sponsoring organization which is bringing symphony here, and Carl N. Osborne, treasurer of the (Cleveland Orchestra) Musical Arts Association. Mr. Osborne was especially interested in the photographs since the Cleveland Orchestra expects to make a similar European tour in the spring.

INDIANAPOLIS, IND.
NEWS
Circ. D. 159,492

OCT 1 8 1956

Community Concert First

Leon Fleisher, pianist, is the first attraction on the second season of concerts offered here by Community Concerts. He will play December 19 in the Murat Theater. Other artists on the series will be Lily Pons, Arthur Fiedler and the Boston Pops Orchestra, Tossy Spivakovsky and the Duo di Roma. There are about 150 season tickets unsold. Admission to the concerts is by season ticket only; no single admissions are sold.

The Boston Pops, one of the nations favorite orchestras, with Arthur Fiedler as conductor will be presented as the second feature of the University of Massachusetts Concert Series Thursday Jan. 3.

THURSDAY, OCT. 18, 1956 Ann Arbor News

Boston Symphony Plays Standard Works Well

By Carl Gehring

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The program listed nothing new, to be sure, but it offered an opportunity to renew acquaintance with three old friends through the medium of Munch's magical ministrations. As is the case with real interpreters, as against the pedestrian type, Munch re-interprets the works he presents without violating their essential character or their composers' intentions. This is creative interpretation, revealing new and unsuspected points of interest in well-known scores and revivifying them with imaginative intuition.

Bach B-Minor Suite

The first of the three works to have the audience so by the ears, the Bach Suite was pointed up by a scholarly reading which was far from dry. A deeply moving performance of the Overture was followed by delightful projections of the Rondo, Bourree I, Bourree II, Polonaise and Double, Minuet and Badinerie which were altogether fanciful. Tempi, dynamics and the over-all conception of the Suite were just right, and the music came off in the finest Bach tradition.

As was the case in another memorable performance of this Suite, at the May Festival of 1945 when the Philadelphia Orchestra, with first flutist William M. Kincaid as soloist, did it so well, Mrs. Dwyer was adroit in her handling of the solo line. Her tone was exceptional, of a limpid and bird-like quality of extraordinary grace. Munch's addition of two flutes in the piece, inquiry revealed, is to gain more volume where needed and because of his belief that the flute is natural to Bach and warrants emphasis. In any case, the ensemble in the Suite was perfect.

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As to instrumental highlights, the woodwinds were especially effective; with the oboes and clarinets outdoing themselves and the latter utterly pellucid on occasion. Some excellent French horn playing also was heard, while the pizzicato chords in the strings in the last movement were plucked with great precision. Concerning the strings, so wondrous as expressive media in the Bach, they were adjuncts of a more incidental sort in the Debussy, and admirable in the role.

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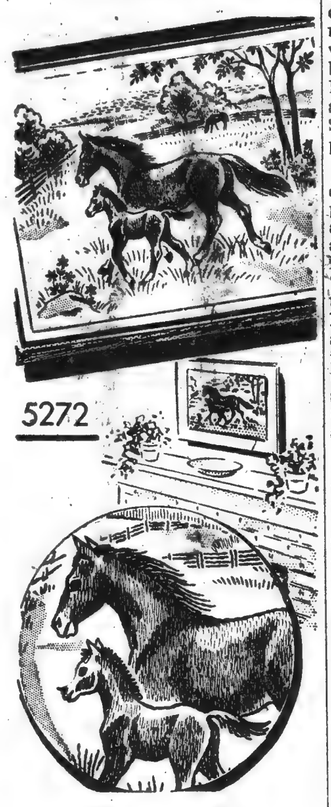
Orchestrally, matters were on a similarly high plane. The string choirs were extremely vital, with the double basses especially so in the Funeral March. Likewise superb were the French horns in the Trio of the Scherzo. Here a high E-flat, in particular, can embarrass the first horn player, but not a crack was heard. These examples were typical of the playing of the Symphony entire, and the evening over-all, and another factor in the high esteem with which the Boston orchestra is regarded.

A Serene Scene!



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An exquisite needle-

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Box 2078, Boston 6 • RIchmond 2-4200

Chronicle
BROOKLINE, Mass.
Weekly Independent
Circ. 2,400

OCT 1 8 195-

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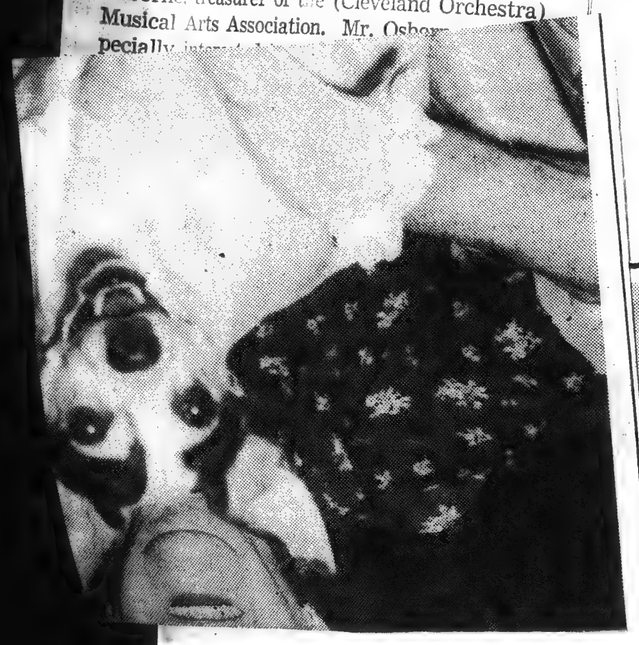

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Box 2078, Boston 6 • RIchmond 2-4200

Journal
AMHERST, Mass.
Weekly Independent
Circ. 1,574

OCT 18 1956

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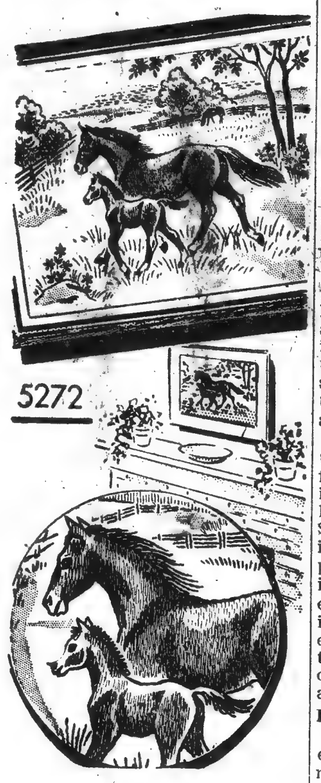

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Chronicle
BROOKLINE, Mass.
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 5614
OCT 18 1956

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By Elizabeth Huntington

The Wellesley College Concerts for 1956-57 opened on October 10 in Alumnae Hall with the Boston Symphony Orchestra under the leadership of its permanent conductor, Charles Munch, in a vigorous and varied program given to an appreciative full house.

In this first immediately local concert following the long 11,000-mile European tour of the summer, a tour which included playing behind the Iron Curtain in Russia, it was to be expected that, beginning a new season with no vacation, they would include on this program the major work given on their tour: Beethoven's "Eroica" Symphony, which together with the Euryanthe Overture of Von Weber opened the Boston Friday and Saturday series last week.

The Weber overture, with its theatrical interest of subject and description, was a familiar and effective program opener. This was followed by the new Walter Piston Sixth Symphony, a work composed for the 75th Anniversary of the Boston Symphony last year, dedicated to the memories of Serge and Natalie Koussevitsky, and first given in that city in November, 1955. Caprice with a sly dash of humor characterized the rapid second movement, while the high spot was the third movement, a serene Adagio, its first theme a cello solo by Wellesley's own first cellist, Samuel Mayes, who played it with great sensitivity. This work seems easily the best and most interesting of Mr. Piston's major symphonic works to date, and the composer, who was present and acknowledged the applause of the audience, must have been pleased over its splendid reading.

The concert concluded with an electrifying performance of the mighty "Eroica."

Bostonians In Fine Form But Hall Still Needs Work

By NORMAN NADEL

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CONDUCTOR CHARLES Munch opened his program with the Bach Suite No. 2 in B minor for Flute and Strings, with the Boston's talented young flutist, Doriot Dwyer, as soloist. Mrs. Dwyer is a fastidious flutist. Her tone is clear, fingering facile and phrasing fluent. Her playing is at home in the classic structures of Bach, yet it speaks with enthusiasm and individual style.

Unfortunately for the circumstances last night, the Bach Suite was not written to be played in a 3900-seat hall. Strings are muted, and volume is modest throughout. As a result, the music didn't have quite the warmth it would have in a normal chamber music setting. Too much distance between players and audience.

It's hard to imagine a more exquisite reading of Debussy's "Iberia" than the orchestra presented. It takes a special genius — which Munch obviously has — to maintain organization and continuity in a work as free and episodic as this.

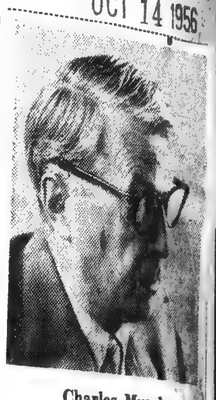
THE MUSIC MOVED easily. Transitions from one mood, one tempo, one orchestral color to another were invariably easy and seemingly spontaneous.

It takes a man like Munch, and a band like the Boston, to bring out the nuances, the refinement, of Tchaikovsky's Sixth Symphony. Only then can it be distinguished from florid and assertive orchestral writing, and assessed as the complex, delicate and genuinely emotional masterwork it is.

IN THE AUDIENCE, and among the musicians backstage at intermission, there was talk of the acoustical flaws that still have not been corrected in our otherwise attractive new hall. These, and what seem to be the best ways of treating them, are:

- 1—Loss of volume, due to sound that is trapped in the area directly above stage, at the sides, and absorbed in the heavy backdrop and side hangings. Needed, a removable shell—sides, back and ceiling—to direct this presently lost music out into the auditorium.
- 2—Echo from rear of the balcony. Absorbent wall material, properly placed, or hangings back there should fix it.
- 3—Noise from the lobby during the concert. Remedy: have someone there to ask employes and strays to keep quiet.
- 4—Squeaking sound from what probably is a ventilating fan; it was a nuisance during first movement of the Tchaikovsky. Remedy: petition the Franklin County Veterans Memorial commission to oil it.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
DETROIT, MICH.
FREE PRESS
Circ. D. 444,193 - S. 469,816
OCT 14 1956



Charles Munch

Boston Symphony To Play Here

Charles Munch will conduct the Boston Symphony Orchestra in three concerts in Detroit and Ann Arbor this week.

At 8:20 p.m. Tuesday, the orchestra will be heard at Masonic Temple, Detroit, in a program consisting of the "Euryanthe" overture by Weber; Walter Piston's "Sixth Symphony" and Tschaikowsky's "Pathetique" Symphony.

The same program will be played at 8:30 p.m. Monday in Hill Auditorium, Ann Arbor, in the University of Michigan Choral Union Series.

The Wednesday program on the Extra Series will consist of Bach's Suite No. 2 in B minor; Debussy's "Iberia" and the Beethoven "Eroica" Symphony.

Columbus
Oct 19

ON THE
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Boston Orche Memorably F

The air conditioning system at the Veterans Memorial Auditorium was blowing up miniature gales all over the place and down many necks on Thursday evening.

The wide open spaces above the stage and the draperies around it affected section and full ensemble resonance and dimmed tonal luster.

But for all this the Boston Symphony Orchestra, Charles Munch conducting, opened the Symphony Club's thirty-third season with so cogent and so beautiful a performance of a program of comfortably familiar music that major defects of the concert room were turned into almost minor annoyances for the occasion.

AT THE START of the evening subtley sensible and elegantly substantial account was given of the Bach Suite No. 2, in B minor, for flute and strings. Doriot Anthony Dwyer was the most admirable flutist of the performance. The Boston strings were the Boston strings!

Debussy's "Iberia" was played in a fashion fairly to ravish the ears and so to stir the imagination to fullest extent. The second section, Les parfums de la nuit, was especially affecting.

TREMENDOUS emotional impulse under excitingly absolute control made the performance of the Tchaikowsky "Pathetique," which ended the program, a profoundly stirring one. There was greatest eloquence but no bombast to the terminal movements while the central allegros were polished off with breath-taking virtuosity.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
COLUMBUS, OHIO
STAR
Circ. D. 92,760
OCT 2 1956

PRETTY Doriot Anthony has the important job as first flutist in the Boston Symphony Orchestra which opens the season for the Symphony Club of Central Ohio Thursday evening Oct. 18, at Veterans Memorial.

Boston Symphony's Concert Overwhelms

By ROSEMARY CURTIN HITE

If Columbus' musical fare for the rest of the season proves to be as rich as that offered at the opening concert of the Symphony Club, listeners may expect to be well fed indeed. The Boston Symphony under the direction of Charles Munch was heard Thursday night at the Veterans Memorial in a program almost overwhelming in its opulence.

Most stunning work of the evening was Debussy's Iberia. Proving himself to be a master of the great French composer, Mr. Munch revealed to the audience the very essence of impressionism. Timbre was laid upon timbre, textures lovingly delineated, and transitions effortlessly manipulated to result in a dazzling illusion of Iberian colors and odors.

DORIOT ANTHONY DWYER, solo flutist of the Symphony, was heard in Suite No. 2 in B minor by J. S. Bach. An admirable artist, Mrs. Dwyer played with a tone which, despite the unflattering effects of the Auditorium's acoustics, was velvety in quality and well-projected.

Particularly noteworthy were the crispness of her staccato, notably in the Badinerie, and the lovely lyric quality of the Polonaise and Double.

The final work of the program, Tschaikowsky's Symphony No. 6, the Pathetique, rounded out the feast in luxurious style. Surely, strings have never been more silken, woodwinds more eloquent, or brass and percussion more overpowering than they were in this familiar work.

Under Mr. Munch's precise and compelling direction, no detail was lost nor effect overlooked. And yet, despite demanding the most extreme dynamic range, Mr. Munch maintained an emotional restraint which prevented the work from falling into the over-sentimentalism which so often characterizes performances of it.

The audience cannot be blamed for bursting into applause at the end of the third movement, for surely Mr. Munch brought this section to a climax so tremendous that it seemed to defy anything to succeed it.

OHIO STATE JOURNAL — Oct 19 '56

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
DETROIT, MICH.
TIMES
Circ. D. 408,705 - S. 521,6
OCT 14 1956

Charles Munch conducts the Boston Symphony in concert this Tuesday night at Masonic Auditorium.

Boston Symphony Program

THE BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting, will present the following program Tuesday evening at 8:20 in Masonic Auditorium:

Overture to "Euryanthe".....Weber
Symphony No. 6.....Piston
Fluendo espressivo
Leggerissimo vivace
Adagio sereno
Allegro energico
INTERMISSION
Symphony No. 6 in B minor, "Pathetique" Op. 74.....Tchaikovsky
Adagio; Allegro non troppo
Allegro con grazia
Allegro molto vivace
Finale: Adagio lamentoso

148

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Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 5614

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FRIDAY, OCT. 19, 1956 The Columbus Citizen 17

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It's hard to imagine a more exquisite reading of Debussy's "Iberia" than the orchestra presented. It takes a special genius — which Munch obviously has — to maintain organization and continuity in a work as free and episodic as this.

THE MUSIC MOVED easily. Transitions from one mood, one tempo, one orchestral color to another were invariably easy and seemingly spontaneous.

It takes a man like Munch, and a band like the Boston, to bring out the nuances, the refinement, of Tchaikovsky's Sixth Symphony. Only then can it be distinguished from florid and assertive orchestral writing, and assessed as the complex, delicate and genuinely emotional masterwork it is.

IN THE AUDIENCE, and among the musicians backstage at intermission, there was talk of the acoustical flaws that still have not been corrected in our otherwise attractive new hall. These, and what seem to be the best ways of treating them, are:

- 1—Loss of volume, due to sound that is trapped in the area directly above stage, at the sides, and absorbed in the heavy backdrop and side hangings. Needed, a removable shell—sides, back and ceiling—to direct this presently lost music out into the auditorium.
- 2—Echo from rear of the balcony. Absorbent wall material, properly placed, or hangings back there should fix it.
- 3—Noise from the lobby during the concert. Remedy: have someone there to ask employes and strays to keep quiet.
- 4—Squeaking sound from what probably is a ventilating fan; it was a nuisance during first movement of the Tchaikovsky. Remedy: petition the Franklin County Veterans Memorial commission to oil it.

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STAR
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OCT 20 1956

PRETTY Doriot Anthony has the important job as first flutist in the Boston Symphony Orchestra which opens the season for the Symphony Club of Central Ohio Thursday evening Oct. 18, at Veterans Memorial.

Boston Symphony's Concert Overwhelms

By ROSEMARY CURTIN HITE

If Columbus' musical fare for the rest of the season proves to be as rich as that offered at the opening concert of the Symphony Club, listeners may expect to be well fed indeed. The Boston Symphony under the direction of Charles Munch was heard Thursday night at the Veterans Memorial in a program almost overwhelming in its opulence.

Most stunning work of the evening was Debussy's Iberia. Proving himself to be a master of the great French composer, Mr. Munch revealed to the audience the very essence of impressionism. Timbre was laid upon timbre, textures lovingly delineated, and transitions effortlessly manipulated to result in a dazzling illusion of Iberian colors and odors.

DORIOT ANTHONY DWYER, solo flutist of the Symphony, was heard in Suite No. 2 in B minor by J. S. Bach. An admirable artist, Mrs. Dwyer played with a tone which, despite the unflattering effects of the Auditorium's acoustics, was velvety in quality and well-projected.

Particularly noteworthy were the crispness of her staccato, notably in the Badinerie, and the lovely lyric quality of the Polonaise and Double.

The final work of the program, Tschaikowsky's Symphony No. 6, the Pathetique, rounded out the feast in luxurious style. Surely, strings have never been more silken, woodwinds more eloquent, or brass and percussion more overpowering than they were in this familiar work.

Under Mr. Munch's precise and compelling direction, no detail was lost nor effect overlooked. And yet, despite demanding the most extreme dynamic range, Mr. Munch maintained an emotional restraint which prevented the work from falling into the over-sentimentalism which so often characterizes performances of it.

The audience cannot be blamed for bursting into applause at the end of the third movement, for surely Mr. Munch brought this section to a climax so tremendous that it seemed to defy anything to succeed it.

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OCT 14 1956

ON THE RIALTO
SAM WILSON
Dispatch Stage and Music Editor

Boston Orchestra Gives Memorably Fine Concert

The air conditioning system at the Veterans Memorial Auditorium was blowing up miniature gales all over the place and down many necks on Thursday evening.

The wide open spaces above the stage and the draperies around it affected section and full ensemble resonance and dimmed tonal luster.

But for all this the Boston Symphony Orchestra, Charles Munch conducting, opened the Symphony Club's thirty-third season with so cogent and so beautiful a performance of a program of comfortably familiar music that major defects of the concert room were turned into almost minor annoyances for the occasion.

AT THE START of the evening subtley sensible and elegantly substantial account was given of the Bach Suite No. 2, in B minor, for flute and strings. Doriot Anthony Dwyer was the most admirable flutist of the performance. The Boston strings were the Boston strings!

Debussy's "Iberia" was played in a fashion fairly to ravish the ears and so to stir the imagination to fullest extent. The second section, Les parfums de la nuit, was especially affecting.

TREMENDOUS emotional impulse under excitingly absolute control made the performance of the Tchaikowsky "Pathetique," which ended the program, a profoundly stirring one. There was greatest eloquence but no bombast to the terminal movements while the central allegros were polished off with breath-taking virtuosity.

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OCT 14 1956

Charles Munch conducts the Boston Symphony in concert this Tuesday night at Masonic Auditorium.

Boston Symphony Program

THE BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting, will present the following program Tuesday evening at 8:20 in Masonic Auditorium:

Overture to "Euryanthe" ..... Weber
Symphony No. 6 ..... Piston
Fluendo espressivo
Leggerissimo vivace
Adagio sereno
Allegro energico

INTERMISSION

Symphony No. 6 in B minor, Op. 74 "Pathetique" ..... Tchaikovsky
Adagio; Allegro non troppo
Allegro con grazia
Allegro molto vivace
Finale: Adagio lamentoso

TIGHT BINDING

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OCT 20 1956

$6,360,000 Brandegee Estate Told

One of the last big estates of baronial acreage, the Brandegee estate, which sprawls across the Jamaica Plain-Brookline line, is headed for dissolution with the allowance of the will of Mrs. Mary B. Brandegee of Brookline, widow of industrialist and former Harvard College regent Edward D. Brandegee.

Probate Judge William J. Hickey, Jr., allowed the will which disposed of the $6,360,000 estate, which includes the big Faulkner Farm in Jamaica Plain and the Hyde Farm in Brookline.

The bulk of the estate, $5,700,000 and $660,000 in real estate, goes to four children, John L. Brandegee of Boston, Mrs. Martina L. Lawrence and Mrs. Marion S. Boit of Brookline and Mrs. Eleanor S. Talmadge of Hampton, N. J. Brandegee Charitable Foundation gets the Faulkner Farm and $150,000 in cash, and Mrs. Lawrence is left the Hyde Farm.

A $100,000 windfall for employes was ordered in the will to be distributed according to seniority and merit by John L. Brandegee and Attorney Adolph J. Koob. The latter received a $10,000 bequest. Each grandchild was left $5000, and there were specific charitable bequests of $10,000 each to South End House Association, and Central N. E. Sanitarium, and $5000 each to Boston Symphony Orchestra, Church of the Redeemer, Chestnut Hill, the Rev. John T. Golding and Dr. Dwight E. Siscoe.

000 mployes, es Share

Mrs. Mary B. Brandegee of industrialist and one-time d D. Brandegee, was allowed Judge William J. Hickey, Jr.

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—Not Always Ours

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Also now comes news, this time from London, that the first appearance in the West of Moscow's Bolshoi Ballet brought high acclaim from British critics. Not only that, the British government itself went out of its way, and out of the path of good sense, to kow-tow to the troupe, personages no less than Prime Minister Eden and his wife having gone back stage to drop a curtsy.

Such displays of cordiality are truly sickening. Aid and comfort are given sworn enemies. No wonder small nations which so far have resisted the Soviet Sickle are bewildered; no wonder the oppressed people of satellite nations are heartsick. But still the mad race to toast and fete the Kremlin and its accessories to the fact continues.—St. Albans Messenger

Cleveland Press
Oct 20, 1956

Munch Gives Old Music New Life

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Under Charles Munch, the latest in a long line of celebrated conductors, the orchestra still ranks at the top as an instrument of color. This was particularly evident in its performance of the Debussy "Iberia" suite.

The shimmering iridescence of French impressionism came alive as the streets and byways, the fragrances of the night, and the morning of a festival day were depicted.

The audience last night was particularly cordial to the Bach Suite for Flute and Strings and to the soloist, Doriot Anthony Dwyer, whose appointment to the first flute desk of the Boston Orchestra was heralded in national magazines a year or so ago.

Any qualms about the first woman to hold such a position in a major orchestra have long since been allayed. Miss Dwyer and the strings played with glowing charm and restraint through the seven dance movements, and the soloist was called back several times to acknowledge the heartfelt applause.

The closing number, the Tschaikowsky Pathetique Symphony, while at times catching fire, began to show the strain of almost incessant traveling to which these players have been subjected.

They are tired, and their faces show it. They have done music and America much good and they deserve to go home and rest. Perhaps when they return they will give us a sample of what they are most noted for, that is, some new music.

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At Severance Hall, St. Mark's Presbyterian Church presented Charlotte Wesley Holloman in a song recital of concert and opera music.

This new coloratura soprano displayed a remarkably fine voice in a song recital of concert and opera music and sang with ease works of Handel, Mozart, Wolf, Strauss, Verdi, a spiritual group and some contemporary composers.

Miss Holloman unquestionably will be heard many times in the future. Lowell Farr assisted at the piano.

Cleveland News Oct 20 1956

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Under the relaxed but authoritative baton of Charles Munch, the competent, easy-going Boston crew gave Clevelanders divers examples of their supreme artistry with the playing of three works, the Bach "Suite No. 2 in B Minor for Flute and Strings," Debussy's "Iberia," taken from his "Images for Orchestra, No. 2," and the Tschaikowsky "Pathetique" or Sixth Symphony.

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Unabashed by the ban which modernism places on romance, the Tschaikowsky work keeps rolling along, still a popular favorite because of, not in spite of, its excessive sweetness, sadness, sentimentality. It "sounds," it agonizes, it rejoices in some of the most exquisite music ever penned by a composer.

The peculiar accoustics of Music Hall were never more noticeable than last night. In some places in the hall, the Boston Orchestra, which is somewhat larger than the Cleveland Orchestra in numbers, sounded distant, not well balanced, diminished in volume. But the smoothness, the gorgeous richness and blend of the orchestra came through beautifully finally, triumphing over mere accoustical hazards such as the heavy draperies all around the stage. The audience left no doubt how they felt about the work of this great American musical organization, they applauded warmly and at length.

Munch, Boston Symphony, Still Mellow, Mature

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There is never a feeling that this orchestra is being driven. It is simply being led, sometimes coaxed, sometimes spurred on to emotional heights, but always conducted with supreme assurance that whatever is asked for will be given freely and fully. And there is about Munch a genial warmth that seems to bring forth from his musicians a human, as well as an expertly professsional, response.

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Munch's delineation of the second movement in five-four meter was somewhat lumbering and soggy, but there were other portions of great dramatic power, and strategic tightenings that pulled the whole symphony together in a way to minimize its tawdriness and give it an appearance of virility and dignity.

Most enjoyable was the sensuous sheen and virtuosic splendor exhibited in Debussy's "Iberia," where one of the chief virtues of execution was the subtle way in which the percussive sounds were integrated with other sections of the orchestra. Here French impressionism was served nobly and faithfully, not with cool analysis, but with feeling of native kinship and complete identification with its esthetic purposes.

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The clarity of her rhythm and the incisiveness of her staccato notes were delightful

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Charles Munch

Boston Symphony To Play Here

Charles Munch will conduct the Boston Symphony Orchestra in three concerts in Detroit and Ann Arbor this week.

At 8:20 p.m. Tuesday, the orchestra will be heard at Masonic Temple, Detroit, in a program consisting of the "Euryanthe" overture by Weber; Walter Piston's "Sixth Symphony" and Tschaikowsky's "Pathetique" Symphony.

The same program will be played at 8:30 p.m. Monday in Hill Auditorium, Ann Arbor, in the University of Michigan Choral Union Series.

The Wednesday program on the Extra Series will consist of Bach's Suite No. 2 in B minor; Debussy's "Iberia" and the Beethoven "Eroica" Symphony.

em at the Veterans Memorial
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on Thursday evening.

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OCT 14 1956

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OCT 20 1956

LEAVES $6,360,000

Kin. Employes, Charities Share

The $6,360,000 will of Mrs. Mary B. Brandegee of Brookline, widow of wealthy industrialist and one-time Harvard College regent Edward D. Brandegee, was allowed yesterday by Norfolk Probate Judge William J. Hickey, Jr.

Bulk of the state—$5,700,000 in personal property and $660,000 in real estate—was left to her four children, John L. Brandegee of Boston; Mrs. Martina L. Lawrence and Mrs. Marion S. Boit, both of Brookline, and Mrs. Eleanor S. Talmadge of Hampton, N. J. The wealthy widow died Aug. 28 at the age of 85.

To the Brandegee Charitable Foundation she bequeathed Faulkner Farm, which lies in Brookline and Jamacia Plain, the contents of all the buildings on the property and $150,000 in cash.

The executors, her son and Atty. Adolph J. Koob, who was personally left $10,000 outright, were directed to divide any sum up to $100,000 among those who were at any time employed by her in any office she maintained at Faulkner Farm or any other place of residence. They were to be guided by length of service of such employes and their devotion to their work.

Up to 15 per cent of the estate, after deduction of specific bequests, is to be distributed annually to unspecified religious, charitable, scientific, literary or educational institutions.

Specific bequests included $20,000 each to the South End House Ass'n and to the Central New England Sanitarium and $5000 each to the Boston Symphony Orchestra, the Church of the Redeemer, Chestnut Hill; Rev. John T. Golding of Chestnut Hill and Dr. Dwight E. Siscoe of Beacon st., Brookline.

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Cleveland Plain Dealer - Oct 20, 1956

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Recently back from touring Russia with the Boston Symphony Orchestra, the musicians in the quartet are regular members of the Symphony.

Ruth Posselt will replace her husband, Richard Burgin, as first violinist of the quartet during his illness. Alfred Kripps, concertmaster of the Boston Pops, is second violinist. Viola is played by John dePasquale, solo violist for the Boston Symphony. Cellist is Samuel Mayes, first cellist of the Boston Symphony Orchestra.

The quartet, as a distinct group, has performed for many years. Although its members have changed from time to time, it retains the same level of top artists—all members of the Boston Symphony.

As members of the Boston Symphony Orchestra, these musicians were invited by the Russian government to tour the U.S.S.R. Their concerts in Leningrad, Moscow and elsewhere in Russia were given a warm reception by the Russian audiences. A concert that would receive a five-minute applause at Boston's Symphony Hall warranted an ovation in Leningrad that lasted for 35 minutes!

Musicians in Russia are among the highest paid people. Yet, commented James Stagliano, who is director of the quartet, orchestras in Russia are poor, partly because of the inferiority of instruments. The Russian government will not buy better instruments for the musicians who are using cheap, sometimes prefabricated instruments. It is felt by many, Mr. Stagliano added, that Russian composers have been arrested in their development by government demands.

Boston Symphony Plays Rich, Glowing Program

By WILLIAM FLEMING

The Boston Symphony Orchestra, Charles Munch conducting, played last evening in Lincoln Auditorium before a packed house with more than 300 persons overflowing onto the stage. The occasion marked the opening of the regular subscription concerts of the Famous Artists Series.

Charles Munch as a conductor maintains a remarkable sense of identity with his men. His is the effortless light touch rather than the whip hand. Eschewing all podium calisthenics and histronic gyrations, he contents himself with a busy baton beat and clear cues, thereby letting the music shine through and speak for itself.

As for the orchestra, its reputation as one of the world's top symphonic organizations is well known. Suffice to say, its precision with unison chords, pizzicato string passages, crisp attacks and releases borders on the uncanny. Singling out the parts of such a complete whole is difficult indeed. The splendid woodwinds shone to best advantage in the Debussy, while the brass section came into its own in the Beethoven. Here the French horns performed sonorous miracles in negotiating the incredibly difficult Trio of the Sherzo movement without a blooper.

The program itself was a balanced blend of the baroque, classical and contemporary styles as represented by the Bach B Minor for Flute and Strings, the Beethoven Eroica Symphony, and Debussy'c orchestral Image, Iberia. With a conductor whose specialty is Berlioz and with the presence of such a virtuoso orchestra, it is to be regretted that none of that flamboyant romantic composer's works were represented. It seems like a wanton waste of natural resources.

Now to give a bow by bow account—the evening began with a dignified and restrained performance of the Bach Suite. Doriot Anthony Dwyer, who seems to be the only feminine member of the orchestra, was heard to advantage in some fin flute playing. A purist might carp about using an entire 60-member string section for this aristocratic chamber music which was originally written for around 18 players. What i tloses in transparency, however, it gains in richness of sound. Much of the time only half the strings were used, thus preserving the slender and elegant proportions of this genial work.

After the austerities of Bach came the dazzling technicolor of Debussy's orchestral pallette. This is the sort of piece that should be tackled only by a crack orchestra, and Munch and his men made the most of it. The haunting fragrants of Spanish melodies captivating rhythms and elusive tone colors were presented now vigorously, now langorously, in a memorable performance.

The richest musical substance of the evening, however, came last with Beethoven's Eroica. Munch's is a sinuous rather than muscular and forceful. He marshalled his resources like a resourceful general on his orchestral battlefield, handling it in one long line from the explosively accented opening chords to the Prestissimo of the Finale. All was cast in the heroic mold with the closing variations assuming the proportions of a triumphal arch through which all humanity passes by in review.

Syracuse Post-Standard Oct 21/56

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Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 253,604
OCT 21 1956

Boston Symphony Returns Home

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Sunday Globe
BOSTON, Mass.
Independent
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OCT 21 1956

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Record (m)
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Wed Oct 24
Herald

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Amusements Amusements

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Sunday Post - Herald [illegible]

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Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
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Garden Bug — I am still using your "Meat Cake Unique" casserole and while preparing it recently wondered about how long ago you had sent it in. I'll soon be married 20 years and think perhaps I was just a "bride" when I clipped it out. Am I right?

Tiny Tune.

Dolly Dimples—Many thanks for your Chinese fried rice recipe

UCT 21 1956

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Amusements

Amusements

TIGHT BINDING

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

THE SIMMONS NEWS

Music Listening Hour

Monday, October 29.

Thursday, October 25, 1956

SIMMONS COLLEGE

Assembly Presents Quartet From Symphony Orchestra

by Patricia Cocozella and Emily Post

The Boston Symphony String Quartet, brought to Simmons through the Assembly Series program, will present a concert of Mozart and Beethoven string selections Friday, October 26, fifth hour, in the Auditorium.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485
OCT 24 1956

Boston Symphony To Honor Memory Of Leslie Rogers

In concerts on Friday and Saturday, the Boston Symphony Orchestra will pay posthumous tribute to a member—widely famed in his field but little known to the public—Leslie J. Rogers. Serving his 44th year as music librarian, he fell ill on the European tour, and died in Stuttgart, Germany. In his memory, Dr. Munch at the opening of the second half of the program will conduct the combined string choirs in the slow movement of Beethoven's last string quartet, Op. 135.

There will be further changes in the program as originally announced. It will open with Mozart's "Paris" Symphony, in D major, K. 297. Next, Walter Piston's Fifth Symphony will be introduced to Boston. It was commissioned by the Juilliard School, which gave the first performance in its Festival of American Music last Spring.

The program will close with Schumann's Fourth Symphony, in D minor, Op. 120.

Piston was reckoned as an important addition to European knowledge of contemporary American composers.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866
OCT 27 1956

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the third program of the 76th season in Symphony Hall yesterday afternoon. The program:

Symphony in D (K. 297) ..... Mozart
Symphony No. 5 ..... Piston
Lento assai, from String Quartet in F, Op. 135 ..... Beethoven
Symphony No. 4 in D minor, Op. 120 Schumann

By RUDOLPH ELIE

"In the death of Leslie J. Rogers on Oct. 19, the orchestra has suffered the loss of an invaluable member. His association with the orchestra began in 1912 under Dr. Karl Muck. A man of extraordinary knowledge and skill in his profession and complete dedication to the Orchestra, Mr. Rogers served, as only he could, a whole generation of conductors and composers whose works were performed at these concerts. His contribution to the musicians and the musical life of this country was truly unique."

So, with characteristic reserve, the Boston Symphony announced the passing of its librarian in the program book of yesterday's concert. It did not, and it could not, suggest the enormous contribution the man made in his 44 years not merely as librarian but as musicologist, counselor, program advisor and, in fact, musical authority of unchallengeable integrity. His knowledge of the musical scores of the entire literature was phenomenal: the incorrect spelling of a note, a mistake in copying, an error in notation or phrasing, the least printed distortion of a composer's original intentions; none of these missed his eye. He retained, too, the exact tempos taken by every conductor he ever had contact with and could tell, to the second, the duration of any given piece as played by any given conductor. And with all this, he was a repository of stories and anecdotes about the conductors he had known, all remarkable for being wholly untainted with malice; his humor never failed him, nor his good spirits.

SUPREME TRIBUTE

Yesterday afternoon the organization to which he had given his whole life gave him the supreme tribute as the string orchestra played the slow movement from Beethoven's last quartet. It was performed in an awesome hush after the entire quartet in his memory. It was performed in an awesome hush after the entire orchestra had stood silently for a minute or more, and the combined tones the full string sound lent to this gentle cavatina, so richly and solely harmonized, was moving in the extreme. In retrospect, it was also a requiem for two other men of the orchestra: Leon Marjollet, who died suddenly in Paris on Sept 20, and Carlos Surield, retired but still working for the orchestra's benefit, who died on October 13.

This occasion saw the first Boston performance of Walter Piston's Fifth Symphony. Composed for the Julliard School of Music, and first performed there earlier in the year, the three movement symphony is considerably more difficult than the Sixth, which won such great favor in Europe. Its first two movements are austere to the point of severity though the first rises at time to great proclamations in the brass following an opening moment of a magical promise. The slow movement does not reveal itself easily, conveying a brooding, mysterious quality whose outlines are always in the shadow; the tonal mass moves forward after the initial statement of a fleeting, indistinct melodic motto in the low strings, but the sense of variation is lost in the movement.

SURPRISING OUTBURST

It is effective—for Mr. Piston is altogether too much the master to present his materials save on the highest instrumental level, but somehow it doesn't move the heart; there is nothing the casual ear can cling to in the permutations of the principal melodic statement. The finale, however, offers a surprising contrast. Here, in one of his jolliest moods, the composer gives us a rondo of such a bright cast and distinct outlines it almost suggests that he might originally have had it in mind as an orchestral scherzo rather than a finale. In any case, it somehow does not quite suit what has gone on before, though this is not to say it isn't a very effective conclusion. Mr. Piston was in the audience and was very heartily applauded by the audience.

The concert began with a fine performance of Mozart's "Paris" Symphony, a work whose andantino is a gem shedding the soft rays of an opal, and ended with Schumann's Fourth Symphony. This is a work that, once beyond its tiresome first movement, gains constantly to end in a sunburst of tonal vitality. Mr. Munch gave the work a performance at once informed with attention to detail yet at the same time as richly expressive as the symphony, in its ardent romanticism, can be.

The program next week presents Clara Haskil as soloist for the first time in the city. She will do Beethoven's Third, other works on the program being Cherubini's "Anacreon" Overture, Barber's "Medea's Meditation and Death of Vengeance" and Turina's "Sinfonia Sevillana."

Burrelle's
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165 Church Street - New York

SYRACUSE, N. Y.
HERALD-JOURNAL
Circ. D. 133,704
OCT 22 1956

— THE CONCERT —

The Boston Gives Depth, Meaning To the 'Eroica'

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E. V. W.

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Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
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OCT 27 1956

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TIGHT BINDING

THE SIMMONS NEWS

Thursday, October 25, 1956

SIMMONS COLLEGE

Music Listening Hour

Monday, October 29.

Assembly Presents Quartet From Symphony Orchestra

by Patricia Cocozella and Emily Post

The Boston Symphony String Quartet, brought to Simmons through the Assembly Series program, will present a concert of Mozart and Beethoven string selections Friday, October 26, fifth hour, in the Auditorium.

OCT 24 1956

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165 Church Street - New York

SYRACUSE, N. Y.
HERALD-JOURNAL
Circ. D. 133,704
OCT 22 1956

Librarian Rogers Memorial Concert

In its first Friday and Saturday concerts since returning from its Western tour, the Boston Symphony Orchestra will pay tribute to an invaluable member, widely famed in his field, but little known to the public—Leslie J. Rogers.

Serving his 44th year as music librarian, he fell ill on the European tour, and died recently in Stuttgart, Germany. In his memory, Dr. Munch at the opening of the second half of the program will conduct the combined string choirs in the slow movement of Beethoven's last string quartet, Op. 135.

There will be further changes in the program as originally announced. It will open with Mozart's "Paris" Symphony, in D major, K. 297. Next, Walter Piston's Fifth Sympohny will be introduced to Boston. This was commissioned by the Juilliard School, which gave the first performance in its Festival of American Music last Spring.

On the European tour, Mr. Piston's Sixth Symphony, commissioned for the orchestra's 75th anniversary, was played seven times. Critical comment was generally enthusiastic, and on the basis of this work, Mr. Piston was reckoned as an important addition to European knowledge of contemporary American composers.

The program will close with Schuman's Fourth Symphony, in D minor, Op. 120.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

OCT 27 1956

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the third program of the 76th season in Symphony Hall yesterday afternoon. The program:

Symphony in D (K. 297) ..... Mozart
Symphony No. 5 ..... Piston
Lento assai, from String Quartet in F, Op. 135 ..... Beethoven
Symphony No. 4 in D minor, Op. 120 Schumann

By RUDOLPH ELIE

"In the death of Leslie J. Rogers on Oct. 19, the orchestra has suffered the loss of an invaluable member. His association with the orchestra began in 1912 under Dr. Karl Muck. A man of extraordinary knowledge and skill in his profession and complete dedication to the Orchestra, Mr. Rogers served, as only he could, a whole generation of conductors and composers whose works were performed at these concerts. His contribution to the musicians and the musical life of this country was truly unique."

So, with characteristic reserve, the Boston Symphony announced the passing of its librarian in the program book of yesterday's concert. It did not, and it could not, suggest the enormous contribution the man made in his 44 years not merely as librarian but as musicologist, counselor, program advisor and, in fact, musical authority of unchallengeable integrity. His knowledge of the musical scores of the entire literature was phenomenal: the incorrect spelling of a note, a mistake in copying, an error in notation or phrasing, the least printed distortion of a composer's original intentions; none of these missed his eye. He retained, too, the exact tempos taken by every conductor he ever had contact with and could tell, to the second, the duration of any given piece as played by any given conductor. And with all this, he was a repository of stories and anecdotes about the conductors he had known, all remarkable for being wholly untainted with malice; his humor never failed him, nor his good spirits.

SUPREME TRIBUTE

Yesterday afternoon the organization to which he had given his whole life gave him the supreme tribute as the string orchestra played the slow movement from Beethoven's last quartet. It was performed in an awesome hush after the entire quartet in his memory. It was performed in an awesome hush after the entire orchestra had stood silently for a minute or more, and the additional lustre the full string band lent to this gentle cavatina, so richly and softly harmonized, was moving in the extreme. In extension, it was also a requiem for two other men of the orchestra, Leon Marjollet, who died suddenly in Paris on Sept. 20, and Carlos Infield, retired but still working for the orchestra's benefit, who died on October 13.

This occasion saw the first Boston performance of Walter Piston's Fifth Symphony. Composed for the Julliard School of Music, and first performed there earlier in the year, the three movement symphony is considerably more difficult than the Sixth, which won such great favor in Europe. Its first two movements are austere to the point of severity though the first rises at time to great proclamations in the brass following an opening moment of a magical promise. The slow movement does not reveal itself easily, conveying a brooding, mysterious quality whose outlines are always in the shadow; the tonal mass moves forward after the initial statement of a fleeting, indistinct melodic motto in the low strings, but the sense of variation is lost in the movement.

SURPRISING OUTBURST

It is effective—for Mr. Piston is altogether too much the master to present his materials save on the highest instrumental level, but somehow it doesn't move the heart: there is nothing the casual ear can cling to in the permutations of the principal melodic statement. The finale, however, offers a surprising contrast. Here, in one of his jolliest moods, the composer gives us a rondo of such a bright cast and distinct outlines it almost suggests that he might originally have had it in mind as an orchestral scherzo rather than a finale. In any case, it somehow does not quite suit what has gone on before, though this is not to say it isn't a very effective conclusion. Mr. Piston was in the audience and was very heartily applauded by the audience.

The concert began with a fine performance of Mozart's "Paris" Symphony, a work whose andantino is a gem shedding the soft rays of an opal, and ended with Schumann's Fourth Symphony. This is a work that, once beyond its tiresome first movement, gains constantly to end in a sunburst of tonal vitality. Mr. Munch gave the work a performance at once informed with attention to detail yet at the same time as richly expressive as the symphony, in its ardent romanticism, can be.

The program next week presents Clara Haskil as soloist for the first time in the city. She will do Beethoven's Third, other works on the program being Cherubini's "Anacreon" Overture, Barber's "Medea's Meditation and Death of Vengeance" and Turina's "Sinfonia Sevillana."

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144

Monitor

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By Harold Rogers

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OCT 28 1956

Like 'Bunny Hug' and 'Charleston'

Rock 'n' Roll O.K.! Just a Phase—Fiedler

By HY HURWITZ

Go ahead with your rock 'n' roll music.

There's nothing wrong with it, claims Arthur Fiedler, conductor of the Boston Pops Orchestra, and one of the foremost musical authorities in the world.

Fiedler endorsed the current craze of the Elvis Presley flock at a recent P. T. A. meeting in Brookline's Runkle School, where his two daughters are students.

★ ★ ★

Just back from a European vacation, Mr. Fiedler made a rare appearance as a speaker. He conducted a question and answer period and a male parent raised the query of rock 'n' roll.

ARTHUR FIEDLER, Rock 'n' Roll just a phase.

Had Mr. Fiedler heard the latest popular teen age music

"Heard it?" Mr. Fiedler repeated the query, "why I can't get away from it. But I don't see anything wrong with it. It's a phase we're going through, just like we have in the past. It's like the 'Bunny Hug' and the 'Charleston.'

"A few years after World War I we had the "Yes We Have No Bananas' phase. That was highly criticized at the time. These phases have come and gone for a long time."

It is Mr. Fiedler's feeling that musical snobs are the ones who raise the most objections. "Music belongs to everyone," he said. "I detest snobishness in music as in all other things."

★ ★ ★

On his recent European holiday with his wife, Mr. Fiedler made some interesting observations.

"I found a lot of American jazz being played over there," he reported. "Not the new rock 'n' roll stuff but a lot of jazz that's been popular in our country for years.

"Opera is still a big hit in European countries like Italy, Austria and Germany. In some cities, they have operas every night in the week not only in one opera house but in two. And they play before packed audiences."

In this country, Mr. Fiedler pointed out, there is a diminishing number of good string musicians. There are many more youngsters going in for music than in the past but string music seems to be dying out.

"School musical programs have been very valuable and educational," he said, "but a lot of youngsters go in for brass and drums to make their school or college bands so they can get seats on the 50-yard line for football. A good string musician is getting rare.

"I believe in encouraging youngsters who show an interest in music. But like anything else, parents shouldn't force a youngster in taking up a musical instrument. If a child shows an interest in music, by all means, encourage it. The only suggestion I'd make would be to permit them to develop variety in music and not go all out on either classical or popular."

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SYRACUSE, N. Y.
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OCT 14 1956

Boston Symphony Plays In Syracuse Saturday

The Boston Symphony Orchestra, which has just returned from a tour of Europe going eastward as far as Moscow, will present a concert at 8:30 p.m. Saturday in Lincoln auditorium, sponsored by Famous Artists Series.

With Charles Munch as music director, the orchestra will play Suite No. 2 in B Minor, by Bach; Iberia, by Debussy; and Symphony No. 3, "Eroica," by Beethoven.

Munch, a native of Strasbourg, came with this orchestra in the autumn of 1949. He was known as one of the foremost musicians of France, and had been the conductor of four orchestras in Paris.

Charles Munch

Boston Symphony is one of the busiest orchestras in the world. The winter season of 30 weeks in Symphony Hall, the orchestra's Boston home, ends with April, and then begins, under Arthur Fiedler, the Pops season of some 60 concerts. There follow two weeks of free open-air concerts on the Charles River Esplanade, and the six-week (July and early August) Berkshire Festival at Tanglewood in Lenox, Mass. In 1952 the orchestra toured Europe, and in 1954 went westward as far as San Francisco. This fall the orchestra was the first American orchestra ever to play in the U.S.S.R.

AMUSEMENTS

BOSTON (CONCERTS

TV NOTEBOOK

How to Televise Music

By MARY CREMMEN

The gratifying telecast of last night's concert by the Boston Symphony Orchestra from Kresge Auditorium can be traced directly to producer Jordan Whitelaw, music manager of station WGBH.

★ ★ ★

It was clear that he had no intention of allowing video to distract from the music.

"Picture or no Picture," stated Whitelaw in an interview before the telecast. "It's essentially a concert."

He spoke against having frequent shots of the whole orchestra. "Once or twice is enough—but trying to fit 102 people into a 21-inch screen looks like an animated cartoon."

The program included Bach, Suite No. 2 in B minor for flute and strings; Debussy, Iberia No. 2 and Tchaikovsky, Symphony No. 6 in B minor.

It was interesting to note how Whitelaw held to his plan of using a television camera "as a discreet guide to whatever part of the orchestra is most important at a given time."

He quickly added, "This does not mean keeping the camera on the move, which would be too distracting from the music. But when an instrument or a whole section of instruments has an extended passage, I have the camera trained in that direction. I don't hesitate to let the lenses rest for a long time in the same position."

This was clearly proved during Bach Suite No. 2, as he kept the camera on flute soloist Doriot Anthony Dwyer.

★ ★ ★

In contrast to the way commercial television continually tries for trick shots when covering an orchestra, Whitelaw declared:

"In a close-up of the soloist, I insist that the picture show the whole figure." He went on sternly, "I refuse to have a disembodied player—that is, a close-up of hands and no body or a face as if it had been cut off at the neck. A screen filled with only fingers trilling over a flute is nauseating."

★ ★ ★

The telecast was all the more remarkable since there had been no time for rehearsal.

Whitelaw had to plan his camera moves in advance by listening to recordings of the selections in the program and following the scores.

"I tried to plan logical shots in terms of what was happening in the music." He added. "After that I just hoped it would make sense."

★ ★ ★

Agnes Moorehead's expert handling of the role of an illiterate backwoods woman probably gave "The Teacher" more importance than it deserved.

It was a familiar story of a mother who desperately wanted to learn to read so that she could find out for herself what was in her son's letter.

The intriguing part of the show was Miss Moorehead's delivery of such lines as: "I'm a pure play-sake and that's what I am . . . and "Stay out of what ain't none of your never mind."

Gl ke
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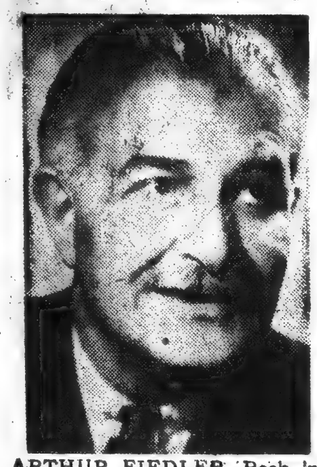
Go ahead with your rock 'n' roll music.

There's nothing wrong with it, claims Arthur Fiedler, conductor of the Boston Pops Orchestra, and one of the foremost musical authorities in the world.

Fiedler endorsed the current craze of the Elvis Presley flock at a recent P. T. A. meeting in Brookline's Runkle School, where his two daughters are students.

★ ★ ★

Just back from a European vacation, Mr. Fiedler made a rare appearance as a speaker. He conducted a question and answer period and a male parent raised the query of rock 'n' roll.



ARTHUR FIEDLER, Rock 'n' Roll just a phase.

Had Mr. Fiedler heard the latest popular teen age music

"Heard it?" Mr. Fiedler repeated the query, "why I can't get away from it. But I don't see anything wrong with it. It's a phase we're going through, just like we have in the past. It's like the 'Bunny Hug' and the 'Charleston.'

"A few years after World War I we had the "Yes We Have No Bananas' phase. That was highly criticized at the time. These phases have come and gone for a long time."

It is Mr. Fiedler's feeling that musical snobs are the ones who raise the most objections. "Music belongs to everyone," he said. "I detest snobishness in music as in all other things."

★ ★ ★

On his recent European holiday with his wife, Mr. Fiedler made some interesting observations.

"I found a lot of American jazz being played over there," he reported. "Not the new rock 'n' roll stuff but a lot of jazz that's been popular in our country for years.

"Opera is still a big hit in European countries like Italy, Austria and Germany. In some cities, they have operas every night in the week not only in one opera house but in two. And they play before packed audiences."

In this country, Mr. Fiedler pointed out, there is a diminishing number of good string musicians. There are many more youngsters going in for music than in the past but string music seems to be dying out.

"School musical programs have been very valuable and educational," he said, "but a lot of youngsters go in for brass and drums to make their school or college bands so they can get seats on the 50-yard line for football. A good string musician is getting rare.

"I believe in encouraging youngsters who show an interest in music. But like anything else, parents shouldn't force a youngster in taking up a musical instrument. If a child shows an interest in music, by all means, encourage it. The only suggestion I'd make would be to permit them to develop variety in music and not go all out on either classical or popular."

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SYRACUSE, N. Y.
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OCT 14 1956

Boston Symphony Plays In Syracuse Saturday

The Boston Symphony Orchestra, which has just returned from a tour of Europe going eastward as far as Moscow, will present a concert at 8:30 p.m. Saturday in Lincoln auditorium, sponsored by Famous Artists Series.

With Charles Munch as music director, the orchestra will play Suite No. 2 in B Minor, by Bach; Iberia, by Debussy; and Symphony No. 3, "Eroica," by Beethoven.

Munch, a native of Strasbourg, came with this orchestra in the autumn of 1949. He was known as one of the foremost musicians of France, and had been the conductor of four orchestras in Paris.

Boston Symphony is one of the busiest orchestras in the world. The winter season of 30 weeks in Symphony Hall, the orchestra's Boston home, ends with April, and then begins, under Arthur Fiedler, the Pops season of some 60 concerts. There follow two weeks of free open-air concerts on the Charles River Esplanade, and the six-week (July and early August) Berkshire Festival at Tanglewood in Lenox, Mass. In 1952 the orchestra toured Europe, and in 1953 went westward as far as San Francisco. This fall the orchestra was the first American orchestra ever to play in the U.S.S.R.

Charles Munch

AMUSEMENTS

BOSTON (CONCERT

TV NOTEBOOK

How to Televise Music

By MARY CREMMEN

The gratifying telecast of last night's concert by the Boston Symphony Orchestra from Kresge Auditorium can be traced directly to producer Jordan Whitelaw, music manager of station WGBH.

★ ★ ★

It was clear that he had no intention of allowing video to distract from the music.

"Picture or no Picture," stated Whitelaw in an interview before the telecast. "It's essentially a concert."

He spoke against having frequent shots of the whole orchestra. "Once or twice is enough—but trying to fit 102 people into a 21-inch screen looks like an animated cartoon."

The program included Bach, Suite No. 2 in B minor for flute and strings; Debussy, Iberia No. 2 and Tchaikovsky, Symphony No. 6 in B minor.

It was interesting to note how Whitelaw held to his plan of using a television camera "as a discreet guide to whatever part of the orchestra is most important at a given time."

He quickly added, "This does not mean keeping the camera on the move, which would be too distracting from the music. But when an instrument or a whole section of instruments has an extended passage, I have the camera trained in that direction. I don't hesitate to let the lenses rest for a long time in the same position."

This was clearly proved during Bach Suite No. 2, as he kept the camera on flute soloist Doriot Anthony Dwyer.

★ ★ ★

In contrast to the way commercial television continually tries for trick shots when covering an orchestra, Whitelaw declared:

"In a close-up of the soloist, I insist that the picture show the whole figure." He went on sternly, "I refuse to have a disembodied player — that is, a [illegible] of hands and no body or a [illegible] it had been cut off at the neck. A screen filled with only fingers trilling over a flute is nauseating."

★ ★ ★

The telecast was all the more remarkable since there had been no time for rehearsal

Whitelaw had to plan his camera moves in advance by [illegible] recordings of the selections [illegible] program and follow [illegible]

"I tried to plan [illegible] terms of what was happening in the music." He added [illegible] I just hoped it would [illegible]

★ ★ ★

Agnes Moorehead's [illegible] handling of the role of an [illegible] backwoods woman [illegible] "The Teacher" [illegible] than it deserved

It was a family [illegible] of a mother who desper[illegible] learn to read so [illegible] find out for herself [illegible] her son's letter

The intriguing part [illegible] was Miss Moorehead [illegible] such lines as: "I'm a [illegible] and that's what I [illegible] out of what ain't [illegible] never mind."

THE CHRISTIAN SCIENCE MONITOR, BO

Boston Symphony in Video

Charles Munch on Podium For Telecast in Cambridge

By Harold Rogers

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OCT 11 1956

Outstanding Musicians On Community Concerts

Artists who will appear on the programs for the Area Community concerts series at Greenville Municipal Auditorium have been announced, according to Arthur West, local chairman.

Three outstanding programs have been arranged. On Oct. 23, at 8 p. m., Yi-Kwei Sze, Chinese baritone will be presented.

On January 10, 1957, Robert Rudie, sensational entertaining violinist has been scheduled. Mr. Rudie is an artist with the violin, contrasts sounds of Stradivarius, Guadagnini and modern violins in encores. He was twice soloist at Casals Festival of Spain.

The third and climax of the year will be the appearance on Feb. 9, 1957 of Arthur Fiedler conducting the Boston Pops Tour Orchestra, with Ruth Slenczynska, piano soloist.

Reciprocity dates of concerts ticket holders may attend in neighboring towns are the following:

October 16, Edwin Steffe, baritone, Denison.

October 29, Rey & Gomez, dancers, Durant, Okla.

October 30, Rey & Gomez, dancers, Paris.

November 15, Oklahoma City Concert orchestra, Sherman.

November 29, Vera Franceschi, pianist, Paris.

December 2, Van Cleburn, pianist, Durant, 3:00 p. m.

January 14, Ray Dudley, pianist, Denison.

February 1, Mildred Dilling, harpist, Paris.

February 4, Frances Bible, soprano, Durant.

February 5, Svetlova, dancer, Sherman.

March 12, Vienna Academy Chorus, Paris.

March 13, Vienna Academy Chorus, Durant.

April 11, Richard Cass, pianist, Sherman.

May 4, St. Louis Sinfonietta, Denison.

Mr. West states that more than 200 tickets have been sold in Commerce, and for the entire association the membership is the best in its 13-year history.

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Christian Science
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CHICAGO, ILL.
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the devil's advocate

By Mason Sargent

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TIGHT BINDING

146

Burrelle's
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165 Church Street - New York
ANN ARBOR, MICH.
NEWS
Circ. D. 23,130
OCT 16 1956

Boston Symphony Soundly Applauded In USSR Visit

"The Russians applauded until the last musician had left the stage," says G. W. Rector concerning the Boston Symphony Orchestra's visit to Leningrad and Moscow last month.

Rector, former assistant to Charles A. Sink, president of the University Musical Society, is now assistant manager of the Boston musicians. He was graduated from the U-M School of Music.

"It was more than we had dared to expect," says Rector, who adds that there was some uncertainty as to just what reaction the Russians would give to the orchestra's performance.

It was the first American symphony orchestra to play in the Soviet Union.

Plays Encores

In response to the applause, the Boston Symphony did an unusual thing. It played encores in both cities.

Ann Arbor persons know that it is a rare event when the Boston Symphony Orchestra adds an encore to its evening performance.

The orchestra played in Ann Arbor last night, and following an appearance in Detroit tonight, will return to Ann Arbor for another concert here at 8:30 p.m. tomorrow in Hill Auditorium.

Two concerts were played in Leningrad and three in Moscow with Conductor Charles Munch sharing the podium with Pierre Monteux. It was part of a month-long European tour.

The concerts in Russia included Beethoven's "Eroica," Piston's Symphony No. 6, Ravel's "Daphnis," Haydn's "Surprise Symphony," Creston's Symphony No. 2, Schubert's Symphony No. 7, Haydn's Symphony No. 2, Schubert's Symphony No. 7, Haydn's Symphony 102, Copland's "Ode," Strauss' "Don Juan" and Dukas' "L 'Apprenti."

The "Eroica" will be played in Ann Arbor tomorrow and Piston's Symphony No. 6 was played here last night.

Used 'Shuttle' System

Rector says that the group traveled to and from Russia by plane in a sort of "shuttle" system. Three Russian planes carried half the musicians from Helsinki to Leningrad and then returned to Helsinki for the other half. The same system was used from Moscow to Prague.

In Leningrad, the group was housed at the Hotel Europa and in Moscow at the Kremlin Hotel, one of Russia's newest hotels.

Rector said he found Russian hospitality "gratifying" and the Russian people "friendly."

Guided tours were planned for the musicians including a visit to the Kremlin and other famous Leningrad and Moscow landmarks.

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OCT 17 1956

BOSTON ORCHESTRA SOLOIST

Doriot Anthony [illegible] will be soloist with the Boston Symphony Orchestra in the performance of the B[illegible] Suite No. 2 for Flute and Strings on the program the famous ensemble will give Thursday night in the Veterans Memorial Auditorium under the auspices of the Symphony Club of Central Ohio.

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OCT 18 1956

The World of Music

By William J. Swank

Boston Symphony Orchestra Proves Again Its Right to the Claim of Greatness

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
COLUMBUS, OHIO
STAR
Circ. D. 92,760
OCT 20 1956

Pretty Girl Got Bid for Famed Staid Orchestra

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BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
FT. LAUDERDALE, FLA.
NEWS & SENTINEL
Circ. D. 27,535 - S. 34,405
OCT 21 1956

Boston Symphony

[illegible]hestra Pictures Story Of Martyrdom Of Saint Sebastian

By BERENICE PARKER

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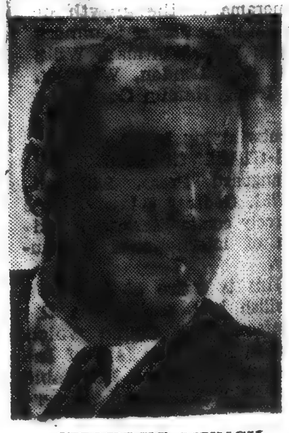

CHARLES MUNCH
. . . symphony conductor

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TIGHT BINDING

146

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
ANN ARBOR, MICH.
NEWS
Circ. D. 23,130
OCT 16 1956

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Burrelle's
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BArclay 7-5371
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COLUMBUS, OHIO
DISPATCH
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OCT 17 1956

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Burrelle's
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OCT 18 1956

The World of Music

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FT. LAUDERDALE, FLA.
NEWS & SENTINEL
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OCT 21 1956

Boston Symphony

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NEWS
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JACKSON, MICH.
CITIZEN-PATRIOT
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NEWS & SENTINEL
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OCT 21 1956

Munch, Boston Symphony

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CHARLES MUNCH
. . . symphony conductor

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PRESS CLIPPING BUREAU
165 Church Street - New York
COLUMBUS, OHIO
DISPATCH
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OCT 17 1956

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STAR
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ITHACA, N. Y.
JOURNAL
Circ. D. 12,439
OCT 22 1956

Music

Boston Symphony
Bailey Hall

The first of this season's Bailey Hall Concerts sponsored by Cornell University was the Boston Symphony Orchestra, heard Sunday afternoon at 4:15. The orchestra was under the direction of its permanent conductor, Charles Munch.

It was a beautiful concert.

Certain areas of musical criticism might well be ruled out, should one be in attendance for reasons besides hearing fine music superbly played. These would be intonation and ensemble, to name only the most obvious, for both of these very essential qualities were near-flawless. It is amusing to note that these same virtues were the ones most usually mentioned in the orchestra's recent European tour—and that grudgingly, as if it were a questionable thing to be so near perfection.

This leaves tone quality and balance on the technical and interpretation on the aesthetic side. There could be very, very few Sunday who could hunger for a richer, more eloquent string tone, more balanced and mellow horns, more dramatic percussion, or for brass and woodwind choirs more technically brilliant. Much has been said about the acoustical difficulties in listening in Bailey Hall, yet from where I sat, where one is apt to get a preponderance of lower string sound, the balance of the orchestra was incredibly fine. I will yield that the seating of the orchestra — with the cellos and basses in — would help the balance, but most of the credit must go to the group under discussion, and in particular to Mr. Munch's excellent handling of it.

The best time to hear the Beethoven "Eroica" (Symphony No. 3 in E flat Major, Opus 55) is the first time—a parallel being attempted to the case of the man who wished he might read "Tom Sawyer" for the first time but once again. Perhaps the next best time is when the Boston Symphony plays it as they did Sunday afternoon—with joy and spirit, with awe and reverence, with clarity and definition, with nostalgic poignancy, in the order called for. It was magnificently portrayed.

In contrast to the Beethoven and to Weber's "Overture to 'Euryanthe'," the orchestra's opening work, Walter Piston's "Symphony No. 6," commissioned by the orchestra for its 75th Anniversary, was played, and that most brilliantly. Mr. Piston did indeed construct it for the light orchestra. The work is surprisingly redundant with "tunes" and mellifluous harmonies, albeit the complex changing rhythmic figures and no little preoccupation with virtuosity. It is a work one can comprehend and admire at first hearing—at least as interpreted by Mr. Munch—whether one warms up to it or not.

One wonders if some listener of a future generation might ever wish that he might hear Piston's 6th—could we entitle it the "Percussion?"—for the first time, but once again.

Which brings us to choice of program—a delicate subject at best. Sunday's program was a change of pace from the Boston's last appearance here under Monteux, when they presented works having notably more "audience appeal"—albeit exquisitely done.

It was a most beautiful concert, in every way.

FORREST SANDERS

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
WINTER HAVEN, FLA.
NEWS Chr
Circ. D. 3,84
OCT 28

The internationally famous Boston Pops Orchestra will be featured on one of the programs this year to be sponsored by the Winter Haven Community Concert Association. The superb group of musicians will be under direction of the baton of Arthur Fiedler. Appearing with the orchestra as a soloist will be Ruth Slencynska, pianist, a child prodigy who gave her first concert at the age of four.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
CLEARWATER, FLA.
SUN
Circ. D. 8,514 - S. 9,192
OCT 21 1956

Off the Record

By Reginald Rogers Jr.

Many a fine pianist has flubbed the dub, so to speak, when he tackled the piano music of Robert Schumann. The composer had a mind like a many-sided brilliant, and the combinations of imagination, adventure, fantasy and romance which color his music aren't easily interpreted.

I've been delighted, therefore, in finding that young Friedrich Gulda brings just the right sensitiveness to Schumann. Gulda plays the 20 charming "Fantasiestucke" opus 12 and the lovely "Waldszenen" opus 82 on a Decca "London LP", and does a fine job. The recording is numbered LL-1370.

In a companion LP numbered LL-1370 the same artist teams with the New Symphony Orchestra of London in two Mozart concertos, and thus proves that his is no one-sided sensitiveness. Gulda's piano performances are notable in Mozart's music. The two concertos are "No. 25 in C Major, (K. 503), a little modest and cruelly demanding on the pianist, and "No. 26 in D Major" (K. 537), a neat piece of entertainment."

Final Voice

The last thing Mozart composed was his great "Requiem Mass in D Minor," (K.626). The fact that he died before completing the work makes it all the more interesting because of its nature. As Alfred Einstein has pointed out in his book ("Mozart", Oxford University Press) the music of the "Requiem" emphasizes that "death is not a terrible vision but a friend."

A Mozart disciple, Franz Xaver Sussmayer, completed the composition.

Columbia has just released an inspired performance, with Bruno Walter conducting the Philharmonic - Symphony Orchestra of New York, Jennie Tourel, alto; Irmgard Seefried, soprano; Leopold Simoneau, tenor; and [illegible] Fields, bass, sing with the Westminster Choir under Director John Finley Williamson.

The Mozart work, 12-inch LP is numbered ML-4013, and is another recording issued to mark Conductor Walter's 80th birthday which came Sept. 15.

Les Belles Americaines

Write this on the wall in striped paint: one of the most popular recordings of 1956 will be RCA Victor's "Offenbach in America," an attractive album containing eight selections played to perfection by the Boston Pops Orchestra with its famed Arthur Fiedler conducting.

This is not only Offenbach, but the Offenbach of 1876, when the composer came to this country from his adopted France (he was born in Germany, you know, and his name was originally Levy). It was a triumphant tour.

Conductor Fiedler has dug up some of the programs from that visit to reproduce some of the most popular compositions which Offenbach used to delight his American audiences.

One is "Les Belles Americaines," of course. Others are the marvelous overture to "La Belle Helene;" the intermezzo from "The Tales of Hoffman;" the overture to "Orpheus in Hades."

The album is in book form, with pink pages embellished by the drawings of Alajalov and interesting notes on the composer's trip, written by RCA Victor official George Marek.

For Pianists

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Oreste, as you probably know by this time, was born on the island of Malta, in the Mediterranean, and has been cutting a wide swath in England in recent years.

Well, that's it . . . see you next Sunday . . .

Burrelle's
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165 Church Street - New York
ITHACA, N. Y.
JOURNAL
Circ. D. 12,439
OCT 22 1956

Music

Boston Symphony
Bailey Hall

The first of this season's Bailey Hall Concerts sponsored by Cornell University was the Boston Symphony Orchestra, heard Sunday afternoon at 4:15. The orchestra was under the direction of its permanent conductor, Charles Munch.

It was a beautiful concert.

Certain areas of musical criticism might well be ruled out, should one be in attendance for reasons besides hearing fine music superbly played. These would be intonation and ensemble, to name only the most obvious, for both of these very essential qualities were near-flawless. It is amusing to note that these same virtues were the ones most usually mentioned in the orchestra's recent European tour—and that grudgingly, as if it were a questionable thing to be so near perfection.

This leaves tone quality and balance on the technical and interpretation on the aesthetic side. There could be very, very few Sunday who could hunger for a richer, more eloquent string tone, more balanced and mellow horns, more dramatic percussion, or for brass and woodwind choirs more technically brilliant. Much has been said about the accoustical difficulties in listening in Bailey Hall, yet from where I sat, where one is apt to get a preponderance of lower string sound, the balance of the orchestra was incredibly fine. I will yield that the seating of the orchestra — with the cellos and basses in — would help the balance, but most of the credit must go to the group under discussion, and in particular to Mr. Munch's excellent handling of it.

The best time to hear the Beethoven "Eroica" (Symphony No. 3 in E flat Major, Opus 55) is the first time—a parallel being attempted to the case of the man who wished he might read "Tom Sawyer" for the first time but once again. Perhaps the next best time is when the Boston Symphony plays it as they did Sunday afternoon—with joy and spirit, with awe and reverence, with clarity and definition, with nostalgic - poignancy, in the order called for. It was magnificently portrayed.

In contrast to the Beethoven and to Weber's "Overture to 'Euryanthe'," the orchestra's opening work, Walter Piston's "Symphony No. 6," commissioned by the orchestra for its 75th Anniversary, was played, and that most brilliantly. Mr. Piston did indeed construct it for the right orchestra. The work is surprisingly redundant with "tunes" and mellifluous harmonies, albeit the complex changing rhythmic figures and no little preoccupation with virtuosity. It is a work one can comprehend and admire at first hearing—at least as interpreted by Mr. Munch—whether one warms up to it or not.

One wonders if some listener of a future generation might ever wish that he might hear Piston's 6th—could we entitle it the "Percussion?"—for the first time, but once again.

Which brings us to choice of program—a delicate subject at best. Sunday's program was a change of pace from the Boston's last appearance here under Monteaux, when they presented works having notably more "audience appeal"—albeit exquisitely done.

It was a most beautiful concert, in every way.

FORREST SANDERS

Burrelle's
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165 Church Street - New York
WINTER HAVEN, FLA.
NEWS CHIEF
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OCT 28 1956

The internationally famous Boston Pops Orchestra will be featured on one of the programs this year to be sponsored by the Winter Haven Community Concert Association. The superb group of musicians will be under direction of the baton of Arthur Fiedler. Appearing with the orchestra as a soloist will be Ruth Slencynska, pianist, a child prodigy who gave her first concert at the age of four.

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165 Church Street - New York
CLEARWATER, FLA.
SUN
Circ. D. 8,614 - S. 9,192
OCT 21 1956

Off the Record

By Reinhold Rogers Jr.

Many a fine pianist has flubbed the dub, so to speak, when he tackled the piano music of Robert Schumann. The composer had a mind like a many-sided brilliant, and the combinations of imagination, adventure, fantasy and romance which color his music aren't easily interpreted.

I've been delighted, therefore, in finding that young Friedrich Gulda brings just the right sensitiveness to Schumann. Gulda plays the 19 charming "Fantasiestucke" opus 12 and the 9 lovely "Waldscenen" opus 82 on a new 12-inch London LP, and does a grand job. The recording is numbered LL-1371.

In a companion disk numbered LL-1370 the same pianist teams with the New Symphony Orchestra of London in two Mozart concertos, and thus proves that his is no one-sided sensitiveness. Gulda's piano performances are as flexible as Mozart's music. The two concertos are "No. 25 in C Major," (K. 503), a little known and cruelly demanding on the pianist, and "No. 26 in D Major" (k. 537), a neat piece of entertainment.

Final Voice

The last thing Mozart composed was his great "Requiem Mass in D Minor," (k.626). The fact that he died before completing the work makes it all the more interesting because of its nature. As Alfred Einstein has pointed out in his book ("Mozart", Oxford University Press) the music of the "Requiem" emphasizes that "death is not a terrible vision but a friend."

A Mozart pupil, Franz Xavier Sussmayer, completed the composition.

Columbia has just released an inspired performance, with Bruno Walter conducting the Philharmonic - Symphony Orchestra of New York. Jennie Tourel, alto; Irmgard Seefried, soprano; Leopold Simoneau, tenor; and William Warfield, bass, sing with the Westminster Choir under Director John Finley Williamson.

The Masterworks 12-inch LP is numbered ML-5012, and is another recording issued to mark Conductor Walter's 80th birthday, which came Sept. 15.

Les Belles Americaines

Write this on the wall in striped paint: one of the most popular recordings of 1956 will be RCA Victor's "Offenbach in America," an attractive album containing eight selections played to perfection by the Boston Pops Orchestra with its famed Arthur Fiedler conducting.

This is not only Offenbach, but the Offenbach of 1876, when the composer came to this country from his adopted France (he was born in Germany, you know, and his name was originally Levy). It was a triumphant tour.

Conductor Fiedler has dug up some of the programs from that visit to reproduce some of the most popular compositions which Offenbach used to delight his American audiences.

One is "Les Belles Americaines," of course. Others are the marvelous overture to "La Belle Helene;" the intermezzo from "The Tales of Hoffman;" and the overture to "Orpheus in Hades."

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BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

NOV 1 - 1956

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By GERALD A. BERLIN

PERIPATETIC REVIEWER

The season has come into full tilt and the past ten days have been a prelude to a burst of musical activities on both the right and left banks of the Charles. Herewith is a report on a significant sampling.

As my local impresario will ruefully attest, around here for some years now some of the best things in musical life have been free for the asking. This is due to the generosity of the Mason Music Foundation, which last week at Jordan Hall was host at the Boston debut of the eminent young German baritone, Dietrich Fisher-Dieskau. As one might have anticipated both from his reputation and his debut program, consisting of six lieder from Schubert's rarely sung "Schwanengesang" cycle and Schumann's great "Dichterliebe" cycle, Mr. Fisher-Dieskau is no trifler. In sooth he proved to be an artist of towering stature. He combines a voice with the range and smoothness of a cello and the power of a pipe organ with hair-line control and the deep musical insights necessary to encompass the vast and subtle range of moods traversed in both cycles. My chief criticism would be directed toward a stage presence distinctly on the stuffy side, though this is not necessarily a permanent condition for an artist of his tender years. In both cycles, of course, there is found in overpowering abundance the most personal reflection of the composers' thoughts, infinitely appealing melodic grace, uncanny psychological projection and the most trenchant sort of piano commentary. At the conclusion of the recital I would have gladly sat through it again and so probably would most everyone else present.

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Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

NOV 1 1956

Munch Leads Eroica In First Boston P

Boston.—The Boston Symphony has returned from Europe and the USSR with a halo of glory about it. Its adventures across the seas from Aug. 24 to Sept. [illegible] were a series of triumphs with the publics of each city visited. Charles Munch, Pierre Monteux and the players were acclaimed with an intensity for sound and an abundance of flowers, everywhere they played, that was truly amazing.

Thus the opening of the 70th season at Symphony Hall on Oct. [illegible] had a heightened quality of expectation. The applause was somewhat warmer than customary (though always very cordial), and when the audience rose in greeting as Mr. Munch first appeared on stage, they remained standing a little longer than usual.

Only One Rehearsal

The initial program contained no new music, for there had been time for but one rehearsal. (The final group had arrived back from Europe late Tuesday evening, Oct. 2, and required one day of rest.) Weber's "Euryanthe" Overture was followed by the Beethoven Violin Concerto, with Beethoven's "Eroica" Symphony as the final work.

Since the orchestra had played the "Eroica" eight times on tour, it might well have been worn thin for them, temporarily, but you would not have guessed so from the brisk and muscular performance. To be sure, the detail of the funeral march was not so delicate in projection, balance or articulation as I would have liked. But that, I think, was a matter of the conductor's temperament; he plays the movement with direct progress and long line, as if impatient of its sculptured ornamentation.

Soloist in the Beethoven Concerto was Wolfgang Schneiderhan, who was making his American debut on this occasion. A resourceful technician and obviously a good musician, he did not once indulge in personal display. The intimacy, extreme clarity of note, phrase, and nuance, and the tenderness, also, of his playing made me think somewhat of Fritz Kreisler. This was not an incandescent or a "big" [illegible] beautiful [illegible] begun [illegible] Carmen with a local [illegible] Baltic [illegible]

The [illegible] two con[illegible] and [illegible] son of [illegible] pices of [illegible] tion. T[illegible] warm[illegible] ner, pres[illegible]

TV NOTEBOOK

How to Televise Music

By MARY CREMMEN

The gratifying telecast of last night's concert by the Boston Symphony Orchestra from Kresge Auditorium can be traced directly to producer Jordan Whitelaw, music manager of station WGBH.

★ ★ ★

It was clear that he had no intention of allowing video to distract from the music.

"Picture or no Picture," stated Whitelaw in an interview before the telecast. "It's essentially a concert."

He spoke against having frequent shots of the whole orchestra. "Once or twice is enough—but trying to fit 102 people into a 21-inch screen looks like an animated cartoon."

The program included Bach, Suite No. 2 in B minor for flute and strings; Debussy, Iberia No. 2 and Tchaikovsky, Symphony No. 6 in B minor.

It was interesting to note how Whitelaw held to his plan of using a television camera "as a discreet guide to whatever part of the orchestra is most important at a given time."

He quickly added, "This does not mean keeping the camera on the move, which would be too distracting from the music. But when an instrument or a whole section of instruments has an extended passage, I have the camera trained in that direction. I don't hesitate to let the lenses rest for a long time in the same position."

This was clearly proved during Bach Suite No. 2, as he kept the camera on flute soloist Doriot Anthony Dwyer.

★ ★ ★

In contrast to the way commercial television continually tries for trick shots when covering an orchestra, Whitelaw declared:

"In a close-up of the soloist, I insist that the picture show the whole figure." He went on sternly, "I refuse to have a disembodied player—that is, a close-up of hands and no body or a face as if it had been cut off at the neck. A screen filled with only fingers trilling over a flute is nauseating."

★ ★ ★

The telecast was all the more remarkable since there had been no time for rehearsal.

Whitelaw had to plan his camera moves in advance by listening to recordings of the selections in the program and following the scores.

"I tried to plan logical shots in terms of what was happening in the music." He added, "After that I just hoped it would make sense."

★ ★ ★

Agnes Moorehead's expert handling of the role of an illiterate backwoods woman probably gave "The Teacher" more importance than it deserved.

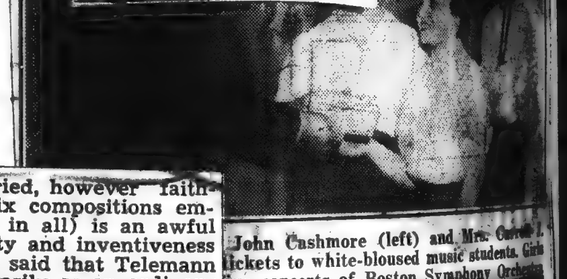
It was a familiar story of a mother who desperately wanted to learn to read so that she could find out for herself what was in her son's letter.

The intriguing part of the show was Miss Moorehead's delivery of such lines as: "I'm a pure pity sake and that's what I am" and "Stay out of what ain't none of your never mind."

One even exciting [illegible] had sung their parts last [illegible] Eleanor Davis, mezzo-soprano; Carl Nelson, tenor, and John [illegible] nor, bass. Again they exhibited [illegible] ability. Irene Jordan, soprano, [illegible] her large voice well, though the [illegible] often had a curious "covered" [illegible] lity.

—Cyrus Durgin

Annie Oakleys



John Cashmore (left) and Mrs. [illegible] tickets to white-bloused music students. Girls [illegible] ive concerts of Boston Symphony Orchestra [illegible] y of Music, the first to start Nov. [illegible] Levine of 2137 79th St., Brooklyn, [illegible] High School orchestra, and Jeanette Noell of [illegible] lip Manor, and Eleanor Kistner of 543 E. [illegible] Beach, both honor music students at Bishop McDonell Memorial HS.

NOV 0 - 1956

Lesson from Tanglewood

To the Editors: This summer I attended a concert in Tanglewood, given by the great Boston Symphony Orchestra with solos by Ruth Posselt, the well known and loved violinist. In that natural, perfectly beautiful spot 7,000 persons listened in awe to the beautiful music—7,000 people, all ages, all creeds, and from all walks of life, and so in tune with each other that a pin dropped could be heard during the rendition of the music.

Without any artificial glamor, all these people with a purpose listened. Those who may not have been musicians, nor knowing anything about the theories of composition, still received the message of this beautiful, awe-inspiring music in quiet, natural beauty.

If it were possible that serious future conventions could be held by truly interested parties, without alcohol and all the other artificial stimulants that have gone with past conventions, maybe 7,000 people would listen in harmony and purpose and have a feeling of satisfaction and accomplishment, too.

GRACE TUXBURY.

Manchester.

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Only One Rehearsal

The initial program contained no new music, for there had been time for but one rehearsal. (The final group had arrived back from Europe late Tuesday evening, Oct. 2, and required one day of rest). Weber's "Euryanthe" Overture was followed by the Beethoven Violin Concerto, with Beethoren's "Eroica" Symphony as the final work.

Since the orchestra had played the "Eroica" eight times on tour, it might well have been worn thin for them, temporarily, but you would not have guessed so from the brisk and muscular performance. To be sure, the detail of the funeral march was not so delicate in section balance or articulation as I would have liked. But that, I think, was a matter of the conductor's temperament; he plays the movement with direct progress and long line, as if impatient of its sculptured ornamentation.

Soloist in the Beethoven Concerto was Wolfgang Schneiderhan, who was making his American debut on this occasion. A resourceful technician and obviously a good musician, he did not once indulge in personal display. The intimacy, extreme clarity of note, phrase, and nuance, and the tenderness, also, of his playing made me think somewhat of Fritz Kreisler. This was not an incandescent or a "big" reading; but it was not [illegible] beautiful.

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The Societa Co[illegible] from Italy g[illegible] two concerts in Jordan Hall, Oc[illegible] and 5, thereby opening another s[illegible] son of free programs given under a[illegible] pices of the Mason Music Foundation. This excellent ensemble, of [illegible] warm, Mediterranean tone and m[illegible] ner, presented two programs of 18[illegible] early 19th-century music from [illegible] hands, most notably, Vivaldi [illegible] Corelli. Large and cordial [illegible] attended.

[illegible]ly Frey has been [illegible] vis[illegible] of the early season, appearing at [illegible]n Hall Oct. 7. This [illegible]ka-but able violinist offered the [illegible] (1939) by Walter Piston; [illegible]'s G major Sonata, Op. 78; [illegible] major Fantasy, Op. 159, by [illegible]ert; and Saint-Saëns's B minor [illegible]tto, all with the competent key-[illegible] partnership of Martin Boykan. [illegible] music-making, indeed.

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Music Lovers Win Annie Oakleys

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NOV 6 - 1956

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If it were possible that serious future conventions could be held by truly interested parties, without liquor and all the other artificial stimulants that have gone with past conventions, maybe 7,000 people would listen in harmony and purpose and have a feeling of satisfaction and acocmplishment, too.

GRACE TUXBURY.

Manchester.

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Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

NOV 1 - 1956

MUSIC IN REVIEW

By GERALD A. BERLIN

PERIPATETIC REVIEWER

The season has come into full tilt and the past ten days have been witness to a burst of musical activities on both the right and left banks of the Charles. Herewith is a report on a significant sampling.

As any local impresario will ruefully attest, around here for some years now some of the best things in musical life have been free for the asking. This is due to the generosity of the Mason Music Foundation which last week at Jordan Hall was host at the Boston debut of the eminent young German baritone, Deitrich Fisher-Dieskau. As one might have anticipated both from his reputation and his debut program consisting of six lieder from Schubert's rarely sung "Schwanengesang" cycle and Schumann's great "Dichterliebe" cycle, Mr. Fisher-Dieskau is no trifler. In sooth he proved to be an artist of towering stature. He combines a voice with the range and smoothness of a cello and the power of a pipe organ with hair-line control and the deep musical insights necessary to encompass the vast and subtle range of moods traversed in both cycles. My chief criticism would be directed toward a stage presence distinctly on the stuffy side, though this is not necessarily a permanent condition for an artist of his tender years. In both cycles, of course, there is found in overpowering abundance the most personal reflection of the composers' thoughts, infinitely appealing melodic grace, uncanny psychological projection and the most trenchant sort of piano commentary. At the conclusion of the recital I would have gladly sat through it again and so probably would most everyone else present.

* * *

The Boston Symphony returned from its first trip of the season to render the first Boston performance of Walter Pison's Fifth Symphony composed in 1954. Also on the program was Mozart's "Paris" Symphony, the slow movement of Beethoven's Opus 135 Quartet, in memory of the librarian, Leslie J. Rogers, who died on October 11, and Schumann's Fourth Symphony in D minor. Mr. Piston's three-movement work seemed on first hearing to be typically cleanly proportioned, rather bitingly dissonant, an effectively but not spectacularly orchestrated piece that concealed a great deal of latent power beneath its exterior restraint. One could descry a number of lovely moments in the first movement, feel the spaciousness of the adagio and enjoy the brassy gaiety of the short concluding allegro. May Mr. Piston's new work be heard more often than the "Paris" Symphony which preceded it on the program, and which, incredibly enough, has been played here only three times in the last fifty-eight years. Mr. Munch's reading of this beautiful work was rather heavy and straightforward, his preference for employing the orchestra's full string complement exacting its usual considerable toll in clarity and delicacy. Similarly, employment of the full strings rendered a disservice to the Beethoven slow movement, whose loveliness is almost not of this world when played as originally written for quartet. In the Schumann Mr. Munch at times foreswore a literal reading and reverted to an old and disconcerting tendency to change tempi in mid-stream, though otherwise he gave the fading old classic a brilliantly hued performance.

* * *

On Sunday afternoon at Kresge auditorium the Quintetto Boccherini appeared in the first of MIT's distinguished 1956-57 Humanities series concerts. If there is another Italian Renaissance in the making, history, for all I know, may well mark its commencement as coextensive with the rise of one astonishing chamber music ensemble after another from that sunny land. The Quintetto, which contains two 'celli and was first heard here two years ago in the Mason Foundation series, proved itself a fitting guardian of the tradition in rendering one of Boccherini's 113 'cello quintets, Malipiero's Symphony for Five Strings and the great Schubert C major quintet. This ensemble's smoothness, purity of intonation and refinement of phrasing more than met even the fearfully exacting standard of Kresge Hall's acoustics. That a group can play so spiritedly when its concert fare, in the almost total absence of a 'cello quintet literature, for the past 7 years of necessity can have been little other than Boccherini. *in* ...

...Newton Annual Luncheon — at ...

April 28—Jewish Memorial Hospital Celebrities' Night — Boston Garden.
April 25—Women's Division CJA Annual Meeting — Hotel Somerset.
April 29-30—New England Sinai Hospital Annual Luncheon — Hotel Bradford.
May 1—Rho Pi Phi Ladies' Auxiliary Annual Luncheon — Commonwealth Country Club.
May 1-2—Sisterhood Temple Bnai Moshe Annual Luncheon — Rabbi Joseph Shubow Auditorium.
May 3—Boston Aid to Blind, Inc., Annual Meeting — Temple Ohabei Shalom Center.
May 6—Women's Division, Israel Histadruth Annual Luncheon — Hotel Somerset.
May 6—Ladies' Auxiliary of Maimonides Institute Life Membership Luncheon — Dorothy Quincy Suite.
May 7—Beth Israel Hospital Women's Auxiliary Annual Luncheon — Commonwealth Armory.
May 14—Sisterhood Temple Beth Hillel Annual Luncheon—Hotel Bradford.
May 13—Jewish Women's Convalescent Home Annual Luncheon — Rabbi Louis M. Epstein Auditorium.

Sidney Hill Coun...

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MUSICAL AMERICA
NEW YORK, N. Y.
NOV 1 - 1956

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Union Leader (m) & (e)
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NOV 6 - 1956

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Manchester.

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DAILY NEWS
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NOV 3 1956

Music Lovers Win Annie Oakleys

Bourough President John Cashmore (left) and Mrs. Carroll L. Dickson award free tickets to white-bloused music students. Girls will be able to see five concerts of Boston Symphony Orchestra at Brooklyn Academy of Music, the first to start Nov. 10. Winners are (l. to r.) Ruth Levine of 2137 79th St., Brooklyn; concert master of All-City High School orchestra, and Jeanette Noell of 179 Wilson Blvd., Islip Manor, and Eleanor Kistner of 563 E. Harrison St., Long Beach, both honor music students at Bishop McDonell Memorial HS.

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Record (m)
MERIDEN, Conn.
Independent Republican
Circ. 16,196
NOV 3 - 1956

Boston Audience Wildly Acclaims Swiss Pianist

BOSTON, Nov. 2 (AP) — Stooped and gray-haired, a frail-looking woman in black who seemed like a hesitant grandmother picked her way uncertainly under stage lights through the 104-piece Boston Symphony Orchestra today and seated herself at the grand piano.

At the conclusion of Beethoven's piano concerto number three, 36 minutes later the normally reserved audience of Brahmin subscribers who fill Symphony Hall each Friday afternoon was on its feet, wildly applauding, cheering, stamping. Some were even weeping.

Again and again, Clara Haskil, unknown to present-day American concert audiences, was applauded back to the platform. This was her first American appearance in many years. Born in Bucharest, Rumania, and resident of Switzerland since 1936, she has been known only to American music lovers in recent years through her recordings.

At the conclusion of her performance today, listeners exclaimed at her power—and beauty of tone. One veteran subscriber, shook his head and said, "I never want to hear it played again by anybody else!"

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Christian Science Monitor (e)
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NOV 3 - 1956

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News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 98,908
NOV 3 - 1956

Haskil Triumphs In Hub Concert

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The gray-haired, stooped Miss Haskil had made her first American concert performance in many years. Born in Bucharest, Romania, and a resident of Switzerland since 1936, she resembled a hesitant grandmother during her Friday afternoon concert.

Listeners and critics acclaimed her power and tonal beauty. Said one veteran subscriber: "I never want to hear it played again by anybody else!"

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WORCESTER, Mass.
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WOMAN PIANIST RENDS FAMED BOSTON CALM

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Republican (m)
WATERBURY, Conn.
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NOV 3 - 1956

Pianist Scores Hit In Boston

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Clara Haskil's American Debut at Symphony

9-56

New Englatd Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
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NOV 7 - 1956

BOSTON SYMPHONY
Clara Haskil, Artist of Rank

BOSTON SYMPHONY ORCHESTRA. Charles Munch conducting in Symphony Hall Tuesday evening. Piano soloist, Clara Haskil.

The program: Mozart, "Paris" Symphony, K.297; Mozart, Piano Concerto in D Minor, K.466; Barber, Medea's Meditation and Dance of Vengeance, Op. 23-A; Schumann, Fourth Symphony.

BY JOHN WM. RILEY

Symphony Hall rang with cheers and thunderous applause last night at the conclusion of Clara Haskil's performance of the Mozart D minor Piano Concerto. Long after this fine and clearly impressive recital had been recalled by the audience and the orchestra, which supported with more than its usual precision. The last time, many members of the audience stood to cheer a woman who had just given them a transcendently beautiful evening of a many-times-familiar masterpiece.

And well they might. In five days Miss Haskil performed the formidable task of playing a concerto four times with the Boston Symphony: the Beethoven Third on Friday, Saturday and Sunday, the Mozart last night. This was a change in program, for the Beethoven was originally scheduled. A program interleaf noted that Dr. Munch had "asked Miss Haskil to play in a Concerto of Mozart," a composer whose work she has recorded in profusion, and with the same delicate sensibilities and strong-bred musicianship that characterized her playing last night.

For here is an artist of rank. As Miss Haskil sat at the piano, listening to the orchestral opening of the concerto, she moped her brow, and her eyes. There were whispers that she was crying. Mayhap. For those opening measures are among Mozart's greatest tragic utterances, and Mr. Munch played them with a quiet intensity that drove into the very hearts.

But then Miss Haskil put hands on keyboard and there emerged notes of pearly clarity, of round beauty. The subtleties of her playing are almost beyond description. One seems to feel, rather than to actually hear them. But such technical things as time accents, slight hesitancies, a touch of rubato, make her work individual and wonderously expressive. Mere is a personality. Yet never once does she intrude upon the composer.

It is very plain that Boston has had a major musical experience in the appearance of Clara Haskil. It would be good to have her record these with the Boston Symphony with the orchestra and conductor.

MUSICAL LEADER
CHICAGO, ILL.
JAN 1957

Musical Notes

by Walter F. Loeb

Samuel Barber's "Medea's Meditation and Dance of Vengeance" in re-orchestrated form was first heard in Boston on Nov. 2 under **Charles Munch** with the Boston Symphony Orchestra. Now we hear that Barber's "Essay for Orchestra" will be on the program when **Richard Korn**, young American conductor, will make his debut in Japan on Jan. 15 with the Asahi Orchestra.

Excerpts From Barber's 'Medea' on Program

By Harold Rogers

There are at least two outstanding reasons why Charles Munch's program yesterday afternoon commanded hearty approbation. The first was the American debut of Clara Haskil, a pianist of superb musicality from Switzerland. The second was the first Boston performance of "Medea's Meditation and Dance of Vengeance" by Samuel Barber, one of the most imaginative American composers at work today.

Mme Haskil does not employ the grandstand technique. On the contrary, she abhors every device of theatricality. She makes no attempt to dazzle; she does not pound nor bang. No sooner had she played her first notes in the Beethoven Third than one was interested by her velvet singing tone, the sincerity of her musicianship, her artistic self-immolation—as if she were playing alone in her own drawing room.

There is power in Mme Haskil's playing, but not the power of decibels. It is the power that only true musical emotion can engender—a force that flows from the heart. Yet even so, she is not without a fortissimo when she needs one. She gains it, however, not with muscularity, but through a welling up of the spirit.

Dr. Munch carried the Boston Symphony forces along on a par with Mme Haskil's interpretation. When the piece was over, the spontaneity of the ovation was something to marvel at. There were cheers. Many listeners rose in tribute. Mme Haskil was recalled again and again to the stage. Symphony subscribers are fortunate that she will be the soloist in this work tonight, Sunday afternoon and Tuesday night.

Last year Mr. Barber selected a portion of his ballet "Medea" and rescored it for full orchestra. Yesterday, he was present in Symphony Hall to hear Dr. Munch's vital reading. It is no discredit to "Medea's Meditation and Dance of Vengeance" that it was not accorded an ovation equal to that given Mme Haskil. Most first-rate contemporary works are received with a degree of reserve, even in the most sophisticated music centers.

There are two dominant emotions in this piece—jealousy and revenge. And Mr. Barber's imaginative powers are such that he was able to find harmonic, rhythmic, and tonal combinations that elucidated these emotions on a vivid tonal canvas.

He has employed passages of restless waiting, foreboding, brassy bursts of hatred, seething undercurrents of scaling envy. How easy it is to picture Medea as she plans a horrible retribution for Jason, who has deserted her for another! Mr. Barber combines elements of impressionism, jazz syncopation, and colorism both subtle and bold, building Medea's dance into a spleenful fury.

The burden of the program, however, ran counter to Mr. Barber's drama. Dr. Munch opened with Cherubini's Overture to "Anacreon," adroitly classical and performed with charm. He closed with the first performance at these concerts of Joaquin Turina's "Sinfonia Sevillana," which is not so much a symphony as a tone poem in the manner of Debussy's "Ibéria" and "La Mer."

Composed in 1920, the work follows in the tradition set by Granados and Albeniz. It is redolent of the perfumes of Andalusian nights, with liquid and sparkling dance patterns, with mercurial moods of sadness and joy. Alfred Krips gave us some evocative and plaintive violin solos in the second movement—"Por el rio Guadalquivir."

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Audience Cheers Pianist

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NOV 3 - 1956

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Record (m)
MERIDEN, Conn.
Independent Republican
Circ. 16,156

NOV 3 - 1956

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News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 93,908

NOV 3 - 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,564

NOV 3 - 1956

WOMAN PIANIST RENDS FAMED BOSTON CALM

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Box 2078, Boston 6 • RIchmond 2-4200

Republican (m)
WATERBURY, Conn.
Independent
Circ. 22,452

NOV 3 - 1956

Pianist Scores Hit In Boston

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Clara Haskil's American Debut at Symphony

9-56

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

BOSTON SYMPHONY

Clara Haskil, Artist of Rank

BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting, in Symphony Hall Tuesday evening. Piano soloist, Clara Haskil.

For program: Mozart, "Paris" Symphony, K. 297; Mozart, Piano Concerto in D minor, K. 466; Barber, Medea's Meditation and Dance of Vengeance, Op. 23-A; Schumann, Fourth Symphony.

By JOHN WM. RILEY

Symphony Hall rang with cheers and thunderous applause last night at the conclusion of Clara Haskil's performance of the Mozart D minor Piano Concerto. Five times this frail and elderly lady was recalled by the audience and the orchestra, which applauded with more than its usual appreciation. The last time, many members of the audience stood to honor a woman who had just given them a transcendental reading of a many-times familiar work.

And well they might. In five days, Miss Haskil performed the formidable task of playing a concerto four times with the Boston Symphony: the Beethoven Third on Friday, Saturday and Sunday, the Mozart last night. This was a change in program [illegible] Beethoven was originally [illegible] listed. A program interlude noted that Dr. Munch had award M[illegible] [illegible] Fourth Symphony.

She has recorded in profusion, and with the same delicate sensibilities and strong-fibred musicianship that characterized her playing last night.

For here is an artist of rank. As Miss Haskil sat at the piano, listening to the orchestral opening of the concerto, she mopped her brow, and her eyes. There were whispers that she was crying. Maybhap. For those opening measures are among Mozart's greatest tragic utterances, and Mr. Munch played them with a quiet intensity that drove into the very heart.

But then Miss Haskil put hands on keyboard and there emerged notes of pearly clarity, of round beauty. The subtleties of her playing are almost beyond description. One seems to feel, rather than to actually hear them. But such technical things as time accents, slight hesitencies, a touch of rubato, make her work individual and wonderously expressive. Hers is a personal art. Yet never once does she intrude upon the composer.

It is very plain that Boston has had a major musical experience in the appearance of Clara Haskil. It would be good to have her record the e with the Boston Symphony, with the orchestra and conductor that give her such fine-tuned support.

Excerpts From Barber's 'Medea' on Program

By Harold Rogers

There are at least two outstanding reasons why Charles Munch's program yesterday afternoon commanded hearty approbation. The first was the American debut of Clara Haskil, a pianist of superb musicality from Switzerland. The second was the first Boston performance of "Medea's Meditation and Dance of Vengeance" by Samuel Barber, one of the most imaginative American composers at work today.

Mme Haskil does not employ the grandstand technique. On the contrary, she abhors every device of theatricality. She makes no attempt to dazzle; she does not pound nor bang. No sooner had she played her first notes in the Beethoven Third than one was impressed by her velvet singing tone, the sincerity of her musicianship, her artistic self-immolation—as if she were playing alone in her own drawing room.

There is power in Mme Haskil's playing, but not the power of decibels. It is the power that only true musical emotion can engender—a force that flows from the heart. Yet even so, she is not without a fortissimo when she needs one. She gains it, however, not with muscularity, but through a welling up of the spirit.

* * *

Dr. Munch carried the Boston Symphony's forces along on a par with Mme Haskil's interpretation. When the piece was over, the spontaneity of the ovation was something to marvel at. There were cheers. Many listeners rose in tribute. Mme Haskil was recalled again and again to the stage. Symphony subscribers are fortunate that she will be the soloist in this work tonight, Sunday afternoon, and Tuesday night.

Last year Mr. Barber selected a portion of his ballet "Medea" and rescored it for full orchestra. Yesterday he was present in Symphony Hall to hear Dr. Munch's vital reading. It is no discredit to "Medea's Meditation and Dance of Vengeance" that it was not accorded an ovation equal to that given Mme Haskil. Most first-rate contemporary works are received with a degree of reserve, even in the most sophisticated music centers.

There are two dominant emotions in this piece—jealousy and revenge. And Mr. Barber's imaginative powers are such that he was able to find harmonic, rhythmic, and tonal combinations that elucidated these emotions on a vivid musical canvas.

* * *

He has employed passages of restless waiting, foreboding, brassy bursts of hatred, seething undercurrents of aching envy. How easy it is to picture Medea as she plans a horrible retribution for Jason, who has deserted her for another! Mr. Barber combines elements of impressionism, jazz syncopation, and a colorism both subtle and bold, building Medea's dance into a spleenful fury.

The burden of the program, however, ran counter to Mr. Barber's drama. Dr. Munch opened with Cherubini's Overture to "Anacreon," adroitly classical and performed with charm. He closed with the first performance at these concerts of Joaquin Turina's "Sinfonia Sevillana," which is not so much a symphony as a tone poem in the manner of Debussy's "Ibéria" and "La Mer."

Composed in 1920, the work follows in the tradition set by Granados and Albéniz. It is redolent of the perfumes of Andalusian nights, with liquid and sparkling dance patterns, with mercurial moods of sadness and joy. Alfred Krips gave us some, evocative and plaintive violin solos in the second movement—"Por el rio Guadalquivir."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 56,950

NOV 3 - 1956

Audience Cheers Pianist

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New England Newsclip Agency, Inc.
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Telegram (m)
BRIDGEPORT, Conn.
Independent
Circ. 13,468

NOV 3 - 1956

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150

148

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 61,300

NOV 3 - 1956

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

NOV 3 - 1956

MUSIC

Symphony Concert

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Overture to "Anacreon"—Cherubini
Concerto N. 3 in C minor, Op. 37 ——Beethoven
Medea's Meditation and Dance of Vengeance ——Barber
Sinfonia sevillana ——Turina

By RUDOLPH ELIE

Had the widowed Schumann in her late '60's appeared yesterday as soloist with the Boston Symphony orchestra, it could hardly have been more astounding than the actual appearance of another Clara, also possibly in her '60's, at this concert. She was Clara Haskil in her American debut with orchestra, and to say she took the audience by storm is a pallid observation indeed: no one in recent years has achieved such an ovation as this tiny, gray-haired, frail-looking woman did yesterday, nor have any deserved it more.

The stage was set from the moment of her entrance: a more improbable apparition could not be imagined. Miss Haskil, Hungarian born but now of Swiss nationality, appeared in a midnight blue taffeta dress with white lapels that might have been handed down by Clara Schumann herself. She wore black flat-heeled shoes but barely to be observed as her dress swept the floor. Her hair, off-white, was loosely drawn into a shapeless bun at the back, as if she had done it without benefit of mirror; her arms seemed thin and bony, her face a vaguely uneven mask. She made her way almost feebly to the instrument, sat down without acknowledging the audience at first, nead bowed, through the preliminary symphony. What in Heaven's name, would happen?

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What did happen when this extraordinary old woman at last addressed herself to the keyboard, her gray head bowed not more than a foot from the keyboard, was one of those magical revelations that occurs in music once in a generation. Accompanied, with superb mastery by Mr. Munch and the orchestra, Miss Haskil gave the most beautiful performance of Beethoven's Third Concerto I ever heard or expect to hear again. Her tone was something ravishing, her phrasing was exquisite; she articulated every note and felt every light and shadow in the interplay of the voices.

She had power, too, but it was the power of perfect control: there was never a suggestion of the percussive, and it seemed to restore the piano to its proper place as a musical instrument of nobility and poetry rather than a thing to be pounded upon. But beyond all this there was a quality of burning inspiration, of utter artistic concentration oblivious to everything but the music itself, that suggested another Wanda Landowska and produced a breathless atmosphere throughout that verged on the uncanny. She took five calls, threading her way through the orchestra (which applauded with uncommon enthusiasm, too) as if she might at any moment trip over a riser on the stage or bump into a music stand (as in fact she did), but her expression never changed.

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New England Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

NOV 3 - 1956

BOSTON SYMPHONY ORCHESTRA

Superb New Music and Soloist

THE BOSTON SYMPHONY ORCHESTRA: Charles Munch music director, gave yesterday afternoon and will repeat tonight, at Symphony Hall, the fourth program in the Friday-Saturday series: Cherubini: "Anacreon" Overture; Beethoven: Piano Concerto in C minor, No. 3 (Clara Haskil, soloist, first appearances with this Orchestra); Samuel Barber: "Medea's Meditation and Dance of Vengeance" (first performances in Boston); Turina: Sinfonia sevillana (first performances at these concerts).

By CYRUS DURGIN

Superb new music and a soloist making her first appearance with the Orchestra gave added distinction and excitement to the Boston Symphony concert yesterday afternoon. The new music was Samuel Barber's ballet excerpt "Medea's Meditation and Dance of Vengeance," last year re-scored for full orchestra. The soloist is pianist Clara Haskil, Romanian-born and for 20 years a Swiss resident, who gave a marvelously clean and subtle performance of a work far too seldom heard, the C minor Concerto of Beethoven.

The great virtue of "Medea" is its genuinely dramatic nature. Mr. Barber is no assiduous arranger of abstractions, but a composer with the gift for conveying the stormy depths of human emotion in music. Perhaps "Medea" might make an even greater impression if heard as foundation for the dance of Medea as she ponders the treachery of Jason and the murder of their children, among the most grisly episodes in mythology. Yet purely as concert music, this interlude takes hold of you powerfully, and that is a test of its worth.

From the eerie, ominous beginnings to the brutish din of vengeance, a climax which depicts dark passion with a technical cunning worthy of Richard Strauss and "Salome" (which it recalls), "Medea" is an emotional and a musical crescendo of enormous force. The writing here is absoltuely expert, especially the parts for percussion, in which every beat on wood or metal counts perceptibly in the total effect. Yet it is no imitation of "Salome," for the affinity between the two scores is in mood, not in idiom. Mr. Barber was roundly applauded and, leaving his seat to shake hands with Mr. Munch, bowed in response.

It had been thought that Clara Haskil had not visited this country before, but that was an error of oversight. She gave a concert in Jordan Hall Jan. 19, 1927, when she was described as a "pianist of brilliant, if somewhat provocative and erratic gifts." That was nearly 30 years ago. Today Miss Haskil is a pianist of utmost musical integrity, with nothing wayward, interpretively, except a liking for a little delicate rubato here and there.

Her performance of the C minor Concerto was a model of restraint, proportion, clean articulation and rhythmic exactitude and subtlety, almost unique in its avoidance of any personal display. This was, paradoxically, a brilliant performance because it avoided conscious brilliance. Today this sort of playing is very rare. It is also highly treasurable.

A small, seemingly frail woman, who looks grandmotherly with her abundant gray-white hair and her slightly humped back, Miss Haskil crouches over the instrument, an embodiment of cool concentration. There is, about the spare motion of her arms and long hands that absence of visible effort which indicates the seasoned master of technic. There is, in the strung-pearls evenness of scale passages and little figurations, that musical sense which makes them "sing" as beautifully as do the broad Beethoven melodies.

Her dynamic range is finely adjusted: when the music is supposed to be soft it is very soft, and a fortissimo is scaled accordingly. She was with the orchestra every second, and they with her, which produced one of the most splendid examples of hair-spun ensemble in my memory. Here was that rare greatness of simplicity in art. How well Miss Haskil deserved the applause, stamping and cheers which brought her back to the stage four times!

Turina's Sevillian Symphony, new to these concerts and likely to the city, is a well-wrought quasi-descriptive piece in more or less Impressionist style with Iberian spice and languors, lush solos and crisp, tapping rhythms. The three movements make a symphony in but the most general ways; this is really a species of program music coming late (1920) in the chronology of that type, but most attractive.

Mr. Munch and the orchestra were at their best all afternoon. Everything had a true glory of sound, and the strings had recaptured their old lapidary richness.

Next week's program: Elgar's Introduction and Allegro for Strings; Stravinsky's Ballet Suite, "Card Game"; Brahms' First Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,625

NOV 3 - 1956

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

NOV 6 - 1956

At Symphony

The Boston Symphony Orchestra, under the direction of Charles Munch, gives the third concert of the Tuesday series tonight. The first of the Open Rehearsals will be Thursday at 7:30 P.M.

Clara Haskil is soloist tonight for the Beethoven Third Piano Concerto. The rest of the program is Mozart's "Paris" Symphony, K. 297, Barber's "Medea's Meditation and Dance of Vengeance," and the Fourth Symphony by Robert Schuman.

The program for the Friday and Saturday concerts will consist of Elgar's Introduction and Allegro for String Orchestra with a solo string quartet, a suite from Stravinsky's Ballet "Card Game" and the First Symphony by Brahms. This program will also be the subject of the first Open Rehearsal on the Thursday evening previous.

Clara Haskill Enthralls With Beethoven Concerto

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Box 2078, Boston 6 • RIchmond 2-4200

Journal-Courier (m)
NEW HAVEN, Conn.
Independent
Circ. 20,613

NOV 3 - 1956

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Box 2078, Boston 6 • RIchmond 2-4200

Register (e)
NEW HAVEN, Conn.
Independent
Circ. 95,161

NOV 3 - 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 53,259

NOV 3 - 1956

Pianist of Another Era Plays, Hub Audience Cheers, Weeps

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Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 61,300

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Herald (m)
BOSTON, Mass.
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Circ. 53,259

NOV 3 - 1956

Pianist of Another Era Plays, Hub Audience Cheers, Weeps

Boston—(AP)—Stooped and gray-haired, a frail-looking woman in black who seemed like a hesitant grandmother picked her way uncertainly under stage lights through the 104-piece Boston Symphony Orchestra yesterday and seated herself at the grand piano.

At the conclusion of Beethoven's Piano Concerto Number Three, 36 minutes later, the normally reserved audience of music lovers who fill Symphony Hall each Friday afternoon was on its feet, wildly applauding, cheering, stamping. Some were even weeping.

Again and again, Clara Haskil, unknown to present-day American concert audiences, was applauded back to the platform.

This was her first American appearance in many years. Born in Bucharest, Romania, and a resident of Switzerland since 1936, she has been known to Americans in recent years only through her recordings.

At the conclusion of her performance yesterday, listeners exclaimed at her power and beauty of tone. One shook his head and said, "I never want to hear it played again by anybody else!"

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

NOV 3 - 1956

BOSTON SYMPHONY ORCHESTRA

Superb New Music and Soloist

THE BOSTON SYMPHONY ORCHESTRA: Charles Munch music director, gave yesterday afternoon and will repeat tonight, at Symphony Hall, the fourth program in the Friday–Saturday series: Cherubini: "Anacreon" Overture; Beethoven: Piano Concerto in C minor, No. 3 (Clara Haskil, soloist, first appearances with this Orchestra); Samuel Barber: "Medea's Meditation and Dance of Vengeance" (first performances in Boston); Turina: Sinfonia sevillana (first performances at these concerts).

By CYRUS DURGIN

Superb new music and a soloist making her first appearance with the Orchestra gave added distinction and excitement to the Boston Symphony concert yesterday afternoon. The new music was Samuel Barber's ballet excerpt "Medea's Meditation and Dance of Vengeance," last year re-scored for full orchestra. The soloist is pianist Clara Haskil, Romanian-born and for 20 years a Swiss resident, who gave a marvelously clean and subtle performance of a work far too seldom heard: the C minor Concerto of Beethoven.

The great virtue of "Medea" is its genuinely dramatic nature. Mr. Barber is no assiduous arranger of abstractions, but a composer with the gift for conveying the stormy depths of human emotion in music. Perhaps "Medea" might make an even greater impression if heard as foundation for the dance of Medea as she ponders the treachery of Jason and the murder of their children, among the most grisly episodes in mythology. Yet purely as concert music, this interlude takes hold of you powerfully, and that is a test of its worth.

From the eerie, ominous beginnings to the brutish din of vengeance, a climax which depicts dark passion with a technical cunning worthy of Richard Strauss and "Salome" (which it recalls), "Medea" is an emotional and a musical crescendo of enormous force. The writing here is absolutely expert, especially the parts for percussion, in which every beat on wood or metal counts perceptibly in the total effect. Yet it is no imitation of "Salome," for the affinity between the two scores is in mood, not in idiom. Mr. Barber was roundly applauded and, leaving his seat to shake hands with Mr. Munch, bowed in response.

It had been thought that Clara Haskil had not visited this country before, but that was an error of oversight. She gave a concert in Jordan Hall Jan. 19, 1927, when she was described as a "pianist of brilliant, if somewhat provocative and erratic gifts." That was nearly 30 years ago. Today Miss Haskil is a pianist of utmost musical integrity, with nothing wayward, interpretively, except a liking for a little delicate rubato here and there.

Her performance of the C minor Concerto was a model of restraint, proportion, clean articulation and rhythmic exactitude and subtlety, almost unique in its avoidance of any personal display. This was, paradoxically, a brilliant performance because it avoided conscious brilliance. Today this sort of playing is very rare. It is also highly treasurable.

A small, seemingly frail woman, who looks grandmotherly with her abundant gray-white hair and her slightly humped back, Miss Haskil crouches over the instrument, an embodiment of cool concentration. There is, about the spare motion of her arms and long hands that absence of visible effort which indicates the seasoned master of technic. There is, in the strung-pearls evenness of scale passages and little figurations, that musical sense which makes them "sing" as beautifully as do the broad Beethoven melodies.

Her dynamic range is finely adjusted: when the music is supposed to be soft it is very soft, and a fortissimo is scaled accordingly. She was with the orchestra every second, and they with her, which produced one of the most splendid examples of hair-spun ensemble in my memory. Here was that rare greatness of simplicity in art. How well Miss Haskil deserved the applause, stamping and cheers which brought her back to the stage four times!

Turina's Sevillian Symphony, new to these concerts and likely to the city, is a well-wrought quasi-descriptive piece in more or less Impressionist style with Ibe-

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,625
NOV 3 - 1956

Clara Haskill Enthralls With Beethoven Concerto

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The grayhaired, stooped Miss Haskil had made her first American concert performance in many years. Born in Bucharest, Rumania, and a resident of Switzerland since 1936, she resembled a hesitant grandmother during her Friday afternoon concert.

Listeners and critics acclaimed her power and tonal beauty. Said one veteran subscriber: "I never want to hear it played again by anybody else!"

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Register (e)
NEW HAVEN, Conn.
Independent
Circ. 95,161

NOV 3 - 1956

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Mr. Munch ... were at the ... Everything, ... sound, and the strings ... tured their old ... richness.

Next week's program: Elgar's Introduction and Allegro for Strings; Stravinsky's Ballet ... "Card Game"; Brahms' ...

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749
NOV 4 - 1956

At Symphony

The Boston Symphony Orchestra, under the direction of Charles Munch, gives the third concert of the Tuesday series tonight. The first of the Open Rehearsals will be Thursday at 7:30 P.M.

Clara Haskil is soloist tonight for the Beethoven Third Piano Concerto. The rest of the program is Mozart's "Paris" Symphony, K. 297, Barber's "Medea's Meditation and Dance of Vengeance," and the Fourth Symphony by Robert Schuman.

The program for the Friday and Saturday concerts will consist of Elgar's Introduction and Allegro for String Orchestra with a solo string quartet, a suite from Stravinsky's Ballet "Card Game" and the First Symphony by Brahms. This program will also be the subject of the first Open Rehearsal on the Thursday evening previous.

New England Newsclip Agency, Inc.
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Journal-Courier (m)
NEW HAVEN, Conn.
Independent
Circ. 20,613
NOV 3 1956

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Box 2078, Boston 6 • RIchmond 2-4200

Free Press (m)
BURLINGTON, Vt.
Independent Republican
Circ. 29,537

NOV 3 - 1956

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

TIME
NEW YORK, N. Y.

NOV 12 1956

James F. Coyne
CONDUCTOR MUNCH & PIANIST HASKIL
One of those magical revelations.

Grande Ambiance

The audience sat rapt and bewitched. Not a feathered toque or a velvet pillbox moved in Boston's Symphony Hall. There was something vastly appealing about the frail, hunched woman as she bent over the keyboard; her playing of Beethoven's *Concerto No. 3* was filled with a rare kind of fire, poetry and sadness. Bucharest-born Pianist Clara Haskil, 61, was making her first U.S. appearance in 30 years, with Charles Munch and the Boston Symphony Orchestra. When she finished, the hall reverberated to stamping feet and shouts of "Bravo!" She was called back an unprecedented five times.

Offstage, Pianist Haskil is a plain woman who wears no makeup to conceal the traces of suffering that line her face, but her features are livened by wisdom and humor. She was a prodigy, made her debut in Vienna at the age of nine, and won a Grand Prix at the Paris Conservatory at 14. After World War I, illness forced her into temporary retirement; later she took up playing sonatas with such greats as Ysaye, Enesco, Casals. She has appeared

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Herald (m)
RUTLAND, Vt.
Independent
Circ. 20,780

NOV 3 - 1956

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November 7-56
151
10 ** Art—Music—Theater THE CHRISTIAN SCIE

Clara Haskil at Symphony

Pianist Wins Acclaim In Concerto by Mozart

By Harold Rogers

If words could adequately capture the essence of Clara Haskil's music, there would be no need to hear her—indeed, there would be no need for music itself. But perhaps a quatrain by Aubrey Thomas de Vere comes close to summing up her delicate artistry:

"In holy music's golden speech
Remotest notes to notes respond:
Each octave is a world; yet each
Vibrates to worlds its own beyond."

There were the qualities of infinity—worlds beyond worlds—in Mme Haskil's playing in Symphony Hall last night. Be it a simple Mozartian scale, a limpid trill, an appoggiatura, or a melody played by single notes—through these guileless things came a flood of musical emotion that carried one's heart and spirit beyond the walls of Symphony Hall.

This was the pianist's fourth appearance with the Boston Symphony Orchestra within a week. She had been scheduled to play the Beethoven Third Piano Concerto on all four programs, but Charles Munch asked her to change to Mozart's D minor, K. 466, for last night's concert.

This was an excellent idea. Mme Haskil's Beethoven was incredibly beautiful, but her Mozart was one of those rare experiences that come too seldom in the life of a music lover. Listeners do not give a standing tribute without good reason—not in Boston, at least—and many rose in gratitude to Mme Haskil last night.

Th[illegible] was "a skilled pianist and musician, but above all else an interpreter who seeks out the core and essence of her music, rather than one who contents herself with its outer form."

These observations still apply to Mme Haskil's playing. Last night one was constantly caught up in the exquisite beauty of her phrasing, her limpid, singing tone, burnished like gold, her flawless and caressing touch, her devotion to the Mozartian ideal. As one listener said afterward: "Now I know how Mozart himself would have played it!"

Whatever the reasons for Mme Haskil's 30-year hiatus between visits to Boston, we know that she has not been idle meanwhile. Her many recordings attest to her activity on the European scene. But we urge her to make annual visits to Boston hereafter. Or even oftener.

Yugoslav Dancers

Following its recent performance in Carnegie Hall in New York, the Yugoslav State Company of folk dancers known as "Kolo" has embarked on a ten-week tour of leading cities which will bring the group to Symphony Hall in Boston on Friday evening, Dec. 14.

The company of 55 dancers, singers, and musicians, performing in colorful costumes, will present for the first time in America its "Slavonic Rhapsody," which combines the wealth of Yugoslav national dance styles, including those of the diverse races—Serbs, Croats, Slovenes, Bosnians, Montenegrins, and Macedonians—which make up modern Yugoslavia.

Haskil Has Notable Success With Boston Symphony

Boston.—Few hereabouts knew much about pianist Clara Haskil when she bowed from the stage at Symphony Hall, Nov. 2, before seating herself to play the Beethoven C minor Concerto with Charles Munch and the Boston Symphony. She was said to have a big European reputation, and that was about all.

I remembered that she had appeared at the first Casals Bach Festival in Prades, France, in 1950—but after I had left. Office records revealed that she had played here in 1925 and 1927, when a reviewer had characterized her as a "pianist of brilliant if somewhat provocative and erratic gifts".

Miss Haskil looked grandmotherly and frail, wearing a gown of subdued colors and with her abundant gray-white hair wound into a bun at the back. She sat throughout crouched over the keyboard, an embodiment of cool concentration. But the performance she gave, to a truly gorgeous orchestral collaboration, brought Miss Haskil applause, stamping, and cheers when it was over.

It was a model of restraint, propor-

■ In Boston the well-known European pianist, Clara Haskil, made what really must be considered her American debut with the Boston Symphony Orchestra on Nov. 2 and 3. Miss Haskil had made a previous visit to this country and her records have been widely sold here, but until this visit she had not been publicly heard by American audiences on any scale. Her performance in the Beethoven Concerto No. 3 confirmed her European reputation as a sensitive and deeply musical pianist. Yet one might have wished that she had chosen to open her American concerts with a Mozart concerto, for her style seems to be made to order for that composer.

As it was, Miss Haskil did not appear completely at ease, particularly since she and Charles Munch differed [illegible]hore than one point. The soloist's [illegible]mpt to use flexibility of rhythm [illegible] not completely understood by the [illegible]ers or their conductor. Perhaps [illegible]e was not sufficient rehearsal time [illegible] perhaps the pianist needs to get [illegible]sted to American conditions, so [illegible]kedly different in many respects [illegible]n what she has been used to. But [illegible]e was no doubt whatever that the [illegible], stooped, white-haired artist [illegible]ed enormously with her audience. [illegible]he balance of the program was [illegible]erbly conducted and played, with [illegible]ch giving brilliant readings of the [illegible]rubini "Anacreon" Overture, Sam[illegible] Barber's "Medea's Meditation and [illegible]ce of Vengeance," with the com[illegible]er present for this first Boston [illegible]ring, and the Turina "Sinfonia [illegible]illana."

JULES WOLFFERS

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this superb music is its g[illegible] dramatic nature. Mr. Barber, who was present and was well received, is no assiduous arranger of abstractions, but a composer with the gift for conveying the stormy depths of human emotion.

The program began with Cherubini's "Anacreon" Overture, and ended with the first performance at these concerts of Turina's "Sinfonia sevillana", a work of 1920 which proved authentically Iberian in more or less impressionist style — quasi-descriptive late program music and pleasant, but somewhat too long.

One week earlier Mr. Munch and the orchestra had introduced to this city the Fifth Symphony by Walter Piston. The work had been written on commission for the Juilliard School and had had a single performance there last February. In certain respects, the Fifth Symphony is the most personal of Piston's half-dozen. Harmonically, it is bold, astringent, and of the day. In the orchestration, which is most original in some pages and a little Debussyan in others, the symphony is distinguished.

Mr. Munch conducted the slow movement—in a version for massed strings—of the F major String Quartet, Op. 135, of Beethoven, in memory of Leslie J. Rogers. Senior member of the orchestra, and for many years its librarian, Mr. Rogers had contracted pneumonia during the European tour and died at Stuttgart, Western Germany, Oct. 11. First number of the program was Mozart's "Paris" Symphony (K. 297), and the last, Schumann's D minor Symphony. All were superbly performed.

Thanks to the largesse of the Mason Music Foundation (which was reported to have paid an unusually high fee for the privilege), the extraordinary young German baritone, Dietrich Fischer-Dieskau, was introduced to Boston at Jordan Hall, Oct. 23. The concert was free and drew a near-capacity audience. Mr. Fischer-

Symphony for Five Strings, [illegible] be new here and to have been written for this group about a decade ago. It is an appealing score, less rigorous harmonically than some of the earlier Malipiero music I know. Boccherini's Quintet in C minor, Op. 29, No. 1, and the C major Quintet, Op. 163, of Schubert (marvelously played) made the remainder of the list.

The Early Music Society of Cambridge began its usual fall series of three concerts in Sanders Theater, Oct. 29, with a program devoted to Telemann. Harpsichordist Erwin Bodky, Alfred Mann, recorder, and musicians from the Boston Symphony were the artists. It was a nice evening, both of musical archeology and listening pleasure.

Pinkham's "Wedding Cantata"

A somewhat pallid but ably-written "Wedding Cantata" by Daniel Pinkham received a first performance when the New England Conservatory Alumni Chorus was conducted by Lorna Cooke de Varon at Jordan Hall Nov. 6. Bach's Cantata, "Christ Lay In Bonds of Death", and "Tom O'Bedlam", by Jacob Avshalomov, were important items of the program.

The opening of the 29th series of Boston Morning Musicales, in aid of the Boston School of Occupational Therapy, in the Hotel Statler ballroom, Nov. 7, was also the first solo concert here by soprano Eileen Farrell. She sang ably an assorted program from Bach, Verdi, Joseph Marx, Strauss, Duparc, Poulenc, and others. But she gave a brilliant performance of that difficult old war horse, "Ocean, Thou Mighty Monster!", from Weber's "Oberon".

Other concert activity of the fortnight past has included pianist John Moriarty, at Jordan Hall, Oct. 28, and contralto Arimae Burrell, in the same auditorium, Nov. 4.

—Cyrus Durgin

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Free Press (m)
BURLINGTON, Vt.
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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
TIME
NEW YORK, N. Y.
NOV 12 1956

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With Ballet and Gala Evening

National Symphony Report

Washington, D. C.—The National Symphony, which entered its 26th year quietly on November 2, opened and ended its 1956-57 season with the first two weeks of an ambitious program of numerous concert of the National Symphony on a chill Sunday afternoon early in November. The first two weeks of a music lover. Twenty-five years ago it would be more than a connoisseur's which finds the largest subscription to the day and management of the Boston New Philadelphia Ballet on the subscription series. Howard Mitchell, conductor of the Royal Danish Orchestra and the innovation of Wednesday evening performances, put the Boston Orchestra ideas of giving concerts in pairs, in addition to the Tuesday afternoon subscription series. Tuesday this subscribed audience has proved to be a structure. This year marks the 15th year of the Symphony's history.

Haskil last night.

Thanks to the largesse of the Mason Music Foundation (which was reported to have paid an unusually high fee for the privilege), the extraordinary young German baritone, Dietrich Fischer-Dieskau, was introduced to Boston at Jordan Hall, Oct. 23. The concert was free and drew a near-capacity audience. Mr. Fischer-Dieskau reinforced the impression gained here from his recordings that he is already a notable lieder artist and likely will become a great one. To the excellent piano-playing of Leo Taubman, the baritone sang a half-dozen songs from the "Schwanengesang" cycle of Schubert, and Schumann's "Dichterliebe" cycle.

The Quintetto Boccherini made its local debut in the Humanities Series of Massachusetts Institute of Technology at Kresge Auditorium, Oct. 28. This Italian ensemble is a very superior if not faultless one, and gave a large audience much pleasure. Highlight of the program was Malipiero's Symphony for Five Strings, said to be new here and to have been written for this group about a decade ago. It is an appealing score, less rigorous harmonically than some of the earlier Malipiero music I know. Boccherini's Quintet in C minor, Op. 29, No. 1, and the C major Quintet, Op. 163, of Schubert (marvelously played) made the remainder of the list.

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Pinkham's "Wedding Cantata"

A somewhat pallid but ably-written "Wedding Cantata" by Daniel Pinkham received a first performance when the New England Conservatory Alumni Chorus was conducted by Lorna Cooke de Varon at Jordan Hall Nov. 6. Bach's Cantata, "Christ Lay In Bonds of Death", and "Tom O'Bedlam", by Jacob Avshalomov, were important items of the program.

The opening of the 29th series of Boston Morning Musicales, in aid of the Boston School of Occupational Therapy, in the Hotel Statler ballroom, Nov. 7, was also the first solo concert here by soprano Eileen Farrell. She sang ably an assorted program from Bach, Verdi, Joseph Marx, Strauss, Duparc, Poulenc, and others. But she gave a brilliant performance of that difficult old war horse, "Ocean, Thou Mighty Monster!", from Weber's "Oberon".

Other concert activity of the fortnight past has included pianist John Moriarty, at Jordan Hall, Oct. 28, and contralto Arimae Burrell, in the same auditorium, Nov. 4.

—Cyrus Durgin

■ In Boston the well-known European pianist, Clara Haskil, made what really must be considered her American debut with the Boston Symphony Orchestra on Nov. 2 and 3. Miss Haskil had made a previous visit to this country and her records have been widely sold here, but until this visit she had not been publicly heard by American audiences on any scale. Her performance in the Beethoven Concerto No. 3 confirmed her European reputation as a sensitive and deeply musical pianist. Yet one might have wished that she had chosen to open her American concerts with a Mozart concerto, for her style seems to be made to order for that composer.

As it was, Miss Haskil did not appear completely at ease, particularly since she and Charles Munch differed [illegible]hore than one point. The soloist's [illegible]mpt to use flexibility of rhythm [illegible] not completely understood by the [illegible]ers or their conductor. Perhaps [illegible]e was not sufficient rehearsal time [illegible] perhaps the pianist needs to get [illegible]sted to American conditions, so [illegible]kedly different in many respects [illegible] what she has been used to. But [illegible]e was no doubt whatever that the [illegible], stooped, white-haired artist [illegible]ed enormously with her audience. [illegible]he balance of the program was [illegible]rbly conducted and played, with [illegible]ch giving brilliant readings of the [illegible]rubini "Anacreon" Overture, Sam- [illegible] Barber's "Medea's Meditation and [illegible]ce of Vengeance," with the com- [illegible]r present for this first Boston [illegible]ring, and the Turina "Sinfonia [illegible]llana."

JULES WOLFFERS

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BURLINGTON, Vt.
Independent Republican
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NOV 3 - 1956

Clara Haskil At Grand Piano Wildly Applauded

BOSTON, N... and gray-hai... woman in black... hesitant grandr... way uncertainly... through the 104-... phony Orchestra... herself at the gra...

At the conclusio... Piano Concerto N... minutes later th... served audience of... scribers who fill... each Friday afterno... feet, wildly applaud... clamping. Some we... ing.

Again and again, C... unknown to present... can concert audience... plauded back to the pla... was her first America... ance in many years. B... charest, Rumania, and... Switzerland since 1936, ... been known only to Ame... sic lovers in recent years... her recordings.

At the conclusion of t... formance today, listen... claimed at her power—and... of tone. One veteran sub... shook his head and said... want to hear it pl... anybody else!"

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Clara Haskil A... Triumph A...

phony No. 5 in B flat major, ... and concluded with Schubert's Sym... Concerto Grosso No. 15, in A minor, ... an admirable exposition of Handel's ... come off. The afternoon opened with ... never made his performance quite ...ously refined musical gifts, Mr. Foldes ... for piano and orchestra, Mr. Foldes ... zart's Concerto No. 17, in G major, ... his Philadelphia debut, playing Mozart ... conductor and Andor Foldes made ... Music. Nicholas Harsanyi was the ... afternoon concerts at the Academy of ... of its five chamber-music Sundays ... Philadelphia, on Nov. 4, gave the first ... The New Chamber Orchestra ... was a great and deserved success. ... it evident that this unusual evening ... at the piano, and the audience made ... Paul Ulanovsky was brilliantly present ... with great warmth and dedication. ... artistry of the highest caliber, singing ... the love songs. Both singers displayed ... buch," alternating in their delivery of ... Wolf's "Aus dem Italienisches Liederbuch," ... together, singing the 43 songs from ... The artists were always on the stage ... of Hugo Wolf songs at the Academy. ... rich Fischer-Dieskau in a joint recital ... presented Irmgard Seefried and Dietrich ... On Nov. 1, the Philadelphia Forum ... obviously interested. ... and, himself, and the audience was ... Lobos, Ginastera, Guarnieri, Casillo, ... the performances of pieces by Villa-... Herrate played polished and authen-... at the Philadelphia Art Alliance. Mr. ... ing recital of Latin-American music ... Guatemalan pianist, gave an interest-...

Latin-American Music Heard

On Oct. 25, Manuel Herrarte, a ... troopers," made up the balance of the ... program.

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NEW YORK, N. Y.
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November 7-'56
10** Art—Music—Theater THE CHRISTIAN SCIE

Clara Haskil at Symphony

Pianist Wins Acclaim In Concerto by Mozart

By Harold Rogers

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Entremont in Joliet Concerto

On Nov. 2, Mr. Ormandy presented the local premiere of Andrich Giiler's Concerto for Piano and Orchestra with a new pianist to play it, Joliver's Concerto for Piano and Orchestra, which again scored a success.

Entremont, the 22-year-old French pianist, Philippe Entremont, Both piece and soloist sizzled up quite a bit of excitement in the old Academy. Joliver's piece takes us into a primitive jungle with its drums, tom-toms and earthy rhythms, bringing us to a final bang—the orgiastic confusion of percussion up organic, including xylophones, instruments. This concerto is engaging and much fun and makes demands on all its performers—demands that were brilliantly met.

Mr. Entremont was able to show his technical prowess and artistic stature in a performance of Rachmaninoff's Rhapsody on a Theme of Paganini. His success was one of the biggest of the yet-young season. Ormandy added a performance of Debussy's rarely heard and a beautiful "Printemps," and a Overture to "The School for Scandal," by Samuel Barber's symphonic suite, "Prayers of Kierkegaard," by Aubrey Thomas de Lee performance of Reinhold Glière's 55-minute symphony, "Ilya Mourametz," was the focal point of the Philadelphia Orchestra's fourth ... the Boston ...ra, within a ... scheduled ...oven Third ... four pro... ...nch asked ...zart's D ... night's ... idea. ... was ...but her ...se rare ...po sel... ...lover. ...anding ...son— ...and ...Mme ...ked ...the ...ut ...on ...

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[illegible] mandy's justly esteemed [illegible] Brahms's E minor Symphony, which [illegible] had begun with Kabalevsky's "Colas Breugnon" Overture.

On Nov. 7, the Philadelphia Or-[illegible] chestra's first Student Concert took place, with Mr. Ormandy as conductor and master of ceremonies. There were two soloists, Janet Smith, a 21-year-old mezzo, who showed talent in arias from "Werther" and "Troyatore," and a young pianist, Bonny Hoy, who made a big hit in the Richard Strauss "Burleske." Benjamin Britten's Varia-tions and Fugue on a Theme of Pur-cell, Beethoven's Eighth Symphony, and Paul Creston's "Fanfare for Para-troopers" made up the balance of the program.

Latin-American Music Heard

On Oct. 25, Manuel Herrarte, a Guatemalan pianist, gave an interest-ing recital of Latin-American music at the Philadelphia Art Alliance. Mr. Herrarte played polished and authen-tic performances of pieces by Villa-Lobos, Ginastera, Guarnieri, Castillo, and himself, and the audience was obviously interested.

On Nov. 1, the Philadelphia Forum presented Irmgard Seefried and Dietrich Fischer-Dieskau in a joint recital of Hugo Wolf songs at the Academy. The artists were always on the stage, singing the 43 songs Lieder-artistry of the highest calibre. Both singers displayed great warmth and deep devotion to the love songs. Both singers delivery of Wolf's "Aus dem Italienisches Liederbuch," alternating in their delivery together, "Aus dem Italienischen Liederbuch," alternating in their delivery of Wolf's songs, and the audience made it evident that this unusual presentation was a great and deserved success.

The New Chamber Orchestra of Philadelphia, on Nov. 4, gave the first of its five chamber-music concerts at the Academy of Music. Nicholas Harsanyi was the conductor and Andor Foldes made his Philadelphia debut, playing Mozart's Piano Concerto No. 17, in G major, with the orchestra. Despite obvious nervousness, Mr. Foldes gave a mature performance of Mozart's Concerto No. 17, in G major, with the orchestra. Despite obvious nervousness, Mr. Foldes gave a mature performance of Mozart's Concerto No. 17, in G major, playing with a delicate touch and a fine sense of the style of the period. At the conclusion of the performance Mr. Foldes was called back to the platform for a number of bows.

November 7-56
151
10** Art—Music—Theater THE CHRISTIAN SCIE[illegible]

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strings had recap-
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program: Elgar's In-
Allegro for Strings;
ballet Suite, "Card
first Symphony.

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mphony

oston Symphony Or-
under the direction of
Munch, gives the third
of the Tuesday series
The first of the Open
s will be Thursday at

Haskil is soloist to-
the Beethoven Third
erto. The rest of
is Mozart's "Paris"
K. 297, Barber's
Meditation and Dance
nce," and the Fourth
by Robert Schuman.
ram for the Friday
day concerts will con-
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or String Orchestra
olo string quartet, a
Stravinsky's Ballet
ame" and the First
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will also be the sub-
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Thursday evening previ-

hralls Concerto

power and tonal beauty.
one veteran subscriber: "I
r want to hear it played
n by anybody else!"

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NOV 3 - 1956

Clara Haskil Gets Wild Applause At Boston Concert

BOSTON, Nov. 2 (AP) — Stooped and gray-haired, a frail-looking woman in black who seemed like a hesitant grandmother picked her way uncertainly under stage lights through the 104-piece Boston Symphony Orchestra today and seated herself at the grand piano.

At the conclusion of Beethoven's Piano Concerto Number Three, 36 minutes later the normally-reserved audience of Brahmin subscribers who fill Symphony Hall each Friday afternoon was on its feet, wildly applauding, cheering, stamping. Some were even weeping.

Again and again, Clara Haskil, unknown to present-day American concert audiences, was applauded back to the platform. This was her first American appearance in many years. Born in Bucharest, Rumania, and resident of Switzerland since 1936, she has been known only to American music lovers in recent years through her recordings.

At the conclusion of her performance today, listeners exclaimed at her power—and beauty of tone. One veteran subscriber, shook his head and said, "I never want to hear it played again by anybody else!"

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Free Press (m)
BURLINGTON, Vt.
Independent Republican
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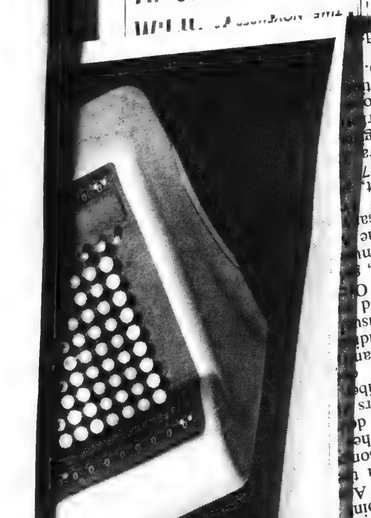
NOV 3 - 1956

Clara Haskil At Grand Piano



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RUTLAND, Vt.
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NOV 3 - 1956

Clara Haskil A[illegible] Triumph

[illegible] Pianist Eugene Istomin, who helped persuade her to venture a return to the U.S.

Boston critics were as ecstatic as the audience. The *Herald's* Rudolph Elie called it "one of those magical revelations that occurs in music once in a generation . . . the most beautiful performance of Beethoven's *Third Concerto* I ever heard or expect to hear again."

. . .

In Philadelphia, the same day, a lanky, 22-year-old pianist named Philippe Entremont had his own triumph. When he auditioned for the Philadelphia Orchestra two years ago, Conductor Eugene Ormandy called him "one of the great young-er pianists of our day," hired him on the spot. Last week Entremont made his Philadelphia debut—with a spiky-rhythmed modern concerto by [illegible] André Jolivet, and Rachmaninoff's [illegible]amel-flavored *Rhapsody on a Theme by Paganini*—and fully lived up to his sponsor's judgment.

Pianist Entremont seemed to have a talent as impressive as the late William Kapell's—speed, big tone, a sense of soul, flair. Even if he had flubbed a tricky rhythm, nobody would have known it, for Entremont played with a momentum that swept all before him. Few in the audience liked the Jolivet concerto much at first, but when the final notes faded there was a roar of approval. The orchestra refused to share the pianist's reward, simply sat tight and applauded too.

Entremont got his first piano lesson at eight, from his mother, herself a Grand Prix pianist. At twelve, he was winning his own prizes. Now starting a 50-concert American tour, accompanied by his pretty, redheaded wife, he thinks he might like to live in the U.S. "I like the people," he says. "For the performer, the audience creates a *grande ambiance*."

November 7-56

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[illegible] extraordinary artist. According to a review of her debut that appeared in this newspaper, she brought to her listeners "far more than the polished technical facility most newcomers muster. She makes her music shine with a lustrous individuality." And again the reviewer said that she was "a skilled pianist and musician, but above all else an interpreter who seeks out the core and essence of her music, rather than one who contents herself with its outer form."

These observations still apply to Mme Haskil's playing. Last night one was constantly caught up in the exquisite beauty of her phrasing, her limpid, singing tone, burnished like gold, her flawless and caressing touch, her devotion to the Mozartian ideal. As one listener said afterward: "Now I know how Mozart himself would have played it!"

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MUSICAL COURIER
(NEW YORK CITY)

NOV 15 1956

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JULES WOLFFERS

MUSIC TRADE
NEW YORK, N. Y.

DEC 1956

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When she reached for her handkerchief, which she had put inside, the pipe came out with it. The orchestra was sounding the cadence chord before the solo piano cadenza in the first movement. Miss Haskil had just time to drop the pipe at the lower end of the keyboard—whence it clattered to the floor—and make her own split-second entrance.

The answer to this mystery came from Paul E. Murphy, president of the National Association of Music Merchants, Inc.; treasurer of M. Steinert & Sons, Boston; and humor editor of THE MUSIC TRADES, who said:

"Haskil played beautifully on a Steinway piano supplied by us, and our tuner does *not* smoke. The pipe belonged to Zighera, the orchestra harpist, who had been getting in a little practice on a good piano."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Free Press (m)
BURLINGTON, Vt.
Independent Republican
Circ. 29,537
NOV 3 - 1956

Clara Haskil At Grand Piano

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
RUTLAND, Vt.
Independent
Circ. 20,[illegible]
NOV 3 - 1956

Clara Haskil A[illegible] Triumph A[illegible]

Entremont in Jolivet Concerto

On Nov. 2, Mr. Ormandy presented the local premiere of André Jolivet's Concerto for Piano and Orchestra with a new pianist to play it in the old Academy. Jolivet's piece stirred up quite a bit of excitement—the 22-year-old Frenchman Philippe Entremont. Both piece and soloist gave an impressive performance.

On Nov. 1, the Philadelphia presented Irmgard Seefried and rich Fischer-Dieskau in a joint obviously interested and the audien[illegible] Lobos, Ginastera, Guarnieri, C[illegible] tic performances of pieces by at the Philadelphia and [illegible] ing recital of Latin-American Guatemalan pianist, gave an in[illegible]

Latin-American Music Heard

On Oct. 25, Manuel Herra[illegible] program.

[illegible] Symphony [illegible] Beethoven's Eighth Symph[illegible] and Paul Creston's "Fanfare for H[illegible] troopers" made up the balance o[illegible] program.

[illegible] Guiomar Novaes was [illegible] Beethoven Concerto [illegible] Fugue on a Theme of H[illegible] Benjamin Britten's Va[illegible] Richard Str[illegible] Bonny Hoy, w[illegible] "Werther," and "Trovatore," a[illegible] soloists, Janet Smith, a 21-yea[illegible] master of ceremonies. There wa[illegible] with Mr. Ormandy as conduct[illegible] First Student Concert to [illegible] the Philadelphia [illegible] program, which [illegible] Kabalevsky's "Co[illegible] symphony [illegible] opening.

[illegible] Pianist Eugene Istomin, who hel[illegible] suade her to venture a return to [illegible] Boston critics were as ecstati[illegible] audience. The *Herald's* Rudol[illegible] called it "one of those magical re[illegible] that [illegible] music once in [illegible] Beethoven's [illegible] *Concerto* I [illegible] or ex[illegible] again."

In Phi[illegible] the same day, a lanky, 22-year-old pianist named Philippe Entremont had his own triumph. When he auditioned for the Philadelphia Orchestra two years ago, Conductor Eugene Ormandy called him "one of the great young pianists of our day," hired him on the spot. Last week Entremont made his Philadelphia debut—with a spiky-rhythmed modern concerto by France's André Jolivet, and Rachmaninoff's caramel-flavored

[illegible] Concerto [illegible] power and tonal beauty [illegible] one veteran subscriber: "[illegible] want to hear it play[illegible] by anybody else!"

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Box 2078, Boston 6 • RIchmond 2-4200
Journal-Courier (m)
NEW HAVEN, Conn.
Independent
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November 7-56
10 ** Art—Music—Theater THE CHRISTIAN SCIE

Clara Haskil at Symphony

Pianist Wins Acclaim In Concerto by Mozart

By Harold Rogers

[illegible] could adequately [illegible] the essence of Clara [illegible] music, there would be [illegible] to hear her—indeed, [illegible] be no need for mu[illegible] But perhaps a qua[illegible] Aubrey Thomas de [illegible] close to summing up [illegible] artistry.

[illegible] music's golden speech [illegible] notes to notes re[illegible] [illegible] is a world; yet [illegible] to worlds its own [illegible] the qualities of in[illegible] beyond worlds—[illegible] last night. Be it [illegible] scale, a lim[illegible] poggiatura, or a [illegible] single notes—[illegible] guileless things [illegible] musical emotion [illegible] heart and [illegible] walls of Sym[illegible]

[illegible] was "a skilled pianist and musician, but above all else an interpreter who seeks out the core and essence of her music, rather than one who contents herself with its outer form."

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As it was, Miss Haskil did not appear completely at ease, particularly since she and Charles Munch differed on more than one point. The soloist's attempt to use flexibility of rhythm was not completely understood by the players or their conductor. Perhaps there was not sufficient rehearsal time and perhaps the pianist needs to get adjusted to American conditions, so markedly different in many respects from what she has been used to. But there was no doubt whatever that the frail, stooped, white-haired artist scored enormously with her audience.

The balance of the program was superbly conducted and played, with Munch giving brilliant readings of the Cherubini "Anacreon" Overture, Samuel Barber's "Medea's Meditation and Dance of Vengeance," with the composer present for this first Boston hearing, and the Turina "Sinfonia Sevillana." JULES WOLFFERS

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Pianist Wins Acclaim In Concerto by Mozart

By Harold Rogers

If words could adequately capture the essence of Clara Haskil's music, there would be no need to hear her — indeed, there would be no need for music itself. But perhaps a quatrain by Aubrey Thomas de Vere comes close to summing up her delicate artistry:

"In holy music's golden speech
Remotest notes to notes respond:
Each octave is a world: yet each
Vibrates to worlds its own beyond."

There were the qualities of infinity—worlds beyond worlds—in Mme Haskil's playing in Symphony Hall last night. Be it a simple Mozartian scale, a limpid trill, an appoggiatura, or a melody played by single notes—through these guileless things came a flood of musical emotion that carried one's heart and spirit beyond the walls of Symphony Hall.

This was the pianist's fourth appearance with the Boston Symphony Orchestra within a week. She had been scheduled to play the Beethoven Third Piano Concerto on all four programs, but Charles Munch asked her to change to Mozart's D minor, K. 466, for last night's concert.

This was an excellent idea. Mme Haskil's Beethoven was incredibly beautiful, but her Mozart was one of those rare experiences that come too seldom in the life of a music lover. Listeners do not give a standing tribute without good reason—not in Boston, at least—and many rose in gratitude to Mme Haskil last night.

These performances marked Mme Haskil's debut with the Boston Symphony Orchestra, but they did not mark her Boston debut. This took place in Jordan Hall on Jan. 19, 1927, when she played works by Bach, Schumann, Brahms, Chopin, Debussy, Ravel, and Liapounov.

Even three decades ago Mme Haskil must have been an extraordinary artist. According to a review of her debut that appeared in this newspaper, she brought to her listeners "far more than the polished technical facility most newcomers muster. She makes her music shine with a lustrous individuality." And again the reviewer said that she was "a skilled pianist and musician, but above all else an interpreter who seeks out the core and essence of her music, rather than one who contents herself with its outer form."

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MUSICAL COURIER (NEW YORK CITY)
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JULES WOLFFERS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Free Press (m)
BURLINGTON, Vt.
Independent Republican
Circ. 20,537
NOV 3 - 1956

Clara Haskil At Grand Piano Wildly Applauded

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
RUTLAND, Vt.
Independent
Circ. 20,790
NOV 3 - 1956

Clara Haskil A Triumph At Boston Concert

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749
NOV 6 - 1956

mphony

Boston Symphony Or- under the direction of Munch, gives the third of the Tuesday series The first of the Open als will be Thursday at M.

Haskil is soloist to- r the Beethoven Third Concerto. The rest of ram is Mozart's "Paris" ny, K. 297, Barber's Meditation and Dance eance," and the Fourth by by Robert Schumann. rogram for the Friday urday concerts will con- Elgar's Introduction and for String Orchestra solo string quartet, a om Stravinsky's Ballet Game" and the First ny by Brahms. This will also be the sub- he first Open Rehearsal Thursday evening previ-

hralls Concerto

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Burr
EST
BArc
PRESS CLIPPING
165 Church Street

TIME
NEW YORK,
NOV 12

With Ballet and Gal

Washington, D. C.—The National Symphony, which entered its 26th year quietly on November 2, opened the 1956-57 season with numerous and varied activities. The first two weeks found the orchestra playing to an opening concert audience studded with ambassadors and diplomats, three overflowing houses with the Royal Danish Ballet, and a half-time concert at a local football game with listeners on 38 television stations.

In 1931 Hans Kindler organized, rehearsed, and shaped 76 local men to present to Washingtonians the first concert of th a chill Sund vember. Twenty-five which to build this structure to be more than a co year finds the largest subscribed a ence in its history. In addition to th innovation of giving concerts in Tues- day and Wednesday evening pairs, new management ideas put the Boston and Philadelphia Orchestras and the Royal Danish Ballet on the subscription series.

Howard Mitchell, conductor of the symphony, has outlined one of the

ional

to move the audience in legi fashion. Obviously underrehe conductor Carlo Moresco er tered some difficult moments. Greco was an excellent Mimi, s expressively and looking well i part. Brian Sullivan, after a fir in which he was unable to with the high C of Rodolfo's N tive, sang admirably and presen sympathetic picture of the ten mental poet. Bernyce Fontayne Musetta, and Hugh Thompson Richard Green were Marcello Schaunard. William Wilderman's line and his singing of "Ve zimarra" were among the best ments of an uneven performanc the opera.

On Oct. 26, Guiomar Novaes soloist with the Philadelphia Or tra, playing the Beethoven Con No. 4 with exquisite style and f and a strong personal touch to the hearty approval of the audi Eugene Ormandy programmed a performance by the orchestra her Albert Roussel's "Bacchus et Ari Ballet Suite No. 2, to which brought glowing tone and much t nical virtuosity. He also repe Gottfried von Einem's Concerto Orchestra, which again scored a cess.

Entremont in Jolivet Concerto

On Nov. 2, Mr. Ormandy sented the local premiere of A Jolivet's Concerto for Piano and chestra with a new pianist to pla —the 22-year-old Frenchman l ippe Entremont. Both piece and s ist stirred up quite a bit of exciter in the old Academy. Jolivet's p takes us into a primitive jungle its drums, tom-toms and ea rhythms, bringing us to a final ba up orgiastic confusion of percus instruments, including xylopho This concerto is engaging and m fun and makes demands on all performers—demands that were liantly met.

Mr. Entremont was able to s his technical prowess and artistic ture in a performance of Rachma off's Rhapsody on a Theme of Pa nini. His success was one of biggest of the yet-young season. mandy added a performance of I bussy's rarely heard and youth symphonic suite, "Printemps", and fine performance of Samuel Barbe Overture to "The School for Scanda

Reinhold Glière's 55-minute sy phony, "Ilya Mourametz", was t focal point of the Philadelphia

Cherubi

The first Bos Meditati an exce been re Samuel this su dramati present assiduo but a c veying emotion

The bini's ended these c sevillan proved or less descript pleasan

One the orc city th Piston. on com and h there spects, most Harmo and of which and a symph

Mr. mover string tet, O ory o ber o years contr Euro West ber "Pari last, All

T Mus port high ordi Die duc 23. nea

Grande Ambience

The [illegible] rapt and bewitched. No [illegible] moved in B [illegible] was sorely [illegible] frail bu[illegible] keyboard [illegible] Con[illegible] of fire [illegible] Pianist Clara Has[illegible] first U[illegible] Charles [illegible] Orchest[illegible] verbera[illegible] of "Bu[illegible] precedent[illegible]

Outsi[illegible] Haskil is a plain woman who wears no makeup to conceal the traces of suffering that line her face, but her features are [illegible]

Grand Pr[illegible] 14. After World War I [illegible] retired her into temporary retirement; later she took up playing sonatas with such greats as Ysaye, Enesco, Casals. She has appeared

MUSIC TRADE
NEW YORK, N. Y.
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152

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
San Francisco, Calif.
NEWS
Circ. D. 106,983
NOV 3 1956

Music

Europe About

What do you think would happen if a political party put a music subsidy plan into its platform? The question was asked by a European artist, one of many who fails to understand why U. S. money supports touring musical groups abroad, but not at home.

It is a question worth pondering. Would such a project win or lose votes for the party proposing it?

Our Presidents have been a fairly musical lot. President Eisenhower has had fun with the harmonica. Vice President Nixon can play the violin. Harry Truman let it be known that he played the piano.

Not Contemplated

Yet no party has contemplated putting support for music into its platform.

The fact that [illegible] finance the musical arts as a matter of course is well known. That they are able to build programs and repertoire without keeping one eye on the boxoffice has proved advantageous in many ways, and made American directors envious.

Would it be to our advantage to follow their example? Perhaps. Perhaps not.

If either Eisenhower or Stevenson were campaigning for national subsidization of musical enterprises, would it win or lose him votes? I wonder?

Burrelle's
PRESS CLIPP
165 Church St
SARASO
HERALD
Circ. D. 11,0
NOV

Social Highli

Few Avail

Very few mem for the 1956-57 c the Sarasota Co Association, acco ment at a meetin committee in the Walter R. Thomps

Admission to co membership only, ship is not closed. So long as seats remain available anyone may join by paying for the season membership. No single concert tickets will be sold.

The 1956-57 concert series will begin on January 9 with George London, bass-baritone. On January 23, the Boston Pops Orchestra with Arthur Fiedler will be here. On February 11 Jose Greco and his Spanish dancers will appear. This is a return engagement by popular request.

Dorothy Warenskjold, soprano, will be the guest artist for the concert on March 8. The final concert of the season will be given by Clifford Curzon, one of the world's finest pianists.

For further information, telephone Mrs. Stella Martin, 6-4743, or Mrs. G. H. Boyer, 3-6553.

Mr Burke

a-18 EVENING TRIBUNE SAN DIEGO, CALIFORNIA Tuesday, Nov. 6, 1956

CURTAIN CALL

Public

- Boston Symphony Praised
- Program Cutting Annoying
- Piston Work Dramatic

By BRUNO USSHER

GOOD LISTENING: Sunday broadcasts from the Boston Symphony and the New York Philharmonic made good listening. Unfortunately the Boston Symphony under Charles Munch already was under way in the Mozart D-major Symphony (K-297) by the time the National Broadcasting Co. opened the performance for Southern California.

It was evidently a busy day crowded with spot announcements for the network because the closing remarks by the leisurely Ben Grauer also were lost.

USSHER

That sort of audience treatment is disconcerting, especially when it seems due to commercial reasons and not due to unexpected technical difficulties. In addition to the lovely, gracefully elaborate Mozart score, Munch programmed also the thoughtful, quietly dramatic Symphony No. 5 by Walter Piston. This is beyond doubt one of the emotionally more substantial and universal symphonies by an American composer. Piston, by the way, heads the music department at Harvard.

To say that Munch programmed the two scores is not quite correct. They were part of a concert. For some reason NBC has never sent a complete evening's music-making from Boston to the West Coast. What looks like three-quarters of an hour on the radio log, dwindles to less in actual hearing, but that is greatly rewarding. The Bostonians were exquisite in their Mozartian liveliness and engagingly contemplative in the Piston, no matter what the tempos.

From Carnegie Hall came delightfully the "Military" Symphony by Haydn, a new "Symphony for 17 Brass and Percussion Instruments" by Gunther Schuller, and Lalo's "Symphonie Espagnole" which introduced Canadian violinist Betty Jean Hagen as an artist of excellent technique, tone, and taste. The concert altogether found maestro Dmitri Mitropoulos and the New York Philharmonic in their most spontaneous and versatile playing moods.

Piston's Symphony No. 5 is the work of ripe feelings. It might be dangerous and unfair, therefore, to say speak of an American Brahms. Perhaps it might compare better with the best of Vaughan-Williams, Hindemith or Shostakovitch in their quiet moods. Piston has many long melodies. Rhythmic and harmonic elements are well proportioned and developed in a manner that determines the overall form. It is music which, in its consistent idiom and intensities, has many touches of the inevitable. Here is moderate modernism that sounds as old and assuring as Gregorian chant multiplied by itself. I should like to hear it again soon.

Schuller's "Symphony for Brass and Percussion" was given with almost embarrassing meticulousness. A more rhapsodic reading might have added life to what reminded me of a superb brass ensemble tuning up.

Some of the effects may well have been suggested that way because the composer is the first French horn at the "Met." He experiments systematically with combinations of instruments as such, varying mathematically individual timbres and harmonic relations. It sounds largely calculated with occasionally haunting results for better or worse.

I found it difficult to follow thematically. Quite modern harmonically, it seems to lack emotional impetus. Here is as much coldness as the Piston Symphony is spiritually warming.

In opposite directions, both composers derive their methods from their ideas. About Schuller's Brass Symphony one might quote a recent Clifton Fadiman review. "The major defect lies in the choice of subject matter."

Schuller's work becomes tedious and cold long before the fourth movement ends. Perhaps it has more appeal when heard as background music for Jose Limon's ballet, "The Traitor," but as abstract art it lacks appeal.

The Record Season Begins With Miscellaneous Classics

Nov. 4

By RUDOLPH ELIE

Having fallen far behind in discussing the new recordings of the day, what with one thing and another—principally the long absence with the Boston Symphony in Europe—there seems no alternative for me than to plow into them willy-nilly and try to catch up. The season may begin with a flood of new recordings from all the big labels and if in general it may be said there are considerably more re-recordings nowadays of the familiar repertoire (there are now 20 versions of Beethoven's "Eroica" available beside the new one mentioned below), a good deal of novelty may be expected as the season progresses. There is little novelty in the ensuing list, however, though a series of four Unicorn discs called "Music at MIT" classifies as such for local purposes.

This is because they represent the first attempt to catch the special acoustic quality of both Kresge Auditorium and the MIT chapel on recordings. I find the results brilliant, there being a spacious quality to the sound that softens yet does not diminish the extraordinary high fidelity response the auditoria themselves provide. The Kresge is represented by four piano sonatas of Beethoven given massive, almost granitic performances by Ernst Levy, whose serious approach to the "Appassionata" and the last three of Opus 109, 110 and 111 is very impressive.

Equally brilliant is a recording of the Roger Voisin Brass Ensemble, a Boston Symphony group that had a stunning success last summer at the Edinburgh Festival. It plays works none too rewarding musically (by Dahl, Hindemith, Berezowski and Sanders) but the sound of these pairs of trumpets, horns, trombones and a tuba, is bright and keen, and again the auditorium seems to become a part of the instrumental group. A performance of four Handel concertos for organ and orchestra by Lawrence Moe with the Unicorn Concert orchestra under Klaus Liepmann is perhaps a shade less impressive tonally due perhaps to the quicker response of the chapel, but it is still a masterly recording studio that enhances the exceptionally "clean" baroque quality of the Holtcamp organ.

This appears to be the David Oistrakh month with Angel, it having issued three. The most interesting is Taneiev's seldom-heard Concert Suite with the Philharmonia under Malko, a rich-bodied work very Russian in character. Beethoven's E flat major Sonata and Brahms' D minor Sonata are most persuasively done by the violinist with Vladimir Yampolsky as pianist and a volume of encores (works of Debussy, Falla, Ysaye, Suk, Tchaikovsky, etc.) rounds out the new Oistrakh issues.

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Music

European Artist Wonders About Music Subsidy

By Marjory M. Fisher

What do you think would happen if a political party put a music subsidy plan into its platform? The question was asked by a European artist, one of many who fails to understand why U. S. money supports touring musical groups abroad, but not at home.

It is a question worth pondering. Would such a project win or lose votes for the party proposing it?

Our Presidents have been a fairly musical lot. President Eisenhower has had fun with the harmonica. Vice President Nixon can play the violin. Harry Truman let it be known that he played the piano.

Not Contemplated

Yet no party has contemplated putting support for music into its platform.

The fact that Europeans finance the musical arts as a matter of course is well known. That they are able to build programs and repertoire without keeping one eye on the boxoffice has proved advantageous in many ways, and made American directors envious.

Would it be to our advantage to follow their example? Perhaps. Perhaps not.

If either Eisenhower or Stevenson were campaigning for national subsidization for musical enterprises, would it win or lose him votes? I wonder?

Now for a look at some of the new records.

When Jascha Heifetz made his New York debut uncounted years ago, it was reported that his playing was comparable to a bas relief carved in marble. Impeccable, cold.

An Achievement

As I listened to his RCA-Victor recording of the Beethoven Concerto with the Boston Symphony under Carl Munch, I began to wonder what that reporter would say if he could hear Heifetz today. For certainly his playing is anything but cold. Nor is it altogether flawless.

But this new recording is a truly beautiful achievement. Heifetz gives some surprisingly fresh nuances and unexpected accents to the familiar violin score that seem to reveal new facets of beauty. There was nothing routine about it. And Munch got a more flexible, relaxed tone from the orchestra than has been this Frenchman's habit. This, indeed, is a recording to be treasured.

Chamber Music

And so is the Epic recording of I Musici playing Corelli Concerti Grossi as revised by B. Bettinelli. Nos. 1, 7, 9, 8 and 10 of opus 6 are beautifully played with Felix Ayo, Walter Gallozzi (violinists) and Vincenzo Altobelli (cellist) in the solo parts.

Beethoven's fourth and eighth symphonies are paired on a Mercury disc, nicely played by Antal Dorati conducting the Minneapolis Symphony Orchestra.

If Glenn Gould's piano playing is at all on a par with his recordings, San Francisco should find his forthcoming appearance with the Symphony a rare treat.

The Canadian pianist's new Columbia release consists of three Beethoven Sonatas (Nos. 109, 110, 111). They are exceptionally well recorded and finely played.

Recording for Mercury, Paul Paray and the Detroit Symphony present in able fashion Debussy's "Iberia," "La Mer" and "Afternoon of a Faun."

Fine Artistry

The artistry with which Elisabeth Schwartzkopf sings such miniature gems as "Drink to Me Only With Thine Eyes," "Songs My Mother Taught Me" and other well-loved melodies is beautifully exemplified in her new Angel release, "Songs You Love." You can't help loving them all as Mme. Schwartzkopf sings them.

Some of the best violin on record is now coming from young Michael Rabin, via Angel. Tchaikowsky's Violin Concerto and Saint-Saens' "Rondo Capriccioso" are paired with excellent results under the baton of Alceo Galliera and the Philharmonia Orchestra.

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SARASOTA, FLA.
HERALD-TRIBUNE
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NOV 5 1956

Social Highlights

Few Concert Tickets Available For Series

Very few memberships remain for the 1956-57 concert series of the Sarasota Community Concert Association, according to announcement at a meeting of the concert committee in the home of Mrs. Walter R. Thompson.

Admission to concerts will be by membership only, but the membership is not closed. So long as seats remain available anyone may join by paying for the season membership. No single concert tickets will be sold.

The 1956-57 concert series will begin on January 9 with George London, bass-baritone. On January 23, the Boston Pops Orchestra with Arthur Fiedler will be here. On February 11 Jose Greco and his Spanish dancers will appear. This is a return engagement by popular request.

Dorothy Warenskjold, soprano, will be the guest artist for the concert on March 8. The final concert of the season will be given by Clifford Curzon, one of the world's finest pianists.

For further information, telephone Mrs. Stella Martin, 6-4743 or Mrs. G. H. Boyer, 3-6553.

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Herald (m)
BOSTON, Mass.
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Symphony No. 1 in C minor, Op. 68 ..... Brahms

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Ends Happily

Yet the materials here and the composer's methods are polished though not lacking in robustness. Stating at once a charming subject, he moves right along into an ingenious development that leads presently into a fugato section notable for its lack of contrapuntal clarity. This in turn leads to a recollection of the opening and a powerful statement of a little Welsh melody that was the inspiration of the work. All ends happily and sweetly.

The use of the solo string quartet lends additional interest to the composition, though it is never employed with the bravura of similar solo groups of the concerto grosso style of writing, commenting, and underlining the musical ideas rather than dominating or leading them. It was exceedingly well played by the string orchestra and made its point, but it nonetheless proved more on the special side than a universally communicating piece.

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Mr. Munch is generally at his best with Brahms' First and so is the orchestra, but this performance didn't seem to go any too well. There were occasional ups and downs instrumentally, and the performance didn't have the usual luster. The slow movement was very beautifully done, however, and the finale brought the usual burst of applause and scattered bravos, yet I found myself more or less unmoved by it, perhaps from having been exposed to it too often.

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HONOR STUDENTS: Brooklyn Borough President John Cashmore and Mrs. Carroll J. Dickson, chairman of the Women's Committee for the Boston Symphony Orchestra concerts in Brooklyn, award season tickets to Eleanor Kistner and Jeannette Noell, honor music students at Bishop McDonnell High School. The concerts, in the Brooklyn Academy of Music, will open Friday, Nov. 16.

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BOSTON SYMPHONY ORCHESTRA

Elgar, Stravinsky and Brahms

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Sir Edward Elgar and his polished, elegant music belonged to another age: the later Victorian and the Edwardian times when, for those who had the means to be polished and elegant, this was the best of all possible worlds. Now, though it continues to be the only world we know, it is unnerved by jitters of one kind and another. Consequently, such infrequent performances as we have of Elgar's music are both tonic and reassuring. They seem to re-connect us, even briefly, with enjoyment for the sake of enjoyment.

For this reason, I, for one derived much pleasure from Mr. Munch's enterprise in restoring the Introduction and Allegro for Strings, unheard from the Boston Symphony since 1941. There is no more stress in this music than that of a light breeze upon the surface of a lake in Summer. All is serenely beautiful.

In Elgar, too, all is very good taste, and a quality of writing whose standard is high. This is pure ear-and-mind pleasure, in the interplay of the strings in counterpoint, in the graceful sort of melody which came to Elgar in profusion, and in the solo touches based upon the old concert grosso manner. This variety of music, I suppose, might be called "decorative art," for the listener absorbs it from the outside; there is no emotional turmoil to draw him within.

It might be thought, in terms of the tonal egg-grading which is considered to be part of the reviewer's business, that such music is no more than pullet size. Perhaps, but the contents, in their way, are just as appetizing as that of the whopping double-volker, like the Brahms First Symphony which ends this program. Furthermore, Elgar here and elsewhere provided opportunity for strings like those of the Boston Symphony to sound in all the deep, rich glory they can command. Yesterday they sounded just like that.

Two Types of Ballet Music

There are two varieties of ballet music: the one that seems complete when heard simply as music at a concert, and the other which always seems to require visual spectacle at the same time. Stravinsky's "Card Game," wayward, clever and mobile though it is, belongs, as I hear it, to the second category. There just isn't enough purely musical continuity to keep one from thinking: "Now what would the dancers be doing at this point?"

Barber's "Medea" music, which we heard last week, is an example of the other kind of ballet music. It is complete, in emotional power and in musical continuity, by itself. More than that, it actually suggests what passes upon the stage. So, while capable of intermittent diversion, the mechanically rhythmic and sweet-sour "Card Game" is only part of a show. Perhaps not the better part, either.

Yesterday the audience clapped and cheered when Mr. Munch and the orchestra let go the mighty last C major chord of Brahms' First Symphony. They had reason to do so, for it had been a stirring, even exalting performance of a large masterwork. That chord, in itself, was a certain testimony to the nature of the whole performance, for Mr. Munch drew out the E's in the chord to make it sound full.

It was an interpretation of extreme attention to the various markings of dynamics and tempo in the score—the familiar tune of the finale was kept as moderate as Brahms must have intended when he wrote "fast, but not too much so," and it did not gather speed like a train leaving a station. When the word "animato" appeared, the conductor properly opened the throttle.

Horns Stressed

The first movement stressed the horns parts to the extent of bringing them into balance with strings and woodwinds more than is usual. The effect was good, and made me wonder if it had been accomplished simply by more volume or by more horns. There was some little tinkering with the tympani part, at least two rolls — where Brahms wrote quarter notes—in the last two chords of the big chorals near the end. That was not so good, but neither was it greatly important. What was important was the prevailing right style ocupled with Munch's own emotional drive and the marvelous response of the orchestra.

Next week the Orchestra goes to New York. At Symphony Hall, Nov. 23 and 24, Vladimir Golschmann will be guest conductor, presenting Kabalevsky's Overture to Colas Breugnon, the first American performance of Tansmans' Concerto for Orchestra; "La Mer," by Debussy, and the Fourth Symphony of Brahms.

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Fiedler Reminisces In Strauss Program

It is appropriate to reminisce on an anniversary, and Arthur Fiedler does just that as he leads the Boston Pops Orchestra in "Waltzes By The Strauss Family" [LM-2029] on the RCA Victor Red Seal label. The new orthophonic high fidelity recording is one of those made during this Fiedler's silver anniversary year with the Boston Pops.

Fiedler has been identified with the Viennese waltz tradition since he began his career as a boy of 16 in the orchestra of Johann Strauss III. This Strauss was the son of Eduard, one of the three Strauss brothers who followed the lead of their father, the famous Johann, in the musical world.

The essence of the Viennese tradition, which Fiedler delineates romance, has been captured well too, in these waltzes, which make up the album. Three of the pieces are by Johann Strauss Jr., namely the Ottrom [illegible] "Tausend und eine Nacht" Op. 346 and [illegible] from [illegible] Op. [illegible] Two are by Josef Strauss, namely "Ach, [illegible]" Op. 271 and "Music of the Spheres" Op. 235. The sixth is by Eduard, "Destinn Op. [illegible]."

This pleasant selection ranges from the waltz at its height, it was born early in the nineteenth century and was the first dance in which couples embraced one another, and it [illegible] furore as the jive and roll today.

ARTHUR FIEDLER

The waltz that put the waltz [illegible] Weber's "Invitation to the Dance" which came out in [illegible] Fiedler. Its pattern of graciousness, chivalry, melodic charm and piquancy has been followed by the Viennese musical world to make the romantic haze of Vienna as much a "state of mind" as a geographical location.

—Sara Caldwell

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For this reason, I for one derived much pleasure from Mr. Munch's enterprise in restoring the Introduction and Allegro for Strings, unheard from the Boston Symphony since 1941. There is no more stress in this music than that of a light breeze upon the surface of a lake in Summer. All is serenely beautiful.

In Elgar, too, all is very good taste, and a quality of writing whose standard is high. This is pure ear-and-mind pleasure, in the interplay of the strings in counterpoint, in the graceful sort of melody which came to Elgar in profusion, and in the solo touches based upon the old concert grosso manner. This variety of music, I suppose, might be called "decorative art," for the listener absorbs it from the outside; there is no emotional turmoil to draw him within.

It might be thought, in terms of the tonal egg-grading which is considered to be part of the reviewer's business, that such music is no more than pullet size. Perhaps, but the contents, in their way, are just as appetizing as that of the whopping double-volker, like the Brahms First Symphony which ends this program. Furthermore, Elgar here and elsewhere provided opportunity for strings like those of the Boston Symphony to sound in all the deep, rich glory they can command. Yesterday they sounded just like that.

Two Types of Ballet Music

There are two varieties of ballet music: the one that seems complete when heard simply as music at a concert, and the other which always seems to require visual spectacle at the same time. Stravinsky's "Card Game," waggish, clever and mobile though it is, belongs, as I hear it, to the second category. There just isn't enough purely musical continuity to keep one from thinking: "Now what would the dancers be doing at this point?"

Barber's "Medea" music, which we heard last week, is an example of the other kind of ballet music. It is complete, in emotional power and in musical continuity, by itself. More than that, it actually suggests what passes upon the stage. So, while capable of intermittent diversion, the mechanically rhythmic and sweet-sour "Card Game" is only part of a show. Perhaps not the better part, either.

Yesterday's audience clapped and cheered when Mr. Munch and the orchestra let go the mighty last C major chord of Brahms' First Symphony. They had reason to do so, for this had been a stirring, even exalting performance of a large masterwork. That chord, in itself, was a certain testimony to the nature of the whole performance, for Mr. Munch drew out the E's in the chord to make it sound full.

It was an interpretation of extreme attention to the various markings of dynamics and tempo in the score—the familiar tune of the finale was kept as moderate as Brahms must have meant when he wrote "fast, but not too much so," and it did not gather speed like a train leaving a station. When the word "animato" appeared, the conductor properly opened the throttle.

Horns Stressed

The first movement stressed the horns parts to the extent of bringing them into balance with strings and woodwinds more than is usual. The effect was good, and made me wonder if it had been accomplished simply by more volume or by more horns. There was some little tinkering with the tympani part, at least two rolls — where Brahms wrote quarter notes—in the last two chords of the big chorals near the end. That was not so good, but neither was it greatly important. What was important was the prevailing right style ocupled with Munch's own emotional drive and the marvelous response of the orchestra.

Next week the Orchestra goes to New York. At Symphony Hall, Nov. 23 and 24, Vladimir Golschmann will be guest conductor, presenting Kabalevsky's Overture to "Colas Breugnon"; the first American performance of Tansmans' Concerto for Orchestra; "La Mer," by Debussy, and the Fourth Symphony of Brahms.

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BROOKLYN, N. Y.
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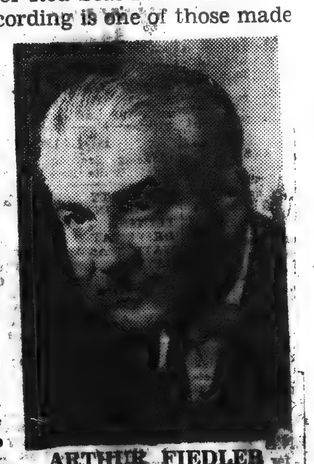
NOV 10 1956

HONOR STUDENTS: Brooklyn Borough President John Cashmore and Mrs. Carroll J. Dickson, chairman of the Women's Committee for the Boston Symphony Orchestra concerts in Brooklyn, award season tickets to Eleanor Kistner and Jeannette Noell, honor music students at Bishop McDonnell High School. The concerts, in the Brooklyn Academy of Music, will open Friday, Nov. 16.

Fiedler Reminisces In Strauss Program

It is appropriate to reminisce on an anniversary, and Arthur Fiedler does just that as he leads the Boston Pops Orchestra in "Waltzes By The Strauss Family" [LM-2028] on the RCA Victor Red Seal Label. The new orthophonic high fidelity recording is one of those made during this Fiedler's silver anniversary year with the Boston Pops.



ARTHUR FIEDLER

Fiedler has been identified with the Viennese waltz tradition since he began his career as a boy of 16 in the orchestra of Johann Strauss III. This Strauss was the son of Eduard, one of the three Strauss brothers who followed the lead of their father, the famous Johann, in the musical world.

The essence of the Viennese tradition, which Fiedler delivers as romance, has been captured well, too, in these selections which make up the album. Three of the six are by Johann Strauss Jr.: "Where the Citrons Bloom, Op. 364," "One Thousand and One Nights, Op. 346" and "Roses from the South, Op. [illegible]." Two are by Josef Strauss: "Sweet Attractions, Op. [illegible]" and "Music of the Spheres, Op. 235." The sixth is by Eduard, "Doctrine, Op. [illegible]."

This pleasant selection illustrates the waltz at its height. It was born early in the nineteenth century and was the first dance in which couples embraced one another. And it created as much furore as has the rock and roll today!

The waltz that put the waltz over was Weber's "Invitation to the Dance" which came out in [illegible] with Fiedler. Its pattern of gracefulness, chivalry, melodic charm and piquancy has been followed by the Viennese musical world to make the romantic haze of Vienna as much a "state of mind" as a geographical location.

—Sara Caldwell

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Sunday Register
NEW HAVEN, Conn.
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NOV 11 1956

The Boston Symphony Orchestra, with Charles Munch, wielding the baton, will present a concert in Woolsey Hall on Tuesday night. This is the third concert of the current Woolsey Hall Series.

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NEW YORK, N. Y.
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NOV 11 1956

VISITING MUSICIANS CONVERGE ON CARNEGIE HALL THIS WEEK

William Steinberg and the Pittsburgh Symphony prepare for Friday's concert with Inge Borkh, soprano, who will make her debut here at this event.

Paul Paray, musical director of the Detroit Symphony, who will take over as guest conductor of the Philharmonic for two weeks beginning Thursday.

Photo Associates, Tony Spina and Gus Manos.

Charles Munch brings the Boston Symphony here for the first of its series of concerts in New York and Brooklyn Wednesday, Friday and Saturday.

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PHILADELPHIA, PA.
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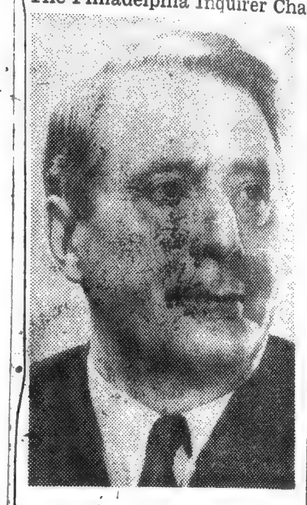
NOV

Bostonians to Return

Munch Conducts On Forum Program

Charles Munch and the Boston Symphony Orchestra, annual favorites of The Philadelphia Forum series, a ... The Philadelphia Inquirer Charities, Inc., will be heard in ... cert at the Academy of Music Thursday evening.



CHARLES MUNCH

For the Forum program, the celebrated conductor has chosen three familiar and melodious works. The concert will begin with the playing of Mozart's Symphony in D major, "Paris." This will be followed by Debussy's "Images" ("Images" for Orchestra, in ...

The post intermission work is Tchaikovsy's Symphony No. 6 in B minor, the "Pathetique."

VERSATILE CONDUCTOR

Munch, who is the 10th ... conductor of the great musical organization which just has celebrated the 75th anniversary of its founding by Bostonian Henry L. Higginson, naturally has shown an affinity for Gallic composers such as Debussy and Berlioz because of his own French upbringing.

But he has displayed a surprising range and versatility in his programming. In his second season as the Symphony's permanent master he did not repeat a single work he had presented in his first year.

SALUTE TO MUSIC

In his book, "I Am a Conductor," Munch has written, "Music is the art of expressing the inexpressible. It rises far above what words can mean or the intelligence define. Its domain is the imponderable and impalpable land of reverie. Man's right to speak this language is for me the most precious gift that heaven has bestowed upon us. And we have no right to misuse it.

"Whenever I am about to conduct a concert, at the moment when the musicians are holding their breath and the bows are ... a fraction of an inch in the air above the strings, at that moment of infinite silence before the first note is heard, all these things run through my mind—just as all your life is said to pass in a flash before your eyes at the moment of death."

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Boston and] To Be Heard

By MAX de SCHAUENSEE

A WEEK of instrumental and choral music looms ahead of us this week, as the Boston Symphony and the Philadelphia Orchestra offer programs at the Academy of Music, and Singing City, the chorus sponsored by Fellowship House, also makes its bow on Tuesday evening at the Academy of Music.

Thursday evening brings us the famed Boston Symphony. Its appearance this year is not without a touch of drama, for this famed orchestra has just returned from Moscow and Leningrad, having replaced the Philadelphia Orchestra, some of whose members voted against making the trip.

The Boston Symphony rounded off its European tour with triumphant appearances at the Edinborough Festival, and with an unprecedented concert in the ever-glorious Cathedral of Chartres, where an audience of some 10,000 contributed, through attendance, a substantial sum for the restoration of this wondrous edifice.

Presented here for the 24th time by William K. Huff's Philadelphia Forum, the Boston Symphony will be directed by its famed conductor, Charles Munch, who will do some guest-conducting here in Philadelphia, later in the season.

The appearance of the Boston Symphony in our main concert hall always constitutes one of the distinguished musical events of the city's season. Like all the truly great orchestras, the Boston Symphony has its own particular tone and its way of presenting things. Just as actors and singers differ sharply from one another, so do symphony orchestras, which is one of the fascinating angles offered to keen followers of symphonic fare.

The Boston Symphony is scheduled to open its program, this Thursday night, in classic style with Mozart's ineffably lovely Symphony in D Major, also known as the "Paris." Mr. Munch will then have an opportunity to show his fine French hand in Debussy's "Iberia" (Images for Orchestra No. 2). He will conclude his program with a playing of Tchaikovsky's Symphony No. 6 in B Minor, the famed "Pathetique."

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THE PHILADELPHIA Orchestra's weekend concerts will be highlighted by the first appearances here in more than seven years of the famed 'cello virtuoso, Gregor Piatigorsky. The Monday evening audience will also have the privilege of hearing a man who is generally ranked as the world's top active 'cellist.

Eugene Ormandy has arranged an interesting program in which Mr. Piatigorsky is scheduled to play the Dvorak Concerto in B Minor—a specialty of the Russian-born virtuoso. Incidentally

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MUSIC

Boston Symphony Presents Concert In Woolsey Hall

By GORDON E. ARMSTRONG

One of Europe's greatest orchestras, the Berlin Philharmonic, was here a few weeks ago to open the Woolsey Hall Concert Series. On Tuesday evening one of this country's greatest symphony orchestras, the Boston Symphony, will make its first appearance of the season to give the third concert of the current series. Aided by the proximity of the events, subscribers to these concerts will be better enabled to compare the merits of the two world famous orchestras.

It will be recalled that the Boston musicians have just recently returned from their second European tour during which they had the distinction of being the first major American orchestra to penetrate the Iron Curtain. The Boston Orchestra appeared in most of the principal European music centers, giving two concerts in such places as London and Paris and making five appearances at the celebrated Edinburgh Festival. All of the orchestra's concerts abroad were wildly acclaimed and even the Soviet Union went all out in its efforts to make the Boston musicians' Russian stay a memorable one. The government handled all details connected with housing and transportation of the orchestra and honored it with an auspicious official reception attended by high Soviet officials and the American embassy staff.

Present world conditions notwithstanding, this latest European jaunt of the Boston Orchestra undoubtedly did much to remind our neighbors across the sea that we are concerned with aesthetic matters as well as material things. At each concert on the recent tour, at least one contemporary American work was included. Harvard's Walter Piston, whose Fifth Symphony will be heard here on Tuesday evening, was among the American composers whose works were performed. The Festival Overture, by Isadore Freed of the Hartt Music School in Hartford, was another American work included in the repertoire of the tour.

One of the most unusual concerts given by the orchestra was that presented in the celebrated Gothic Cathedral in Chartres, France, believed to be the first orchestral program ever given there. Elaborate preparations were made for the event. Special platforms to accommodate the Boston musicians were erected in the main part of the cathedral and the 3,000 square yards of the ancient edifice's beautiful stained glass windows had specially constructed exterior lighting during the concert. Incidentally, the proceeds of this event were donated to the maintenance fund of the cathedral. A previous concert in Dublin, Ireland, was given for the benefit of the fund for rebuilding the 97-year-old archdiocesan Seminary of the Holy Cross at Clonliffe.

We are indeed fortunate in having the opportunity of hearing two concerts each season by the virtuoso Boston Symphony. But for the efforts of Daggett M. Lee, the schedule would have been reduced a few years ago to one Woolsey Hall concert each season. This would have been a great loss to many music devotees here, particularly those who have an interest in music of our time. We have come to depend upon this famous symphonic ensemble for our principal hearings of contemporary music, such as the Piston work to be heard on Tuesday evening. The balance of Tuesday's program will be devoted to Mozart's D major Symphony ("Paris") and Tchaikovsky's Sixth Symphony ("Pathetique"). Charles Munch, the orchestra's regular conductor, will be on the podium.

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155

Boston Symphony Concert Rewarding At Smith College

A well defined program marked the return of the Boston Symphony Orchestra, directed by Charles Munch to John M. Greene Hall last evening, in the second of the current Smith College Concert series. Moving from the exquisite elegance of Mozart through the academic contemporary Walter Piston to end with the incomparably impassioned sixth symphony of Tschaikowsky it was a concert of dazzling richness.

Though not among the most popular of his many compositions, Mozart's Paris Symphony K297, is a work of lucid simplicity. Just as Mozart had composed it with particular regard for the pleasure of Parisian audiences, so Mr. Munch and the orchestra displayed its harmonically simple themes, graceful beauty and intricate polyphony, with the matchless skill they have led their audiences to expect and receive.

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M. deB. B.

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SYMPHONY TOUR PICTURES TO BE SHOWN THURSDAY

Boston Symphony Orchestra subscribers [redacted] are interested in the first showing of the official color pictures of the musicians' summer tour in Europe and Russia.

The showing will take place on Thursday, November 15, at 8.15 p.m. at Fellowship House on Monument avenue, Swampscott.

The illustrated lecture will be given by J. Edward Fitzgerald, Boston newsman (United Press), who was the official photographer for Boston Symphony, and will be sponsored by the Quota Club of Lynn, women's service club.

President of the club is Miss Hazel Anderson, former resident of Rockport. Tickets will be available at the door.

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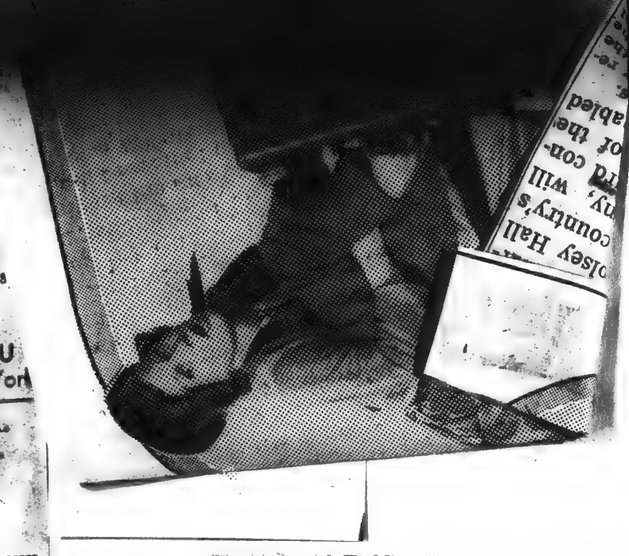

MUSIC

Boston and Phila. Orchestras To Be Heard in Week's Concerts

By MAX de SCHAUENSEE

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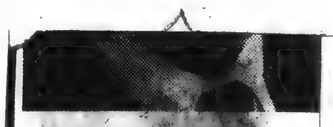
Eugene Ormandy has arranged an interesting program in which Mr. Piatigorsky is scheduled to play the Dvorak Concerto in B Minor—a specialty of the Russian-born virtuoso. Incidentally, Mr. Piatigorsky made one of his first appearances in America with the Philadelphia Orchestra in November, 1929.

The opening half of the program will contain Weber's famous overture to "Oberon," and the late Harl McDonald's Symphony No. 3, for solo soprano, mixed chorus and orchestra, which is subtitled "A Tragic Cycle" (Lamentations of Fu Hsuan).

This latter work was first presented here by Leopold Stokowski in January, 1936; it has not been performed here since. Emelina De Vita will be heard in the solo part, while William R. Smith's Philadelphia Orchestra chorus, aided and abbeted by the Musical Art Society of Camden, directed by Henry C. Smith, 3d, will also take part.

Only the Dvorak Concerto will be repeated on Monday

Continued on Page 8, Col. 3



CHARLES MUNCH conducts Boston Symphony Orchestra in visit to Academy of Music, Thursday night.

greater Philadelphia. Over the years it has enlisted some 5,000 voices. The singers and dancers this Tuesday night will represent the entire Philadelphia area.

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Boston to Play Beethoven's 3d

Beethoven's Symphony No. 3, "Eroica," will be performed by Dr. Charles Munch and the Boston Symphony Orchestra next Friday evening, 8:30 p.m., in the Opera House of the Brooklyn Academy of Music.

The concert launches a series of five Friday evening performances at the Academy and inaugurates the orchestra's 1956-1957 season in the Metropolitan Area.

Perhaps more than any other single piece in the Boston repertoire, the "Eroica" captured the acclaim of prominent European critics on the orchestra's tour under the auspices of the U.S. State Dept. and the American National Theatre and Academy last Summer.

The symphony opened the programs in both Leningrad and Moscow on Sept. 6 and 8, when the Boston became the first Western Symphony Orchestra to perform in the Soviet Union.

CITED BY PRESIDENT

Playing to sell-out audiences throughout the continent and Britain, the 105-man organization has received the personal citation of President Eisenhower, who in a letter to Henry B. Cabot, orchestra president wrote:

"Whenever outstanding Americans like the men and women of the Boston Symphony display their talents to the people of other countries, the cause of international understanding is advanced."

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The illustrated lecture will be given by J. Edward Fitzgerald, Boston newsman (United Press), who was the official photographer for Boston Symphony, and will be sponsored by the Quota Club of Lynn, women's service club.

President of the club is Miss Hazel Anderson, former resident of Rockport. Tickets will be available at the door.

Estonians in Music Events

Continued From Page 7

night, when the program will avail itself of Gliere's "Ilya Mourametz" Symphony and of the Kabalevsky "Colas Breugnon" Overture.

• • •

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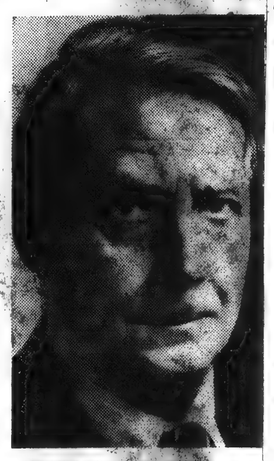
The founder and director of this important choral group is Elaine Brown, formerly choral director at Temple University. Musical Philadelphians are not apt to forget that they will hear top-flight choral singing when Mrs. Brown has a hand in it.

Among items scheduled to be heard and seen is a concert-drama, a choral opera entitled "Mr. Franklin Builds a Bridge." This piece is designed to pay tribute to the memory of Franklin, who was famous for his contributions to good-will and understanding among all manner of people.

With sentiments of brotherhood in mind, the program will include religious music, representing Protestant, Catholic, and Jewish groups among the early Philadelphia settlers.

Singing City is a massive choir of many choirs. It was founded by Mrs. Brown as an instrument to bring better understanding through music among people of various racial and religious backgrounds.

The Singing City actually encompasses approximately 50 choruses, from synagogues, churches, civic organizations, and other groups throughout



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NOV 11 1956

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NEW YORK, N. Y.
MIRROR
Circ. D. 897,711 - S. 1,559,216
NOV 11 1956

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,092,455 - S. 3,653,302
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155

Boston Symphony Concert Rewarding At Smith College

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Though not among the most popular of his many compositions, Mozart's Paris Symphony K297, is a work of lucid simplicity. Just as Mozart had composed it with particular regard for the pleasure of Parisian audiences, so Mr. Munch and the orchestra displayed its harmonically simple themes, graceful beauty and intricate polyphony, with the matchless skill they have led their audiences to expect and receive.

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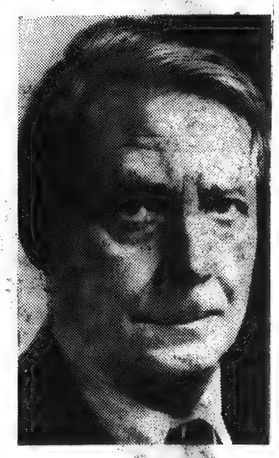

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NOV 14 1956

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Mr. Munch may be getting older but he still has young ideas and doesn't seem to be slowing up perceptively in tempos, that is! Take the Tchaikovsky Sixth, the major offering in yesterday's third concert of the Woolsey series. A timing of this performance must surely have revealed that it was one of the fastest ever achieved; surely it was one of the most brilliant. Bright tempos reached their zenith in the third movement, Allegro molto vivace, where many string passages were almost in the category of glissandos. Massive climaxes were of the order throughout to reveal the work's grandeur while its pathos and solemnity registered most impressively in the opening and closing moments of hushed sonorities.

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Comments overheard after the performance indicated a mixed reaction to the work on the part of the audience. The writer was on the affirmative side and his approval was in no wise influenced by a pupil's loyalty to his former teacher! He was specially taken with the "ordered cacophony" of the final movement which the Boston musicians played with a zest and power that permitted the brasses a blaring opportunity. The new symphony is one of the most colorful and imaginative of this scholarly composer's efforts to date though his excellent book on harmony would be of little help in unravelling its dissonant structure.

Did I detect a certain jazz influence, rhythmically speaking, professor?

G. E. A.

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NOV 14 1956

MUSIC

Boston Symphony Presents Notable Woolsey Concert

The Boston Symphony Orchestra presented the first of its two annually scheduled concerts at Woolsey Hall last night and under Charles Munch's baton gave a magnificent performance of Tschaikovsky's Pathetique Symphony No. 6 before a capacity audience.

This last symphony of the great composer was dramatically presented by the symphony with all of the melancholy grandeur which identifies it as one of the most expressive of concert works. Its moods were brilliantly presented by the orchestra as Munch led his musicians through the maze of chromatic themes, from the burning intensity of the first movements to the dirge-like last one. Through the winds, strings and trumpets a most fascinating picture of pathos and tragedy was painted in music. It was the final work for the evening and the audience stood, cheering and applauding both the men and the music.

Mozart's Symphony in D Major, the "Paris" symphony, opened the program; filled with grace and a singularly lovely theme. The orchestra's deft and smooth performance made it a delight to the ear.

Walter Piston's Symphony No. 5, which was performed by the orchestra on its recent European concert tour, was found to be interesting to New Haveners, most of whom were hearing it for the first time. Composed in 1954, as a commission for the Julliard School, the first performance was given this year in February by the Julliard Orchestra. It is full of a variety of interests and is generally light in mood.

The Boston Symphony comes back to New Haven in February.

—F. R. J.

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847

NOV 16 1956

BOWS AT ACADEMY . . . Charles Munch will direct the famed Boston Symphony Orchestra in its debut this evening at the Brooklyn Academy of Music.

Symphony showed off the orchestra in peerless glory.

An exhibition was hardly Charles Munch's intent in playing this masterpiece, however. His special affinity for the music found the poet in him as expressive as the virtuoso. Imbued with understanding reaching into the depths of being, he let the music utter its profoundest emotions.

If the virtuoso occasionally asserted himself too strongly, some miracle of balance kept the proportioning just. The performance of the symphony was as magnificent as the work itself.

The program comprised three symphonies: Mozart's "Paris," K. 297, Piston's 5th, and the Tchaikovsky. Using a full orchestra, Munch nevertheless achieved the effect of a "Mozart" orchestra through the expert response of his musicians. The andantino was a cherishable moment in the concert.

Piston's symphony generates respect for his workmanship, for his orchestration, and for the first movement. What might have been an introspective work of value becomes less convincing in the second and third movements. Indeed, the rhythmic finale amounts to little more than a workout, thoroughly objective.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - S. 172,502

NOV 15 1956

Music

Boston Symphony Heard

By LOUIS BIANCOLLI

With Charles Munch directing, the Boston Symphony Orchestra paid its first visit this season to Carnegie Hall last night.

Fresh from European triumphs on both sides of the Great Divide, the orchestra sounded even brighter and more confident than when last heard here. Its travels seemed to have both broadened and deepened it.

The Mozart Bicentennary not having lapsed yet, what better tribute to the Salzburg genius than to open the Bostonians' New York season with the D Major Symphony, better known as the "Paris Symphony."

Tailor-Made for Munch.

This is music tailor-made for Mr. Munch's inspired strings, woodwinds and brasses. The music rippled along like a summer breeze, every tiny detail snugly in place, and the whole bathed in the sunny mood of the Salzburg traveler.

Mozart composed the symphony in the French capital in the latter part of May 1778—which makes it a sort of Paris in the spring a la Mozart, a double attraction hard to resist and even harder to beat!

Their fingers still tingling from Mozart, the musicians next tackled a totally different score, Walter Piston's latest symphony—No. 5—first heard last season at the Juilliard School.

Turgid and Static.

Where the Mozart music sang and frolicked and bubbled, Mr. Piston's new symphony seemed for the most part turgid and static. Even the spirited finale sounded like forced rather than natural motion.

Great care and craftsmanship have gone into this music by the gifted New England composer. There are passages of striking beauty, but the rest is strangely inert, rarely setting the mind in motion.

This is strange music coming from Mr. Piston, whose main impulse has been a lively sense of direction. He has written better symphonies and will doubtless go on writing them, with a return to spontaneity.

Powerfully Revealed.

The greatness of both the orchestra and the conductor stood powerfully revealed in the third of last night's symphonies — Tschaikowsky's "Pathetic." For one and all in the crowd this was a rare treat.

The music surged like a monument of woe, as it sounded the desolation of a soul. Few composers know about despair like Tschaikowsky, and no conductor seemed to know Tschaikowsky better than Charles Munch last night.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

NOV 15 1956

Music: Piston Symphony

The Fifth Performed by Boston Orchestra

BY HOWARD TAUBMAN

THE eighteenth, nineteenth and twentieth centuries were represented by the three symphonies that comprised last night's Boston Symphony program at Carnegie Hall. These works by Mozart, Tchaikovsky and Walter Piston were not brought together to prove a thesis but to provide a diversified evening.

Mr. Piston's Fifth Symphony, commissioned by the Juilliard School and performed for the first time at its festival of American music last February, wears well. Indeed, it takes on new values when performed by a professional orchestra of the first rank. This is no reflection on the Juilliard School ensemble, which presented the première last winter, but the Bostonians were able to give the symphony a brilliance of texture and a dimension it had not seemed to possess.

Mr. Piston is not an assertive personality; he prefers restraint and understatement. But underneath the refinement of his symphonic style there is a sturdy mind. One found it speaking with eloquence in the first movement. The introduction and close of this movement have a delicate poetry, and the second theme is attractively lyrical. The slow movement grows pallid on reacquaintance, but the third has a bouncing briskness that probably harks back to the composer's spare-time playing of ragtime in his youth.

Charles Munch and the orchestra, paying their first visit of the season here, were in good form. They gave Mr. Piston's symphony a vivid performance, bringing out contrasts of the first movement with particular persuasiveness and romping through the lively third movement as though they relished it.

Charles Munch as he appeared at recent rehearsal

The Progr

BOSTON SYMPHONY ORCHESTRA
Charles Munch conducting at Carnegie Hall.
Symphony in D (K. 297) ..... Mozart
Symphony No. 5 ..... Piston
Symphony No. 6 ..... Tchaikovsky

Mozart's "Paris" Sy began the evening in rating fashion. This which was written for the cert Spirituel, a Paris trained to play so that effects would dazzle agreeably to the ear full string contingent modern orchestra. Mr. whipped his ensemble the end movements membered to sing the ing andantino affection

Tchaikovsky's "Path ended the program tense, passionate level a work that has long prime vehicle for the ans, and Mr. Munch's conducting style gives that so it will remain.

MUSICAL COURIER
(NEW YORK CITY)

DEC 1 1956

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MUSICAL LEADER December

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TIGHT BINDING

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JOURNAL AMERICAN
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The Program

BOSTON SYMPHONY [illegible]
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New York Journal-American ★ Thurs., Nov. 15, 1956 25

AT CARNEGIE HALL:

Bostonians Exhibit Their Peerless Sound

By MILES KASTENDIECK

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MUSICAL LEADER December

The **Boston Symphony** made its first appearance in Carnegie Hall this season on Nov. 14 and 17, with **Charles Munch** conducting. We attended the Saturday afternoon performance on the 17th, when the program included Weber's Overture to "Euryanthe," Debussy's "Iberia," and Beethoven's "Eroica." How wonderful to hear this magnificent orchestra again; it was like listening to an old friend spin a beautiful yarn.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 · S. 528,253
NOV 15 1956

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Its Carnegie Ha

By Francis D. Perkins

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Phila. Inquirer Nov. 16

Symphony Gives Annual Concert

By SAMUEL L. SINGER

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For the Boston Symphony is indeed one of the few that have—and deserve—comparison with our own Philadelphia Orchestra. Its virtuoso qualities were amply demonstrated in a program that consisted of Mozart's "Paris" Symphony, No. 31 in D; Debussy's "Iberia," the composer's second set of "Images," and Tchaikovsky's Symphony No. 6 in B minor, the "Pathetique."

MUSCULAR QUALITY

With the possible exception of the Debussy, this was not a performance that one could term fastidious or delicately nuanced, although finesse of nuance was present in proper measure. Rather the two symphonies, so disparate in nature, had in common the qualities of muscularity and excitement.

Perhaps not since the days of Stokowski and Koussevitzky (before his mellow later years), had a "Pathetique" of such fury been heard here. The work's intrinsic strong contrasts were intensified, more in tempo and dynamics rather than over-all mood, particularly in the first movement where the conductor lashed the orchestra into musical frenzy. Yet the furor was always controlled; it never exceeded the bounds of good taste, as it well could have in the thrilling third movement which the audience involuntarily applauded.

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Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000
NOV 15 1956

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By GERALD A. BERLIN

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The BSO's fifth program last Saturday gave us a broad panorama of styles. Elgar's resplendent Introduction and Allegro for strings, Stravinsky's "Jeu de Cartes" and Brahms' first symphony. This latter left a towering impression of Mr. Munch's ability to identify himself with the total German tradition. It was all there, from epic to lied, from Luther to Bismarck, from Bach, through Beethoven and Schumann, to the very threshold of our own century. It is almost picayune to mention merely musical matters when these were but the vehicle for a broader, deeper communication, but the tympani part had something to do with it. Brahms rarely sounds so universal as he did on this occasion.

Burrowing back through one's recollections leads to another acknowledgment of indebtedness—to Stravinsky. This indomitable original has paced our lives since about 1910 with his constant flow of creative effort, still happily unabated. The Jeu de Cartes, which signals the translation of Stravinsky to these shores, is still a piece of universal theatre. It embraces a fascinating dramatic theme, it abounds in wit, it moves on its toes throughout, it transports the listener from his fauteuil to an order of things where everyone is endowed with insight and nobility. The Boston Symphony has long been "broken" to Stravinsky, but I feel that for Mr. Munch it is still an acquired form of musical speech, notwithstanding the superb piloting he gives his colleagues throughout.

To refer now to the Elgar. Here is still another form of musical speech, one of great subjectivity, and the strings of the orchestra under Mr. Munch's guidance traversed the score faithfully, even affectionately. It is no fault of theirs if a certain bouquet was lacking, a certain afterglow that some people mistake for dusk. For Sir Osbert Sitwell this quality is already the darkness of the tomb; for others it is the radiant glory of the West. Elgar, like Bax, uses the apparatus of the metropolis to evoke the ethos of remote regions—Wales, Ireland, Atlantis, Tintern Abbey. What has this to do with the Introduction and Allegro? The riddle is still unsolved. But the BSO strings sounded magnificent, just the same.

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Phila. Evening Bulletin Nov. 16

Big Audience Thrilled By Boston Symphony

By MAX de SCHAUENSEE

Presented by the Philadelphia Forum, the Boston Symphony and its dynamic leader, Charles Munch, appeared at the Academy of Music, last night, before a large and enthusiastic audience.

The Boston Symphony, now in its 76th season, is one of America's most distinguished organizations, and has adhered to the highest possible standards since its founding many years ago. Last night, one was again conscious of such facts and the results that are obtained because of them.

Mr. Munch has absolute control over his orchestra, and with a minimum of gesture and outward stress commands a wide range of emotional color and an amazing set of legitimately achieved dynamic contrasts.

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The program closed with a splendid performance of Tchaikovsky's Symphony No. 6 in B Minor ("Pathetique"). Mr. Munch chose to state the implied tragedy as an inescapable and incomprehensible fact rather than to wallow in a slough of self-pity. The result was that the logic and pathos of the "Pathetique" was greatly heightened, and the symphony became invested with nobility. Particularly thrilling was Mr. Munch's superbly disciplined playing of the famous Allegro molto vivace. The audience was very enthusiastic.

NEW YORK CITY, N. Y.
POST
Circ. D. 398,952 · S. 274,577
NOV 14 1956

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MUSICAL COURIER NYC DEC. 1. '56

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Nov. 15

Bostonians Open 76th N.Y. Season

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NEW YORK CITY, N. Y.
POST
Circ. D. 398,982 - S. 274,577
NOV 16 1956

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More than one observer spoke of the extraordinary intensity, especially in the first and last movements, which conductor and ensemble expressed in the superb performance of this melancholy work. Tchaikovsky, himself, once wrote that he frequently shed tears while composing the music, and it is generally granted that this is one work in which his innermost nature expressed itself.

After the contrasting buoyancy of the opening Mozart Paris Symphony in D Major, K. 297, the concert proceeded to the novelty of the occasion, Walter Piston's Fifth Symphony, first performed here last spring by the Juilliard Orchestra under the direction of Jean Morel.

This, a 25-minute piece in three movements, not offering undue harmonic or melodic complexities, should, nonetheless, be listened to more than once for a mature judgment as to its significance. Predominantly lyrical and reflective in mood, it turns in the first movement to sudden dramatic contrasts, and in the final "allegro" to syncopated gaiety. The long middle "adagio" gives one the mood of a long walk, circulating around within a restricted area. Its melodies weave a tenuous network that expands little and reiterates its ideas, but which at the same time engages a tension that is mysterious and almost foreboding.

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Phila. Inquirer
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Mr. Piston's Fifth Symphony was first played here in February in the Juilliard School's American music festival, but yesterday's was its first local performance by a professional orchestra. The work has more to offer than the composer's expected structural craftsmanship and command of orchestral resources. It does not mark time in its concise course, and includes variety of ideas and expressive atmosphere.

The second main theme of the first movement, contrasted with the more salient profile of its predecessor, is spaciously lyric and imaginatively appealing, while not retrospective in style. The adagio gave an impression of warmth as well as of consequence in its succession of variations. The finale was spirited and effective, while more conventional in contemporary terms than the other sections.

Here and in the rest of the program the orchestra showed its well-known high standard of performance in all its component sections, while the interpretations also realized differences of style and atmosphere. The performance of the brief and delectable Mozart work was straightforward and unaffected. The finale of the Piston symphony might have profited by slightly more élan towards the close, but as a whole the American music had a notably discerning and faithfully sympathetic disclosure.

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The Jewish Herald
PROVIDENCE, R. I.
Weekly
Circ. 12,111

NOV 16 1956

Boston Symphony Here on Tuesday

The opening concert of the Providence season by the Boston Symphony Orchestra will take place under the direction of Charles Munch next Tuesday evening in the Veterans Memorial Auditorium.

Dr. Munch will present Mozart's Symphony in D major, K. 297, the Symphony whereby, visiting Paris as a lad, the composer from Salzburg made his first bid for the attention of the French public. Debussy's "Iberia" will be the second number and Tchaikovsky's Sixth Symphony will conclude the program.

TIGHT BINDING

158

PHILADELPHIA DAILY NEWS, FRIDAY, NOVEMBER 16, 1956

Boston Symphony Pleasing in Concert

By J. CARTIN McKINNEY

There were visitors from Boston at the Academy of Music last night. They call themselves collectively as the Boston Symphony. And by [illegible] they're good!

Philadelphia Forum director Bill Huff, [illegible] them too. Each year he has them in for a one-night stand. And each year he has a capacity audience to show for it.

CONDUCTOR Charles Munch opened his program with Mozart's "Paris" Symphony.

Some people hereabouts consider themselves experts on Mozart because they've heard so much of him lately.

These were the people who found fault with Munch because his account sounded "overblown." To be sure, the corner movements did sound "overblown." But for good reason. That happens to be the way Mozart (not Munch) wrote them.

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Nov 19, 1956

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A. L.

NEWARK, N. J. NEWS
Circ. D. 268,862 - S. 288,382
NOV 20 1956

Featured in S[illegible]

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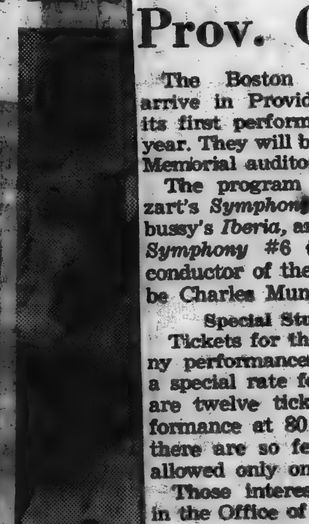

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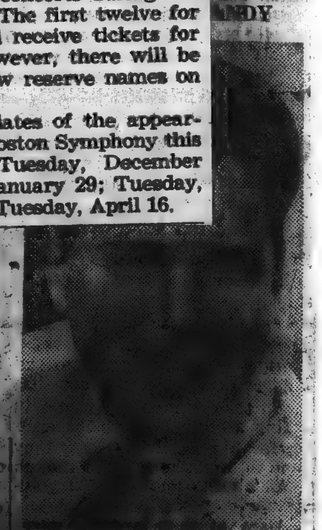

JOHN PENNINK

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New England Newsclip Agency, Inc.
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Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 49,758

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Circ. D. 336,443 - S. 528,253
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R. B.

NEW YORK, N. Y. TIMES
Circ. D. 526,215 - S. 1,146,860
NOV 18 1956

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H. C. S.

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K. H.

MUSICAL AMERICA-N.Y. 1956

Munch Conducts Familiar Works

Boston Symphony, [illegible] conductor, Carnegie Hall, Nov. 17, 2:30.

Overture to "Euryanthe" [illegible]
Iberia [illegible]
Symphony [illegible]

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TIGHT BINDING

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A. L.

NEWARK, N. J. NEWS
Circ. D. 268,862 S. 285,182
NOV 20 1956

Featured in S[illegible]

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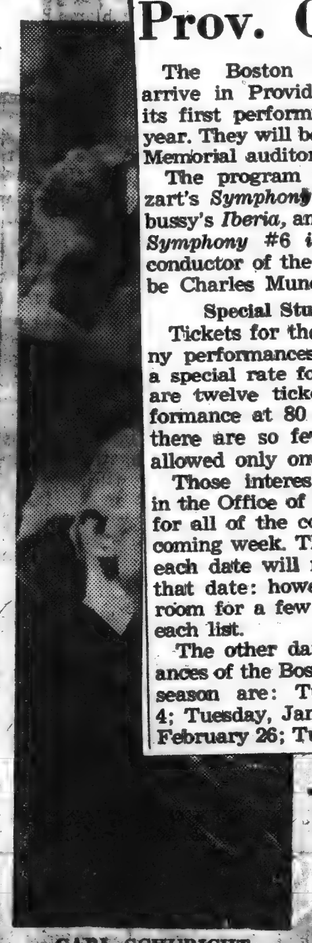
MICHAEL TREE



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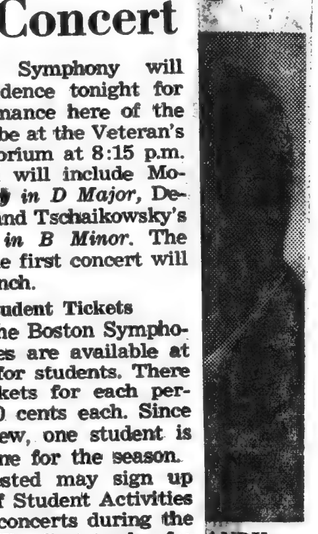

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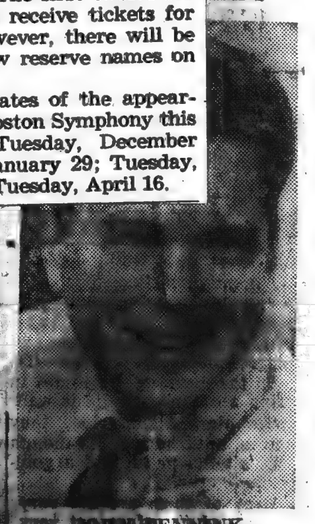

JOHN PENNINK

The Vienna Philharmonic Orchestra, on its first American tour, with Carl Schuricht conducting, will open the Griffith Music Foundation symphony series at the Mosque Tuesday evening, Dec. 4. A concert by the Boston Symphony Orchestra, under Charles Munch, will follow Thursday evening, Jan. 10. Two concerts by the Philadelphia Orchestra, under Eugene Ormandy, are also listed in the series. The first, Monday evening, March 4, will have Michael Tree Newark violinist, as featured soloist. John Pennink, young Dutch pianist, will be piano soloist at the second, Tuesday evening, April 9.

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Box 2078, Boston 6 • RIchmond 2-4200
Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 49,758
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NEW YORK, N. Y. TIMES
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NEWARK, N. J.
NEWS
Circ. D. 268,862 - S. 288,382
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Featured in S[illegible]s

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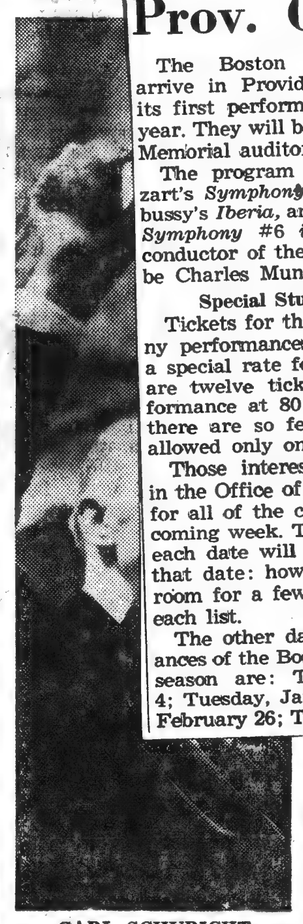
MICHAEL TREE



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Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 49,758
NOV 28 1956

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The orchestra will play these selections: "Toccata and Fugue," Bach-Seiniger; "Preludium," Philip E. Bach, arranged by Seiniger, and "Preludio" from "Sonata No. VI," J. S. Bach-Seiniger; "Overture" from "Romeo and Juliet," Tschaikowsky and "Symphony in E Minor" (No. 5, Op. 9) "From the New World." Dvorak, Adagio, Largo, Scherzo, and Allegro con fuoco.

Silverstein will play "Concerto in E minor," Mendelssohn, Allegro molto appassionata, Andante, and Allegro molto vivace.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
NOV 18 1956

BOSTON SYMPHONY PLAYS

Offers Tried-and-True Program in Carnegie Hall Concert

The Boston Symphony came to Carnegie Hall yesterday afternoon with a tried-and-true program, one that it has played many times in the past and will play many times in the future. It could hardly be called an adventurous one, but it did contain three masterpieces — Weber's "Euryanthe" Overture, Debussy's "Iberia" and Beethoven's "Eroica" Symphony. Charles Munch conducted.

Just as the music was familiar, so were the interpretations. Mr. Munch led his brilliant orchestra through smooth-sounding performances. The Weber was supple and lyric; the Debussy all color, virtuosity and subtlety; the Beethoven forthright and vigorous.

In short, a typical set of Boston Symphony interpretations. But one did wish for something just a little more stimulating in the way of program-making.

H. C. S.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253
NOV 19 1956

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The Bostonians, whose string tone seems to keep remarkably free of impurity in damp weather, were their perfectly assured selves in the works of the afternoon. If ever there was a piece made to order for the delicate and ultra-sensitive organism that this orchestra is, that piece would certainly be "Iberia." The music was played accurately and with flourish, spirit, color and remarkable variety.

Mr. Munch, whose Beethoven is most palatable when he performs it as he did yesterday, took pains with the first movement of the "Eroica." He seemed to have chosen especially happy tempos for the various sections, and the naturalness of the reading, the comfortableness, certainly were aided immensely by that.

R. B.

MUSICAL COURIER
(NEW YORK CITY)
DEC 1 1956

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K. H.

Munch Conducts Familiar Works

Boston Symphony, Charles Munch conductor. Carnegie Hall, Nov. 17, 2:30:

Overture to "Euryanthe" [illegible] Weber
"Iberia" [illegible] Debussy
Symphony No. 6 ("Eroica") [illegible] Beethoven

Although the program for the afternoon was about as familiar to New York audiences as possible, Mr. Munch made the Weber, Debussy and Beethoven much more than merely [illegible]. His interpretation of the exotic and intoxicating Debussy score was a memorable experience.

The Beethoven "Eroica" was unfolded with a grandeur and coherence marvelously to hear. When the Bostonians were in Moscow on their recent Russian tour, it was this Beethoven symphony which drew the [illegible]zied response from audiences.

TIGHT BINDING

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PHILADELPHIA DAILY NEWS, FRIDAY, NOVEMBER 16, 1956

Boston Symphony Pleasing in Conc

By J. CARTIN McKINNEY

There were visitors from Boston at the Academy of Music last night. They [illegible] themselves collectively as the Boston Symphony. And by [illegible], they're good!

Philadelphia Forum director, Bill Huff, thinks [illegible] them, too. Each year he brings them in for a one-night stand. And each year he has a capacity audience to show for it.

CONDUCTOR Charles Munch opened his program with Mozart's "Paris" Symphony.

Some people hereabouts consider themselves experts on Mozart because they've heard so much of him lately.

These were the people who found fault with Munch because his account sounded "overblown." To be sure, the corner movements did sound "overblown." But for good reason. That happens to be the way Mozart (not Munch) wrote them.

Incidentally, the slow movement played last night was the 98-bar version Mozart intended for the work originally. It was not the 58-bar version from the Paris Edition as the misleadingly worded program notes seemed to imply.

LEAVING MOZART with clean conscience, Munch went on to Debussy's "Iberia." Here is music cut to the measure of the band from Beantown. And the performance showed it.

With this work some conductors concern themselves with the tonal inwards. Munch managed to be in [illegible] places at the same time.

TCHAIKOVSKY'S "Pathetique Symphony was the capper. The Bostonians played it here only two years ago. But t[illegible] under Monteux.

Munch's conception [illegible] virtuosic and—to this [illegible] more compelling.

His mastery with Be[illegible] him a key to Tchaikovs[illegible] expressive but not over[illegible]al, vigorous but not [illegible] Just the thing to sen[illegible] home happy.

NEWARK, N. J.
NEWS
Circ. D. 268,862 S. 288,382
NOV 20 1956

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
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Circ. 49,758
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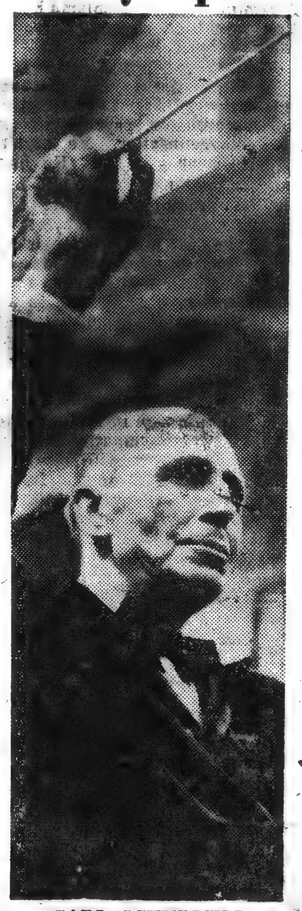
R. B.

Featured in Symphony Series

CHARLES MUNCH



CARL SCHURICHT

EUGENE ORMANDY

MICHAEL TREE

JOHN PENNINK

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MUSICAL COURIER
(NEW YORK CITY)
1956

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K. H.

Munch Conducts Familiar Works

Boston Symphony, Charles Munch conductor, Carnegie Hall, Nov. [illegible] 2:30: [illegible]

Overture to "Euryanthe" [illegible]
"Iberia" [illegible]
Symphony No. 3 (Eroica) [illegible]

Although the [illegible] for the afternoon was about [illegible] possible, [illegible] York audience [illegible] Munch made the Weber, Debussy and Beethoven [illegible] His interpretation of the [illegible] intoxicating Debussy score [illegible] a memorable experience. [illegible] Eroica [illegible]

The Beethoven [illegible] folded with a grandeur and [illegible] ness marvelous to hear. [illegible] Bostonians were in Moscow on [illegible] recent Russian tour, it was [illegible] thoven symphony which drew [illegible] zied response from audiences [illegible]

Staats-Herold Corporation
0 BROADWAY WOODSIDE 77, N. Y.
LISHERS OF NEW YORKER STAATS-ZEITUNG UND HEROLD
BER 20, 1956

Dr. I. Frazer Will Propound French Views

"Les Etats-Unis Devant L'Opinion Française," i.e. "The French Opinion of the United States", will be the topic of the Albert Bushnell Johnson Lecture to be delivered Thursday, November 29, by Dr. Ian Forbes Frazier. The lecture will be held in Upper Manning from 8:15 to 10:30 p.m.

Born in Aberdeen Scotland, Dr. Frazer attended Columbia University during the years 1925-1938, when, as an education major, he obtained his B.A., M.A., and Ph.D. Having been an instructor in French and assistant to the dean at Columbia, he also held the title of Director of the Maison Francaise there from 1930-1947.

From 1942-1946 Dr. Frazer was a member of the Armed Forces. As A Lieutenant-Colonel in the Air Force he partook in the Normandy landing and was with the Ninth Army at the Battle of the Bulge. A recipient of the Bronze Star and six campaign [illegible] ETO [illegible]

Bostoner spielen neues Piston-Werk

Das erste Konzert des Bostoner Symphonie-Orchesters unter Leitung von Charles Munch sah die Carnegie-Hall bis auf den letzten Platz besetzt, und die Hörer begeisterten sich an den meisterhaft ausgeführten Symphonien von Mozart, Walter Piston und der "Pathétique" von Tschaikowsky.

Die Mozart-Symphonie war wie aus einem Guß in Zusammenspiel, Klangfarben und Lieblichkeit.

Die "Pathétique" von Tschaikowsky ist so oft erstklassig wiedergegeben worden, und dennoch brachte Munch mit seinen Musikern immer wieder neue Nuancen der so widerspruchsvollen Symphonie. Meisterhaft waren die Bläser im ersten Satz, die die volle Dämonie des russischen Komponisten herausbringen, bis dann die hervorragenden Streicher die versöhnende Melodie in vollster Schönheit hervorzauberten. Unvergleichlich war der dritte Satz, und Munch in seiner mitreißenden, packenden Art, mit ewig jugendlichen Feuer versetzte die Hörer in Begeisterung.

Die Symphonie von Walter Piston, dem bekannten amerikanischen Komponisten, ist im Auftrag der Juilliard-School komponiert, sie war für die Festaufführung 1955 bestimmt, ist jedoch erst verspätet im Februar 1956 zum ersten Male aufgeführt worden. Die drei Sätze sind durchaus fachmännisch aufgebaut. Die Themen in den verschiedenen Instrumenten, besonders Bläsern, sind meist traurig, düster und schwer aufaufnehmbar für das Ohr. Es waren viele Anklänge an Sybelius, Strauß und Tschaikowsky Gefallen hat dem Publikum offenbar das Rondo des dritten Satzes im lustigen Polkatempo mit Synkopen. Der anwesende Komponist wurde herzlich applaudiert.

Der große Beifall jedoch galt wohl Charles Munch und seinem Orchester, der zum Auftakt seines diesjährigen New Yorker Besuches in der Carnegie-Hall das erste wirklich elektrisierende Ereignis der Saison brachte.

A. L.

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
NOV 24 1956

Lyman W. Fisher, Staff Photographer

Early Arrivals Sit Out for Lunch

Among those who gained the 60-cent rush seats at Symphony Hall, Boston, yesterday were these youngsters who had brought along their lunches. They began showing up at 10:30 a.m.

Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 39,259
NOV 21 1956

Music In Review

Boston Symph Opens Concert

The Boston Symphony Orchestra was given an enthusiastic greeting at the opening concert of the current Providence series last night in Veterans Memorial Auditorium. Charles Munch conducted with apparent enjoyment and the musicians reflected his mood.

The opening work was Mozart's "Symphony in D-Major, Paris, K. 297." The first movement, allegro assai, was played with vigor and abandon, and the artistic contrasts of expression, now delicate, now boisterous, gave it a delightful lilt.

The andantino, second movement, was blithe and legarto with a fine flute solo. The finale was swift and almost riotous, with some whirlwind tempos in the closing bars that brought whirlwind applause from the audience.

Debussy's "Iberia" (Images for Orchestra, No. 2) comprised three scenes, streets, fragrance of the night, and festival day. The first was lyric with the click of castanets and the ruffles of the tambourine and evoked images of snapping heels and swirling skirts.

The second was "blue" with muted strings and brasses, and was remindful of the wierd thoughts and imagined voices of the darkness.

The last was the brilliant dawn and hurrying tumult of morning preparations for a carnival. The orchestra never was better.

Tchaikovsky's "Symphony No. 6 in B-Minor, Pathetique, opus 74" completed the program. This well-known work was played with the expert touch that brings out the depth of melancholy of the Slavic race, filled with storm and sadness and rising hope.

New England Newsclip Agency, Inc.
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Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 58,259
NOV 21 1956

Music Reviewed

Ovations Mark R.I. Opening Of the Boston Symphony

By RUTH TRIPP

The Boston Symphony Orchestra opened its season here last evening at Veterans' Memorial Auditorium. It is safe to say that Charles Munch has never conducted a program here which had, for his listeners, such power of communication yet which left them so bereft of words to say so. It was a virtuoso performance of the first order which ran the gamut of musical expression.

Musicians and conductor were given an ovation three times during the program and the applause literally stopped the show after the stirring third movement of the "Pathetique." The players were directed to rise to accept the applause. Was there ever before such an orchestra? And had Providence ever applauded so spontaneously?

There is no question but that the recent trip through Europe has brought something to the playing of these musicians which speaks with authority. They made the finale of the Tchaikovsky "Sixth" a dramatic summing up of human misery. To be sure it was known and written down by Tchaikovsky. It has been mirrored a hundred times in history since his day. Yet there was something immediate about the repeated lament, the five note theme which seems to chant, "Why must it be so." The orchestra did not give us the answer and there was no choice but to go back to the lighter moments of the symphony, the beauty of the singing themes of the first Allegro, the lilting bits of the Scherzo and the stirring march theme of the Vivace. We do not need to hear this work ever again. We have heard it in a superlative interpretation.

We also heard a performance of Mozart's Symphony in D major, "Paris," (K297), which was the ultimate in grace and refinement. The string section of the orchestra outdid anything which would normally be expected of them. The passage work was of the utmost clarity, as if played by one musician. Flute tones were of purest quality and a vibrant and sensitive awareness to the beauty of the music made this a thrilling thing to hear.

Debussy's "Iberia," a picturesque travel poster in sound, played us a tempting invitation to visit the colorful peninsula. The castanets were as eloquent as those of any Spanish dancer. Dr. Munch gave us a brilliant display of Debussy's skill at orchestration. This work took on a truly continental flavor and its moods were subtly expressed.

This program will be hard to match, in its appeal to all groups of listeners. It will also be talked of for days to come.

PROVIDENCE, R. I. FRIDAY, NOVEMBER 16, 1956

Symphony Performs Tues. Night

On Tuesday evening, November 20, at 8:15, the first of a series of five Boston Symphony Orchestra concerts is to be held at Veteran's Memorial Auditorium.

The program will include Mozart's *Symphony in D Major*. Debussy's *Iberia*, and Tschaikowsky's *Symphony #6 in B Minor*. The conductor of the first concert will be Charles Munch.

Special Student Tickets

Tickets for the Boston Symphony performances are available at a special rate for students. There are twelve tickets for each performance at 80 cents each. Since there are so few, one student is allowed only one for the season.

Those interested may sign up in the Office of Student Activities for all of the concerts during the coming week. The first twelve for each date will receive tickets for that date; however, there will be room for a few reserve names on each list. Signing up will begin at 9:00 a.m. Monday morning, November 19.

The other dates of the appearances of the Boston Symphony this season are: Tuesday, December 4; Tuesday, January 29; Tuesday, February 26; Tuesday, April 16.

turn of Boston Symphony

TEXT BY JOAN BAXTER—PICTURES BY J. DAVID LAMONTAGNE

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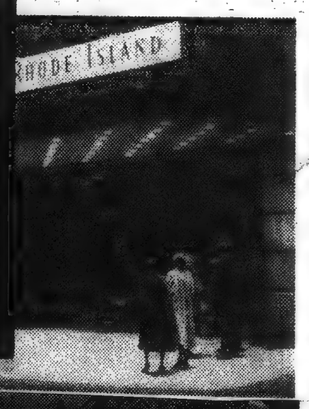
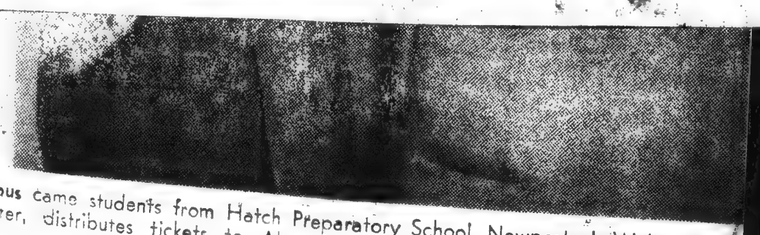
Now as much a part of local tradition as Rhode Island johnnycakes or the wooden carollers on the Mall, the series this season as in the past, continues to be a highlight in the cultural life of the city.

For the statistically minded, Tuesday evening marked the orchestra's 336th appearance here. They will be back three times before the final concert on April 16.



Faithful patron of Boston Symphony is the conductor of Rhode Island's own Philharmonic Orchestra, Francis Madeira.

Meeting the maestro: Backstage with Dr. Munch are first nighters, Mr. and Mrs. Frederick W. Thomas of Mathewson Road, Barrington. They were among a capacity audience.



By chartered bus came students from Hatch Preparatory School, Newport. J. Walter Ferguson, a master, distributes tickets to Alex Gundry (l), Bruce Parrish, Silas Basham.

Onstage again in Providence Tuesday after playing for audiences, the Boston Symphony Orchestra, in first concert of the season.

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Christian Science
Monitor (e)
BOSTON, Mass.
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Circ. 161,675
24 1956

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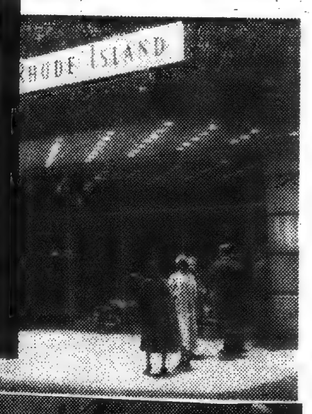

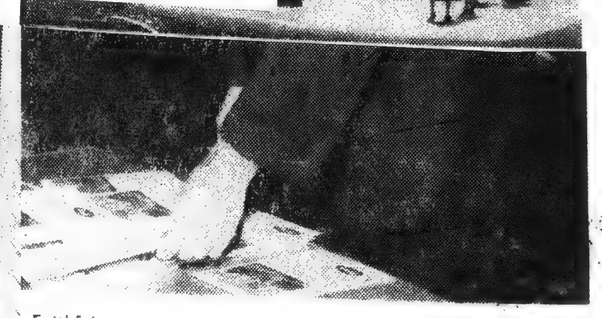

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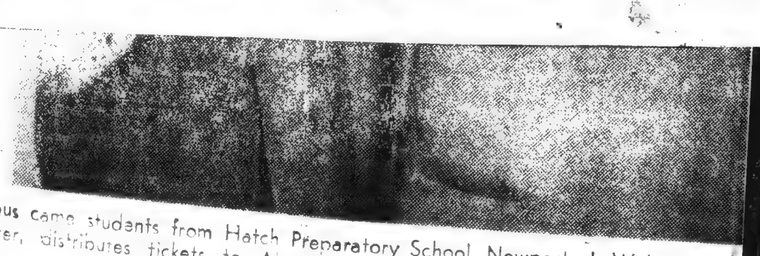

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BOSTON, Mass.
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24 1956

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1956

NSA Conference

Judith Griswold and Margerie Ellman, SGA President and Vice President respectively reported on their recent trip to the NSA Conference at Mt. Holyoke. The girls learned at the conference of the action being taken by other schools about the Hungarian situation, and this gave rise to the current drive on the Pembroke Campus.

Margie Ellman asked that students signing up for committees realize that they have a responsibility to the heads of these committees. It was felt that recently students have been signing up for committees and not attending meetings.

After discussion of the alternatives, the council finally decided that it would be best to combine certain features of "Sincerely Yours," such as the information about various organizations, with the more formal manual. A separate pamphlet would be printed for the freshmen containing more of the informal information contained in the "Sincerely Yours" letter.

A report of the International Committee Dance was given by Janet Glen, chairman. According to the report, the dance was a social and monetary success. The money will be placed in a fund to aid another foreign student to come to Pembroke.

year.

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 181,704

NOV 25 1956

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Journal (m)
PROVIDENCE, R. I.
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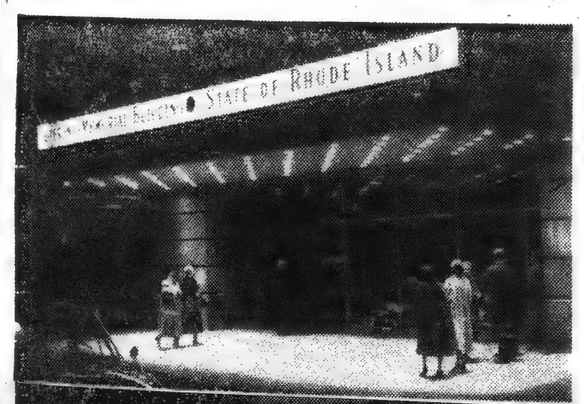
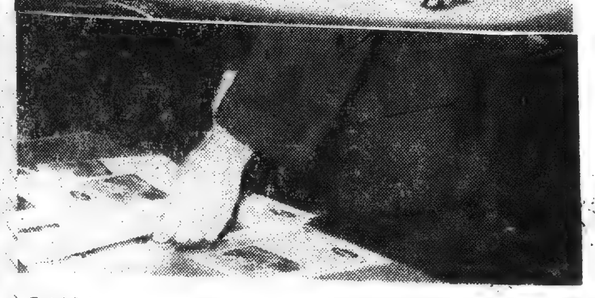
Return of Boston Symphony

TEXT BY JOAN BAXTER—PICTURES BY J. DAVID LAMONTAGNE





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RHODE ISLAND music lovers were not to be outdone by those of Cork or Copenhagen as they eagerly turned out Tuesday to hear the Boston Symphony Orchestra, just back from its European tour, in the group's first concert of the season at Veterans Memorial Auditorium.

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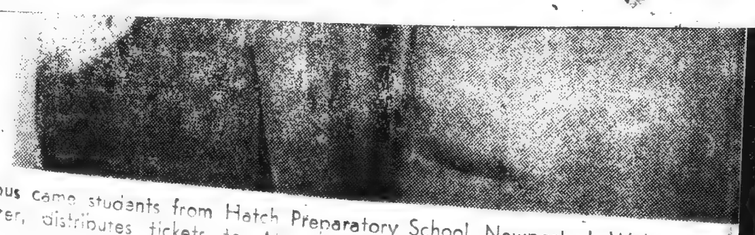

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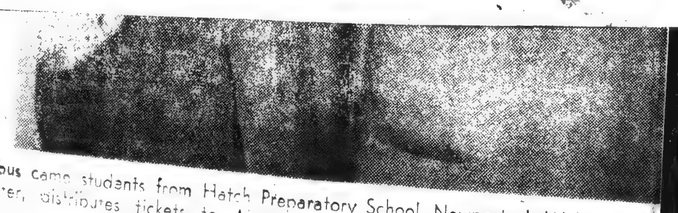

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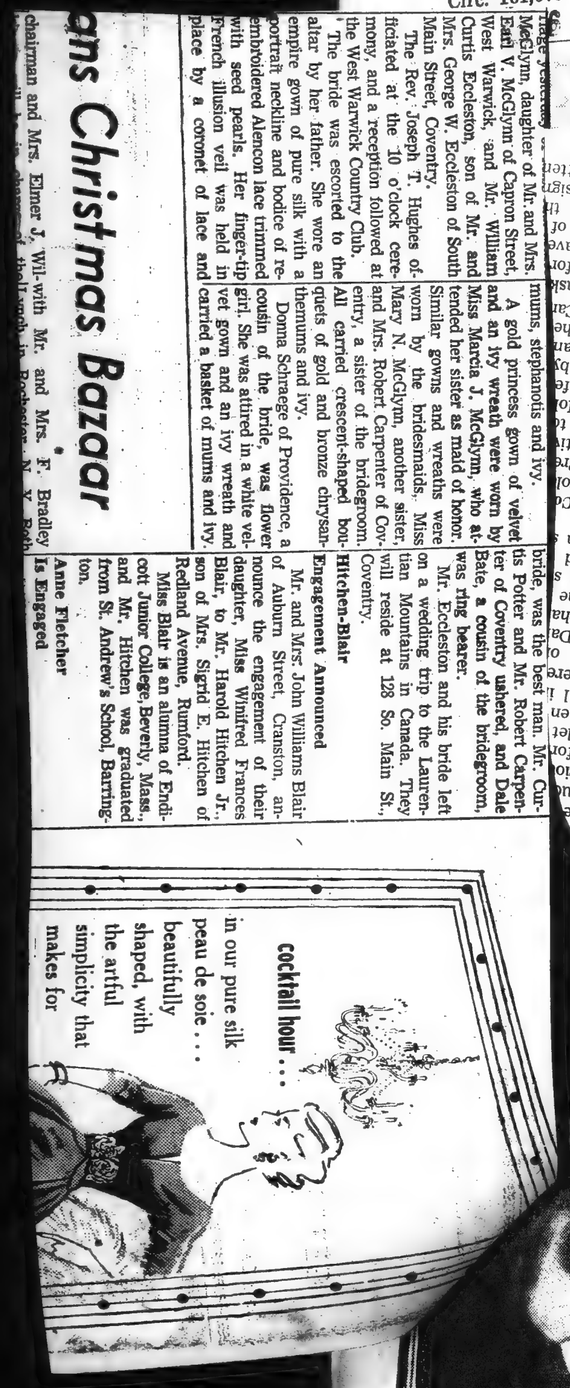

ans Christmas Bazaar

chairman and Mrs. Elmer J. Wil- with Mr. and Mrs. F. Bradley

McGlynn, daughter of Mr. and Mrs. Earl V. McGlynn of Capron Street, West Warwick, and Mr. William Curtis Eccleston, son of Mr. and Mrs. George W. Eccleston of South Main Street, Coventry.

The Rev. Joseph T. Hughes officiated at the 10 o'clock ceremony, and a reception followed at the West Warwick Country Club.

The bride was escorted to the altar by her father. She wore an empire gown of pure silk with a portrait neckline and bodice of reembroidered Alencon lace trimmed with seed pearls. Her finger-tip French illusion veil was held in place by a coronet of lace and mums, stephanotis and ivy.

A gold princess gown of velvet and an ivy wreath were worn by Miss Marcia J. McGlynn, who attended her sister as maid of honor. Similar gowns and wreaths were worn by the bridesmaids, Miss Mary N. McGlynn, another sister, and Mrs. Robert Carpenter of Coventry. All carried crescent-shaped bouquets of gold and bronze chrysanthemums and ivy.

Donna Schraege of Providence, a cousin of the bride, was flower girl. She was attired in a white velvet gown and an ivy wreath and carried a basket of mums and ivy.

bride, was the best man. Mr. Curtis Potter and Mr. Robert Carpenter of Coventry ushered, and Dale Bate, a cousin of the bridegroom, was ring bearer.

Mr. Eccleston and his bride left on a wedding trip to the Laurentian Mountains in Canada. They will reside at 128 So. Main St., Coventry.

Hitchen-Blair

Engagement Announced

Mr. and Mrs. John Williams Blair of Auburn Street, Cranston, announce the engagement of their daughter, Miss Winifred Frances Blair, to Mr. Harold Hitchen Jr., son of Mrs. Sigrid E. Hitchen of Redland Avenue, Rumford.

Miss Blair is an alumna of Endicott Junior College, Beverly, Mass., and Mr. Hitchen was graduated from St. Andrew's School, Barrington.

Anne Fletcher Is Engaged

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e Dale (l) and Mrs. I. Peace Hazard of Saunderstown, subscribers.

Mrs. Edgar L. Clark of Pearse Road, Swansea, has returned to her home after a visit with her son and daughter-in-law, Mr. and Mrs. William Clark in Cheshire, Conn., who announced the birth of their second child, a son, Thomas, on Nov. 4. The mother of the baby is the daughter of Mr. and Mrs. Wallace Dennis of Riverside, R. I.

Mr. Harry B. Ellis will speak at the Woman's Club tomorrow afternoon at 3:15 o'clock on "The Middle East Today." Mr. Ellis was a correspondent in that area for two and one-half years.

Burgess—Dunn

Announcement is made of the marriage of Miss Sherrill Dunn, daughter of Mr. and Mrs. Frank J. Dunn Jr. of Tucker Avenue, Cranston, and Mr. Raymond R. Burgess Jr., son of Mr. and Mrs. Raymond R. Burgess of Columbia Avenue, Warwick.

The ceremony was performed Nov. 10 at 11:30 o'clock in St. Peter's Church, Warwick, by the Rev. Raymond Beaulieu. A luncheon was held at The Drift-wood, Pawtuxet.

The couple will make their home at 38 Farragut Ave.

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Full house which welcomed orchestra "home" included Mrs. Wallace Campbell of Peace Dale (l) and Mrs. I. Peace Hazard of Saunderstown, subscribers.

Meeting during intermission are (l-r) Mrs. Kenneth D. MacColl of Cooke Street, Mrs. Richard E. Wheeler of Prospect Street and Mrs. C. Richard Steedman of Angell Street.

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'TILL XMAS
AFTER-THANKSGIVING

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16, 1956

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Portrait of a lovely Christmas
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Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 53,259

NOV 21 1956

Music Reviewed

Ovations Mark R.I. Opening Of the Boston Symphony

By RUTH TRIPP

The Boston Symphony Orchestra opened its season here last evening at Veterans' Memorial Auditorium. It is safe to say that Charles Munch has never conducted a program here which had, for his listeners, such power of communication yet which left them so bereft of words to say so. It was a virtuoso performance of the first order which ran the gamut of musical expression.

Musicians and conductor were given an ovation three times during the program and the applause literally stopped the show after the stirring third movement of the "Pathetique." The players were directed to rise to accept the applause. Was there ever before such an orchestra? And had Providence ever applauded so spontaneously?

There is no question but that the recent trip through Europe has brought something to the playing of these musicians which speaks with authority. They made the finale of the Tchaikovsky "Sixth" a dramatic summing up of human misery. To be sure it was known and written down by Tchaikovsky. It has been mirrored a hundred times in history since his day. Yet there was something immediate about the repeated lament, the five note theme which seems to chant, "Why must it be so." The orchestra did not give us the answer and there was no choice but to go back to the lighter moments of the symphony, the beauty of the singing themes of the first Allegro, the lilting bits of the Scherzo and the stirring march theme of the Vivace. We do not need to hear this work ever again. We have heard it in a superlative interpretation.

We also heard a performance of Mozart's Symphony in D major, "Paris," (K297) which was the ultimate in grace and refinement. The string section of the orchestra outdid anything which would normally be expected of them. The passage work was of the utmost clarity, as if played by one musician. Flute tones were of purest quality and a vibrant and sensitive awareness to the beauty of the music made this a thrilling thing to hear.

Debussy's "Iberia," a picturesque travel poster in sound, played us a tempting invitation to visit the colorful peninsula. The castanets were as eloquent as those of any Spanish dancer. Dr. Munch gave us a brilliant display of Debussy's skill at orchestration. This work took on a truly continental flavor and its moods were subtly expressed.

This program will be hard to match, in its appeal to all groups of listeners. It will also be talked of for days to come.

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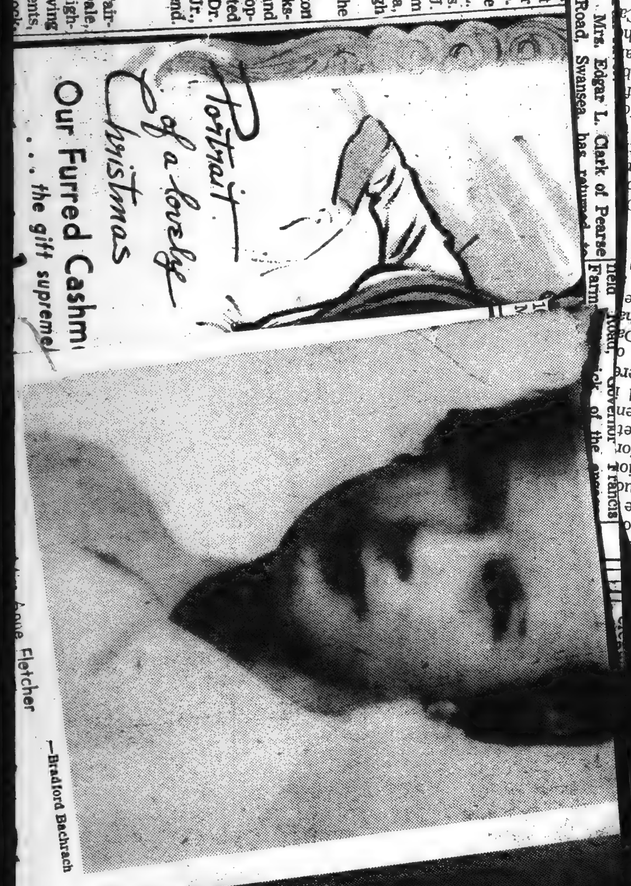
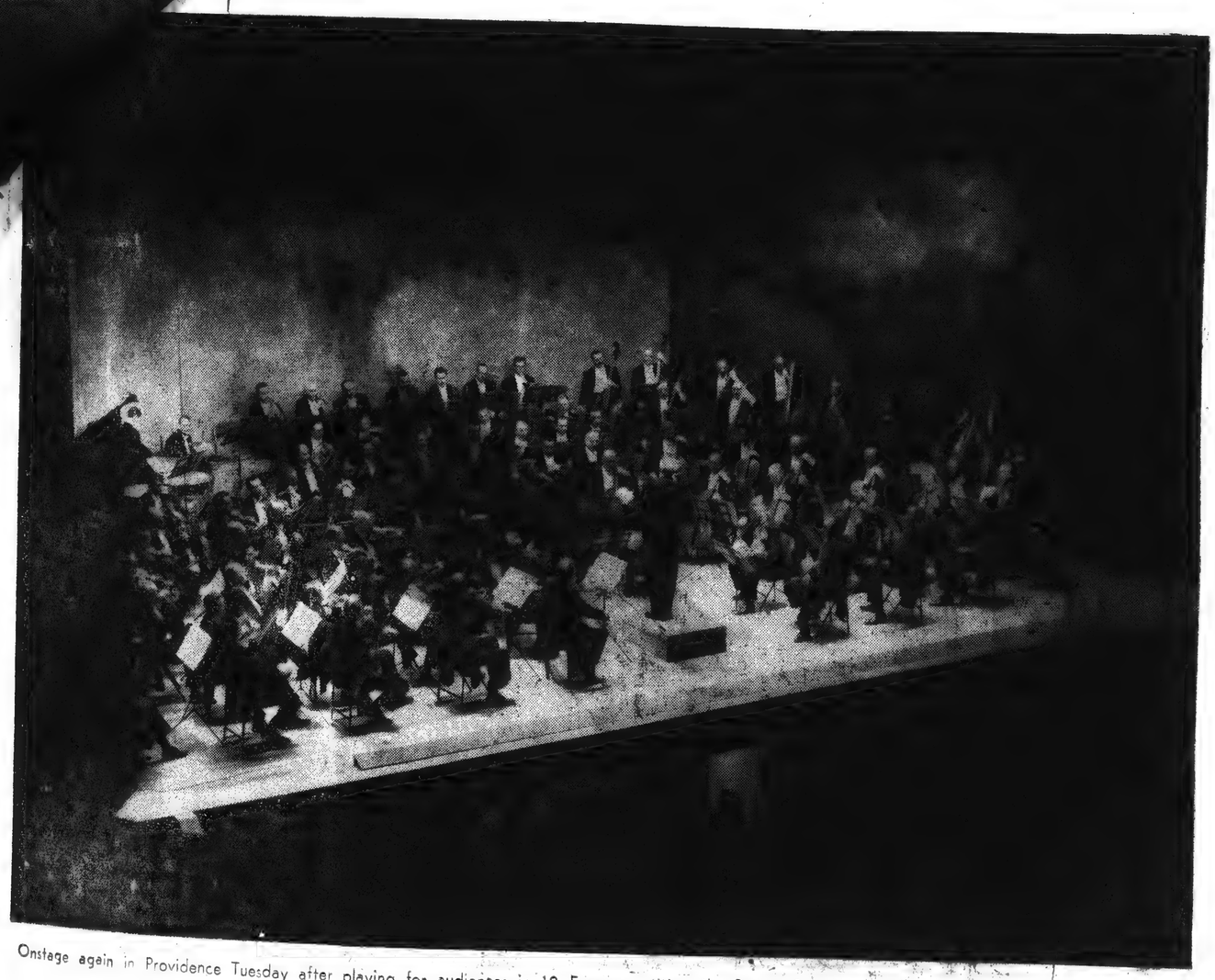
Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
61,675

1956

Lunch at Boston Symphony Concert

rush a.m. for the concert which began at 2:15 p.m.,
erday and because of the cold weather were permit-
along ted inside. There were 261 rush seats available
10:30 out of a seating capacity of 2,631.





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TIGHT BINDING

16

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

NOV 24 1956

Golschmann Guest at Symphony

Tansman Concerto in American Première

By Harold Rogers

An orchestra such as the Boston Symphony is a sensitive, responsive instrument, much like a mirror in that it reflects the personality of the conductor standing before it.

It is, in another sense, like a superb grand piano that stands waiting for a performer's touch. If played by a beginner, this piano can annoy the neighborhood; but if played by a master, the heavens open.

In a different way, however, an orchestra is not like [illegible]. The Boston Symphony [illegible] ent is composed [illegible] cians, most of whom [illegible] played together for many [illegible]. They have attained a [illegible] basic style that a succession of guest conductors could not impair over night.

It is nevertheless astonishing what a change can take place when a guest conductor mounts the podium. These 103 men surrender their individualities in order to function as one under the guidance of the conductor, whoever he may be. They fuse into a gigantic musical mirror, and they give a reflection of the musical mind in command.

The basic style of the Boston Symphony was still in evidence yesterday afternoon when Vladimir Golschmann appeared in Symphony Hall as guest conductor. By and large, however, it sounded like another orchestra—an ensemble almost devoid of nuance, scintillation, and refinement.

In such a case there is but one conclusion to be drawn. The fault was Dr. Golschmann's. Music must first be submitted to a refining process in the conductor's heart, if it is to come forth as refinement in sound—even if the orchestra itself is among the most polished ensembles in the world.

Dr. Golschmann chose a program that had its winning aspects, however, in spite of certain crudities of sound. The opening Kabalevsky Overture to "Colas Breugnon"—frenetic, jovial and virtuosic in its appeal—was struck off in a dashing manner that was entertaining and stimulating.

So, too, was the Tansman Concerto for Orchestra, heard in its United States première. Its five short movements—played with pause but without distinct interruption—contain brilliant patches of tonal display recalling at least in technique—the Bartók Concerto for Orchestra.

But the emotional effect is not the same. There are shimmering subtleties—in the Presto, especially, filled with insect rustlings and bird calls—but Tansman's are not rarefied to the degree of Bartók's.

In Debussy's "La Mer" Dr. Golschmann [illegible] unfortunately placed himself in competition with the Boston Symphony's regular conductor. We have heard "La Mer" many times during Charles Munch's tenure, and it is one of the best things he does. The difference, again, comes under the main point of this discussion. Yesterday's "La Mer" needed more subtlety.

Dr. Golschmann closed with a performance of the Brahms Fourth that reduced this listener to a state of righteous indignation. With the exception of several pleasing passages in the Andante, the symphony was aggressively bombastic.

At one point the violins rode off in two separate paths, owing to the uncertainty of the conductor's directions. A more embarrassing faux pas occurred at the end. Perhaps Dr. Golschmann thought he had an extra beat or two in the final chord. Whatever the lapse, the music came to a shy conclusion while his arms were still raised. His cut-off signal followed, but silence already prevailed.

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Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

NOV 29 1956

MUSIC IN REVIEW

By GERALD A. BERLIN

Editor's Note: The review below is by Uri Haber-Schaim. Mr. Haber-Schaim, an accomplished musician, is at present a member of the faculty at MIT.

GOLSCHMANN CONDUCTS BSO

The sixth subscription concert of the Boston Symphony Orchestra took place last Saturday, November 24, with Vladimir Golschmann conducting. The program consisted of the Overture to "Colas Breugnon" by Kabalevsky, Concerto for Tausman, "La Mer" by Debussy and after the intermission, Brahms fourth symphony.

The combination of the first three compositions seemed to me somewhat unfortunate, particularly in view of the fact that they were played with pauses barely long enough for the applause to die out. It is true that it said on the program that the concert would end at 10:20 p.m., but this could be changed to 10 [illegible], thus giving the audience a chance to prepare itself [illegible] for each composition.

[illegible] is well known for its tradition of bringing to the public [illegible] music of contemporary composers; in this case—Tausman [illegible] Concerto for Orchestra which was composed about a year ago. This is the first time that I heard a composition by Mr. Tausman and I shall, therefore, limit myself to some general impressions. The Concerto opens in dark and quiet colors which lead to a rather strange second movement. The sounds of this movement reminded me of the noise of an assembly line, but if listened to with some humor were more funny than unpleasant. From there on, the third, fourth and fifth movements were quite beautiful, showing clearly that Mr. Tausman is not only a master of orchestration but a composer with a distinct sense for rhythm and color.

In Tansman's Concerto Mr. Golschmann did very well with a few tentative [illegible]. For Debussy he needed the full spectrum. With the [illegible] at his service he could have obtained anything he wanted. Apparently he did not ask for it and the result was a rather dull and pale "La Mer."

Brahms's fourth symphony is undoubtedly one of the greatest symphonies in the entire literature. We may ask ourselves why is this so? It seems to me that one can answer this question by observing that the symphony consists of several motifs, each of which is not only beautiful by itself, but developed and woven into one great structure. Hence when one comes to perform this symphony, attention has to be paid to the presentation (or phrasing in more professional language) of the individual motifs and to their relations to each other. This was almost lacking last Saturday in the first three movements. They sounded like the recitation of a drama without paying attention to stops, exclamation marks and sometimes even the contents. The last movement was much better in this respect and so the concert ended on a more satisfying note.

* * *

Editor's Note: The review below is by Dr. Ezra Lambdin.

SECOND EARLY MUSIC CONCERT

For those loyal supporters of the Cambridge Society for Early Music who perhaps felt their musical sensibilities bludgeoned into dullness by a surfeit of Telemann offered at the first concert, the variety afforded by the program on Monday evening must have been especially welcome. One is grateful to Erwin Bodky, admiration for whose musicianship steadily grows, for so broad a definition of the Baroque that permitted inclusion of Monteverdi's "Zefiro Torna," a duet for tenors employing the "ciacona" form and a splendid example of early Italian bel-canto.

Samuel Mayes, who was regrettably relegated to the role of continuo for most of the program, provided the treat of the evening in a superbly tasteful performance of the Marcello Sonata in E minor for cello. Miss Posselt was heard in rather spirited renditions of the D major violin sonata of Corelli and the E major sonata of Tartini. She was also joined by Mr. Burgin in sonatas by Vivaldi and Albinoni. [illegible] Oberlin, billed as a counter-tenor, sang, in addition to Monteverdi numbers (with Charles Bressler, listed [illegible] a tenor), Alessandro Scarlatti's solo cantata "Pensieri," displayed a vocal quality strange, lovely and all-too-rarely heard.

The program of music by masters of the Italian Baroque presented relatively unknown works by these relatively well-known composers; but conditioned by the steady stream of visits here of a host of Italian string chamber groups, repertories bulging with the Baroque, even the unfamiliar succeeds in stimulating a welcome sort of auditory "deja vue" phenomenon, rendering listening and appreciation that much easier.

If one be permitted to cavil, it is only at Mr. Bodky's harpsichord, which looks so impressive, but yields a tone disturbingly dull, damped and dead.

MUSIC [illegible]
NEW YORK, [illegible]
NOV [illegible]

Leslie J. Rogers

Leslie J. Rogers, 63, of Brookline, Mass., music librarian for the Boston Symphony Orchestra for 44 years, died at the United States Army Hospital Oct. 11 in Stuttgart, Germany. He was stricken with pneumonia Sept. 13, near the close of the orchestra's recent European tour. Mr. Rogers joined the Boston Symphony in 1912 and was the senior member in point of service, as well as the dean of music librarians among the major symphonies in the United States. He served under five conductors: Dr. Karl Muck, Henri Rapaud, Pierre Monteux, Serge Koussevitsky, and incumbent Dr. Charles Munch.

Survivors include his wife, Mrs. Helen Bond Stenger Rogers; a daughter, Mrs. Phyllis McCleary; and his mother, Mrs. Cora P. Howe.

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Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

NOV 24 1956

BOSTON SYMPHONY ORCHESTRA

Golschmann Guest Conductor

THE BOSTON SYMPHONY ORCHESTRA played at Symphony Hall yesterday afternoon, and will repeat tonight, the sixth program of the Friday-Saturday series. Vladimir Golschmann, as guest, conducted: Kabalevsky: Overture to "Colas Breugnon"; Alexandre Tansman: Concerto for Orchestra (first time in the United States); Debussy: "La Mer"; Brahms: Symphony No. 4 in E minor, No. 4.

By CYRUS DURGIN

Vladimir Golschmann, conductor of the St. Louis Orchestra, is guest leader of the Boston Symphony concerts this week, his first such visit since 1944. Although become a little grayer since then—along with all the rest of us—Mr. Golschmann impressed yesterday much as I remembered him to have done a dozen years ago.

That is to say, he is a conductor of a certain competence, modest in manner, elegant of gestures, at his best in such a light and bubbling short score as Kabalevsky's "Colas Breugnon" Overture. It takes a while to make headway in commanding a strange orchestra unless the conductor is possessed of enormous authority of presence and temperament. While he is a sincere and conscientious musician, Mr. Golschmann does not give evidence of such authority.

In general, the orchestra played well for him, but it did not seem that he was often in firm control of the players. Indeed, the final chords of Overture and Brahms' Fourth Symphony had ended while his right hand still was in the air. There were some uneasy places, notably at bar 88 in the slow movement of Brahms, where string matters went perilously bad for a few moments. The orchestral sonority ranged from rich and velvety to piercing intensity of strings and brass.

In both "La Mer" and the Symphony, only the outer design, the leading voices, the general mood were perceptible. Many details, rhythmic and of subsidiary instrumental parts, were lost. Now, "La Mer," while beguiling enough on the surface, have that powerful ground swell which is the music. To be candid, the program came off with an [illegible] able impression of superficiality.

Mr. Golschmann [illegible] him a score new to the United States, Alexandre Tansman's Concerto for Orchestra. The five movements are an alternation of slow and fast, soft and loud, with a fascinating harmonic scheme. There is some conservatism in the respect, but a good deal more piquant and finely-calculated sonance, with a little strange distilled from the 12-tone [illegible]. It would be helpful to hear the score again; this performance not establish it, even though of decided individuality.

The Friday subscribers gave Mr. Golschmann, the Orchestra and the music-making warm courteous applause.

Next week Charles Munch [illegible] return. He will present Honegger's Second Symphony, for strings; the solo Cantata of Bach, "Now, Ye Winter Shadows," better known as the "Wedding Cantata," three songs from Hindemith's "The Marienleben," and the "Daphnis and Ariane" Suite No. 2 of Ravel. Irmgard Seefried, soprano, will be soloist.

Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 49,758

NOV 27 1956

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But two of the three numbers on the program are works that Cantelli conducted at Providence during [illegible] and 1954 guest appearances with the Boston Symphony.

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A Symphony spokesman said the coincidence would make the Dec. 4 concert in a sense a memorial to Cantelli though it was not so intended.

TIGHT BINDING

160

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Christian Science
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BOSTON, Mass.
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Circ. 161,675

NOV 24 1956

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Tansman Concerto in American Première

By Harold Rogers

An orchestra such as the Boston Symphony is a sensitive, responsive instrument, much like a mirror in that it reflects the personality of the conductor standing before it.

It is, in another sense, like a superb grand piano that stands waiting for a performer's touch. If played by a beginner, this piano can annoy the neighborhood; but if played by a master, the heavens open.

In a different way, however, an orchestra is not like a piano. The Boston Symphony at present is composed of 103 musicians, most of whom have played together for many years. They have attained a certain basic style that a succession of guest conductors could not impair over night.

It is nevertheless astonishing what a change can take place when a guest conductor mounts the podium. These 103 men surrender their individualities in order to function as one under the guidance of the conductor, whoever he may be. They fuse into a gigantic musical mirror, and they give a reflection of the musical mind in command.

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MUSIC TRADE
NEW YORK, N. Y.

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Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

NOV 29 1956

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In Tausman's Concerto Mr. Golschmann did very well with a few tone colors. For Debussy he needed the full spectrum. With the BSO at his service he could have obtained anything he wanted. Apparently he did not ask for it and the result was a rather dull and pale 'La Mer."

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Morning Globe
BOSTON, Mass.
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NOV 24 1956

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Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 49,758

NOV 27 1956

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

NOV 24 1956

MUSIC

Symphony Concert

The Boston Symphony orchestra, Vladimir Golschmann [illegible] gave its sixth program of the season in Symphony Hall yesterday afternoon. The program:

Overture to "Colas Breugnon" ..... Kabalevsky
Concerto for Orchestra ..... Bartok
La Mer ..... Debussy
Symphony No. 4 in E minor, Op. 98 ..... Brahms

By RUDOLPH ELIE

Vladimir Golschmann, not having appeared to change at all save in the direction of more distinction, returned to Boston to lead the orchestra yesterday afternoon. It was his first visit in some 12 years, during which his authority as a leader of the most incisive gesture and clarity of beat obviously has developed to a high degree of perfection.

Mr. Golschmann, for 25 years conductor of the St. Louis Symphony, conducts crisply and in a straightforward style. His mannerisms are inclined to be angular, but he seeks out nuance in every phrase and achieves balance at all times in a masterly fashion. What he may want as a virtuoso conductor in incandescence, so to speak: the orchestra follows him with security and responds in solid musical craftsmanship, and all is neat and tdy and often forceful (though it must be reported there was a shaky moment in the Brahms and, curiously enough, the conductor signalled for a nonexistent chord at the very end). But for some reason or other it didn't soar as it might have. To be sure it is not easy for an orchestra to soar in such endlessly repeated works as "La Mer" and Brahms' Fourth, but it did seem the works might have made more contact than they did.

First Performance

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Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

NOV 30 1956

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PROVIDENCE, R. I.
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FESTIVAL

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184, Strand, London, W.C.2.

Extract from
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MUSICAL LEADER November

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

NOV 24 1956

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Concerto for Orchestra ..... Bartok
La Mer ..... Debussy
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Record (m)
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Independent
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FESTIVAL
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FESTIVAL

Continued from the First Page

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An organ recital at the Christmas Chapel on the Common and a program of carols by the Proparvulis Glee Club is scheduled for 7 o'clock tonight.

Afternoon and evening concerts will be given daily on the Common. Weekday programs will be from noon to 2 p.m. and from 7 to 9 p.m. Sunday programs will be presented from 2 to 4 and 7 to 9 p.m.

In Brief: President Eisenhower sent a letter to the **Boston Symphony** congratulating the orchestra on its fulfillment of a successful mission in Europe. Bravo for our musical ambassadors-at-large! The tour, from Aug. 23 to Sept. 28, included 19 cities in 13 countries. The Symphony opened its 76th season in Boston on Oct. 5. . . . The **Brooklyn Philharmonia** opens its third season at the Academy of Music,

MUSICAL LEADER
November

TIGHT BINDING

162

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

DEC 1 1956

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Advent Wreath, Tree On Common Lighted

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A special invocation for world

(Continued on Page Three)

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FESTIVAL

Page Eleven

Today's Festival Events

Boston Common

Noon—Holy Cross Academy Glee Club.

12:30—John Kiley at the organ.

7 P.M.—Frances Farrell at the organ.

(Globe Photo by Paul J. Connell)

"O COM[illegible] ALL YE FAITHFUL": Mayor Hynes, left, sings [illegible] of Christmas Festival while Dr. Charles Munch, [illegible] Symphony conductor, leads the crowd.

Holy Night Sung

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The priest said the spirit of Christmas "still shines forth from the hearts of the youth of a little people defying a decade of brainwashing and a month of terror."

He said the actions of the people of Hungary had united all nations of good will in sympathy and moral indignation.

MUNCH CONDUCTOR

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Odd Items From Everywhere

building and state and county office buildings.

Joseph W. Lund, Boston realtor and past president of the National Association of Real Estate Boards, endorsing the plan, told an M.I.T. clinic that urban renewal projects were the only hope for Boston's economic salvation.

Jerry McNamara, a freshman at Carroll College, Waukesha, Wis., celebrating and mounting

Week-End Dalhousie Visit By N. E. Students Planned

HALIFAX, N. S., Nov. 30 (UP)—A plan to have 25 to 30 New England university students visit Dalhousie University on an invitation week-end is being worked out by the Dalhousie branch of the

in Hungary.

The Irish appeal came as alarm grew among Western U.N. diplomats that Moscow may be plotting to gain control over Syria through a pro-Russian Syrian army leadership.

(Globe Photo by Paul S. Connell)

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Irmgard Seefried Soloist at Symphony

BOSTON SYMPHONY ORCHESTRA

Seefried Soprano Soloist

THE BOSTON SYMPHONY ORCHESTRA, Charles Munch, music director, gave yesterday afternoon, and will repeat tonight in Symphony Hall, the seventh program in the Friday-Saturday series. Irmgard Seefried was soprano soloist. Vivaldi: Largo, from the Concerto in D minor, Op. 3, No. 11 (in memory of Guido Cantelli); Honegger: Second Symphony; Bach: "Wedding Cantata," No. 202 (first time at these concerts); Hindemith: Three Songs from the cycle, "The Life of Mary" (first time at these concerts); Roussel: "Bacchus and Ariane," Suite No. 2.

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Very properly Mr. Munch memorialized the recent and tragic death of his young colleague, Guido Cantelli, by inserting the Vivaldi Largo at the beginning of the concert. It was a noble and moving performance, and under the circumstances, one of perceptibly increased pathos, a fitting tribute to the young conductor who had made many admirers in Boston by his guest appearances with Orchestra. Luckily, too, there were few thoughtless people who burst into applause when the number was finished.

What a joy it was to hear again the beautiful voice and superb art of Irmgard Seefried! Here is a true musician with a splendid instrument. In Bach and in Hindemith she sang with unerring taste and style, and in the Cantata, especially, she sang with a remarkable freshness and expressive appeal that, I do believe would have pleased Johann Sebastian himself.

There likely will be some complaint that for the duration of this "solo" Cantata, the large part of the Boston Symphony should be waiting backstage for the next number. To be sure, performance of "Weichet nur, betruebte Schatten" temporarily changed a symphonic concert into chamber music, and at that the small orchestra used was long silent while harpsichord and oboe, or cello continuo accompanied the voice.

But on the other hand, what a marvelous performance! Mr. Munch used only eight each of first and second violins, six violas, four cellos and a single double-bass. The proportion was perfect. Let deserved praise be given, also, to Daniel Pinkham's harpsichord playing, the noble work of Ralph Gomberg, first oboe, and Mr. Maye's silken sonority.

A Beautiful Work

A Bach Cantata now and again is desirable at the Symphony concerts, though perhaps some of those with chorus and several vocal solosits would be preferable in general terms. But this Cantata, popularly known as "the" Wedding Cantata, though it is the second of two such, is a most beautiful work.

Hindemith's songs chosen for these concerts were "The Birth of Mary," "Joseph's Doubt" and "The Birth of Christ," three of the four out of the cycle of 15 composed in 1922-23, which the composer revised and set for orchestra in 1938. They have undeniable power, but to my taste, the essentially instrumental genius of Hindemith did not catch, as an essentially "vocal" composer might, the essence of the poems.

As with the vocal writing of Hindemith's opera, "Mathis der Maler," power and weight take the place of lyricism. It is possible, I think, to respect the technic and the substance of these songs without being able to take them to one's heart.

Still, Miss Seefried did them beautifully. But I could not help thinking how fine it would be if Mr. Munch were more cordial to Mahler, for the singer would make a great soloist in that composer's Fourth Symphony.

Honegger's brooding and darksome Symphony, with the relief of the hopeful chorale at the end, was more than ever before revealed as remarkable and perhaps even great music. As for "Bacchus and Ariane," that was completely stunning.

There has had to be a revision of next week's program because Gregor Piatigorsky, to have been soloist in the world premiere of Sir William Walton's Cello Concerto, is sick. It is hoped he will be able to play it here in January. Mr. Munch, accordingly, will present Benjamin Britten's Variations on a Theme of Frank Bridge, Ibert's "Escales" and the "Pastoral" Symphony of Beethoven.

Boston Symphony Presents Impressively Varied List

Boston.—An impressively varied list which, in one way or another, could hardly have failed to satisfy everyone, was offered by Charles Munch and the Boston Symphony at Symphony Hall on Nov. 30 and Dec. 1. Honegger's Second Symphony, which wears well and becomes more attractive upon every hearing, was solid fare for the modernist segment of the public; the Second Suite from Roussel's "Bacchus and Ariane", now become a real Munch war horse, for he conducts it stunningly, was another such.

For those of conservative tastes, Bach's "Wedding Cantata" (really the second of the two he composed), "Weichet nur, betruebte Schatten", was ideal, not least so because soprano Irmgard Seefried was soloist and sang Bach celestially. Mr. Munch used a genuine chamber-sized orchestra for the cantata: eight each of first and second violins; six violas, four cellos and one double bass, plus harpsichord (Daniel Pinkham) for continuo and recitative accompaniment, and solo oboe (the orchestra's excellent Ralph Gomberg.) This was a most chaste and delicate performance.

Four "Marienleben" Songs

Miss Seefried further was heard in three of the four "Marienleben" songs which Hindemith set for orchestra (in revised version) in 1938. They were "The Birth of Mary", "Joseph's Doubt" and "The Birth of Christ". They are impressive, though it still strikes me that the genius of Hindemith is essentially instrumental and not vocal.

The symphony program a week later was a most comfortable one, with much to ease the spirit and nothing to tax the mind. It consisted of Benjamin Britten's Variations on a Theme by Frank Bridge; Ibert's "Escales", and the "Pastoral" Symphony of Beethoven. (One should add that the list was a compromise between original plan and later necessity; Mr. Munch had intended to give the premiere of Sir William Walton's Cello Concerto, but the illness of Gregor Piatigorsky has deferred that event until January.) Apart from a lack of precise balance between sections in the symphony, which added a little surface coarseness to the texture, everything went well, indeed.

Musical America
Jan. 1, 1957

MacDonald

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Prior to the formal program, however, Dr. Munch opened with the Largo from Vivaldi's Concerto for Orchestra in D minor, played in memory of Guido Cantelli, who conducted this work with the Boston Symphony when last in Boston in December, 1954. It was a fitting tribute, intoned in sincere contemplation of a great talent. One could not help recalling Grillparzer's epitaph for Schubert: "The art of music here entombed a rich possession, but even far fairer hopes."

It will be recalled that Honegger's intensely personal Symphony No. 2 was composed in Paris during the German occupation. Scored for strings (with trumpet obbligato in the last movement), the three movements epitomize, respectively, the terror of aggression, the restlessness of waiting, and the final paean of triumph sounded in an affirmative chorale by the trumpets. Yesterday, however, the trumpets were muffled. In the past Dr. Munch has let them sing out full voice in a manner that is justifiably dramatic.

Mme Seefried, handsomely gowned in dark blue with a sky-blue stole over her shoulders, gave us a rapturous performance of Bach's wedding cantata, singing with a countenance as radiant as her voice. Here we find Bach employing a secular text with all the purity that he poured into his sacred works, and the purity of Mme Seefried's soprano, reaching the ears and the heart like a balm, was the apt conveyor of his graceful melodies.

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Symphony No. 2 for Strings ..... Honegger
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16c

December 2, 56 Globe

Enormously Gifted Cantelli Disliked Being Called "Mister" Until Told It's American Way

By CYRUS DURGIN

Guido Cantelli was an enormously gifted conductor, who stretched every nerve in his tense manner of working. He demanded the utmost from an orchestra, not with a view to self-glorification, but because, like his master Toscanini, he was dedicated fiercely to the finest possible performance. His death in the Italian plane crash near Paris has removed a striking figure from contemporary music, and has deprived the world of a conductor who in the next several years might have become great.

★ ★ ★

Cantelli was the fourth outstanding musician to die in such a manner within almost 10 years. Grace Moore of the Metropolitan Opera met the same fate in 1947, then Ginette Neveu in 1949 (her violin, ironically, was unharmed!), and pianist William Kapell in 1953.

The short, spare man with the trim figure, the black hair and eyes, the pale face that was serious and even strained much more than it smiled, was somewhat imperious. Cantelli spoke quietly and in a friendly manner in private conversation, but he was invariably serious. His manner compelled respect. It was difficult to make a joke with him.

"CALL ME MAESTRO"

When he first came to conduct the Boston Symphony as guest, in 1953, Cantelli was irked by the fact that the gentlemen of the orchestra addressed him as "Mister." "Call me maestro," he said. He referred to the Italian custom of calling musical conductors "maestro," which means master, or boss.

Here was a problem. How to make him understand that in our democratic fashion we always say mister? A member of the Symphony Hall staff thought a bit, then went to Mrs. Cantelli, when her husband was on stage, and explained that no slight had been intended. "You see," he went on, "here in America we even call the head of State 'Mister President.'" Mrs. Cantelli smiled, nodded agreement, and promised to tell her husband. There was no more reference to "maestro."

Cantelli was still a young man, only 36, when death claimed him. He had been, truly, a comet among conductors. Son of an Italian bandmaster, his career really had begun late because of World War II, in which he served before internment by the Nazis. His active career with the baton lasted little more than the decade after the war ended. In that time he had made an international impression as a conductor of seemingly unlimited promise.

In Boston thrice as guest conductor, Cantelli gathered many admirers. There were some, indeed, who spoke with enthusiasm of him as a possible future candidate for conductor of the Boston Symphony. There were few, in my experience, who spoke disparagingly of his work. Certainly he was hailed by the press and the great majority of the public. He had his faults, his interpretive limitations—as who has not?—but they were small, indeed, compared to his vast amount of ability. It is not easy for most men of his age to compel the respect and willing cooperation of seasoned musicians who play in orchestras of high reputation.

HOW HE LEARNED

One of his conspicuous attributes was the high tension of his readings. He never seemed to relax. That gave his performances a strong emotional voltage which, in most of the music I have heard him conduct, was altogether desirable and made powerful effect. But one who admired him could also ask, inwardly, how long can a man go on at such tension? There was and is no answer. It depends upon the individual. In his different way, the late Serge Koussevitzky invariably worked under the pressure of his own ardent temperament.

There was one remarkable thing about Cantelli, I have discovered in few other conductors: He not only knew his business, but he could speak informatively about it. That is rare.

I asked him over luncheon one day how he prepared a new score, and got the whole story in simple and illuminating English. First, he said, he read through the score noting the principle melodic passages and other immediately perceptible effects and devices. Then he put the music aside for a short time. When he took it up again he then read through, from first measure to last, each instrumental part, memorizing as he went. When he had finished this sizeable chore, he knew pretty well the continuity of each instrument.

At that point, Cantelli added, he simply forget the score for three months. When for the third time he resumed study, he briefly reviewed in his mind, with the printed notes, the separate parts. Then began the final

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Members of the Boston Symphony Orchestra at a rehearsal for one of their televised concerts in the Kresge Auditorium at the Massachusetts Institute of Technology. On Wednesday evening WGBH-TV and WGBH-FM will carry the next of these simulcast concerts.

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Music In Review

Boston Sympho[illegible] For Brahms' W[illegible]

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FRIDAY, DECEMBER 7, 1956

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Munch I[illegible]

Boston Symphony, Charles Munch, conductor. Carnegie Hall, Nov. [illegible]

Symphony [illegible] Mozart ("Paris") [illegible] Symphony No. [illegible] Tchaikovsky [illegible]

Of [illegible] concerts at this [illegible] co-[illegible] in the Boston [illegible] C[illegible]

(Continued on page 2)

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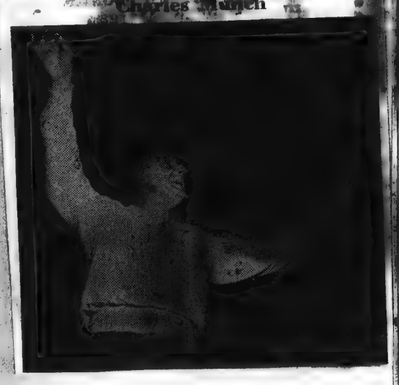

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164 December 2, 56 - Globe

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One of his conspicuous attributes was the high tension of his readings. He never seemed to relax. That gave his performances a strong emotional voltage which, in most of the music I have heard him conduct, was altogether desirable and made powerful effect. But one who admired him could also ask, inwardly, how long can a man go on at such tension? There was and is no answer. It depends upon the individual. In his different way, the late Serge Koussevitzky invariably worked under the pressure of his own ardent temperament.

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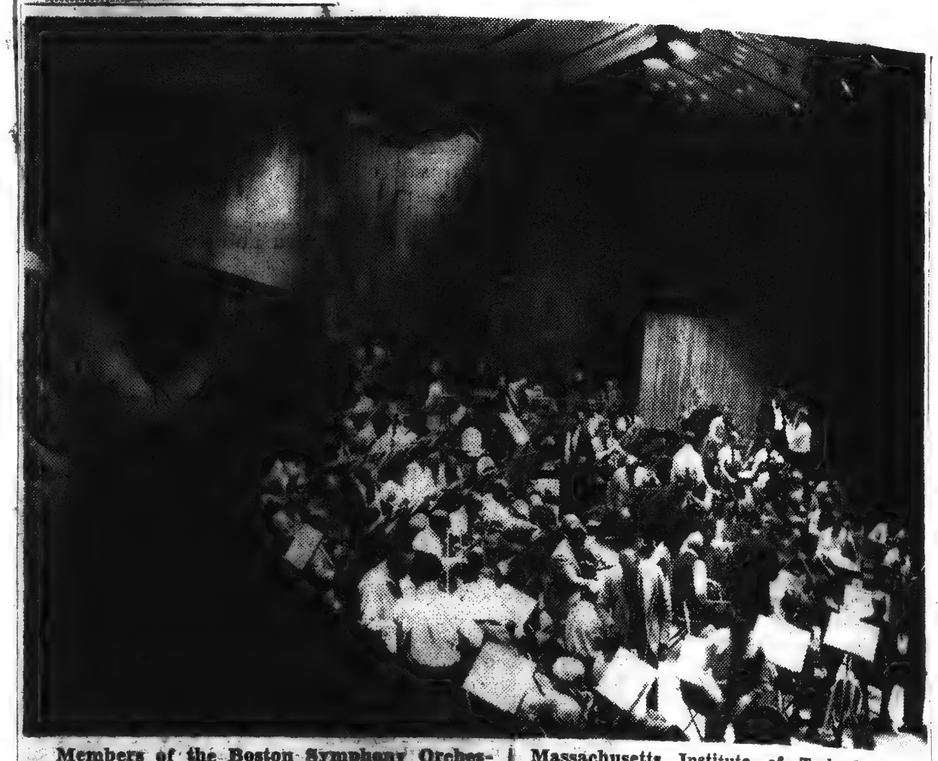

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Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
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MUSICAL AMERICA
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Members of the Boston Symphony Orchestra at a rehearsal for one of their televised concerts in the Kresge Auditorium at the

Parsons Pleads Gr Freedom for Educ

by Marilyn Tarasiewicz

Talcott Parsons, chairman of the social relation Harvard, addressed the Brown chapter of the Americ University Professors last Wednesday evening at the the subject "Academic Freedom and the Problem of N

Prof. Parsons, a member of the national council Association of University Professors, suggested a kin Immunity" for the educator. He should be "free to think with ideas, and, in a sense, to think irresponsibly." "Pri cation" between the teacher and the student might b same grounds as is the conversation between the lawye

Prof. Parsons was a member of a special committ AAUP which inve es involving the versity staff mem ferred specifically involving the Fifth the special loyalt pressed disagreem quirements as spe which single out a tal professional g

The AAUP was tioized, said Prof it declared that m Communist Party sufficient grounds This decision was the policy of the c no single factor s for dismissal; a g the individual's should be made in The committee a long view appro

PARSONS

enemy away. We understood fully for the first time that the rebellion was not only the work of impassioned students and debarred workers, but had come from deep feeling and solidarity."

And then the story of the return of the soviet troops to destroy the patriots, deport them to slavery and drive them into exile as the Russians reverted to Stalin's methods, but "the rebels never thought of surrender."

The magazine concludes with an article and pictures telling of the reaction of the rest of the world to what had taken place in Hungary. People all over the world gathered in protests against Russia, and gathered funds and clothing for the Hungarian refugees.

Even Communist countries dem-

'LIFE' Page 4

Times (e)
PAWTUCKET-
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After this demonstration of descriptive interpretation which was pleasing in its novelty, Dr. Munch led the orchestra in the glorious Brahms' symphony that was harmonious with the approaching Christmas season. It was reverential without being religious, solemn without being sad.

The opening movement, allegro poco sostenuto, was divine in the development of the close harmony that by the insertion of one false note could have been dissonance. The grandeur of the second movement, andante sostenuto, plucked at heart strings and many a listener was deep in reverie and close to tears.

The expected lightness of the third movement, customary in symphonies, had a gracefully quickened tempo but still retained the solemness that gave it a nobility.

The closing movement, adagio: allegro non troppo ma con brio, was played with the kind of fire that warms and invites rather than the kind that flames and fascinates. The final movement seemed endless in its gradual approach to grandeur as the theme was developed again and again with ever increasing radiance. At the last chord, the capacity audience shouted its pent up admiration. Loud and insistent applause demanded the return of Dr. Munch to acknowledge the acclaim.

C. H. L.

FRIDAY, NOVEMBER 30, 1956

Second Concert of Boston Symphony Includes Stravinsky

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MUSICAL AMERICA
NEW YORK, N. Y.
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Munch Leads Boston Symphony

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Symphony No. 6 ..... Walter Piston
Symphony No. 6 ("Pathetique") ..... Tchaikovsky

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DEC 8 - 1956

Christmas Festival

Boston Symphony on Channel 2

Third Telecast Presented From Kresge Auditorium

By Harold Rogers

Considerable improvement was shown last night in the televising of symphony concerts when the Boston Symphony Orchestra was seen in its third telecast of a complete program. Charles Munch marshaled his forces in Kresge Auditorium for an appearance in the annual Humanities Series offered by the Massachusetts Institute of Technology.

This concert was broadcast simultaneously over WGBH-TV and WGBH-FM, with Jordan Whitelaw again functioning as producer and David M. Davis as the director. Although Parker Wheatley offered no technical explanations in his announcements, WGBH was apparently using one camera in the control room for front views of the orchestra, and another camera—or possibly two—in the loft to the left of the ensemble, thus affording closeup views of individual choirs or soloists.

* * *

The improvements included better sight lines into the orchestra itself, plus a closer integration of the cameras with the musical scores. The viewer generally saw either the choir that was in the musical spotlight or the soloist who was momentarily holding forth.

The cameras were active as they constantly scanned the orchestra for visual interest, yet they did so without resorting to trick shots that would divert the listener's attention from the music. If it were possible to mount another camera on the right side of the stage, the viewer would feel even less fettered. But the new Holtkamp organ fills the loft to the right, and there is probably no other place where a camera could be mounted.

* * *

In the opening selection, Mozart's "Paris" Symphony, was one excellent view of Dr. Munch at close range. It is absorbing to watch a conductor's face while it reflects the moods of the music, as Dr. Munch's so easily does. Here, too, is a vantage point that television can offer. Listeners in the hall are seldom situated where they can watch the conductor's face.

Unfortunately, however, such views were few and very far between last night. Since Dr. Munch is eminently photogenic, the WGBH producers are missing a strong source of interest.

In Stravinsky's "Jeu de Cartes" the soloists (of whom there are many) were carefully selected and brought to the screen. Here again the veteran symphony-goer has a rare opportunity to see certain players at close range—and last night nearly all the first-desk musicians were featured.

In the final selection, Beethoven's "Pastoral" Symphony, we were given a dramatic sequence during the storm scene when the cameras alternately flashed between Everett Firth's timpani, his mallets flying, and the whole doublebass section as they brought forth that ominous rumble of thunder.

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 53,259

DEC 5 - 1956

Music

Fitting Memorial To Guido Cantelli By Boston Symphony

By WILLIAM DINNEEN

The Boston Symphony Orchestra, Charles Munch conducting, presented the second concert of its current Providence season last evening at the Veterans' Memorial Auditorium.

Two of the works performed had been conducted here by Guido Cantelli, who lost his life recently in an air disaster at Orly near Paris, and they served as an appropriate memorial to this outstanding artist who had promised so much for musical progress.

The program:

Stravinsky . . . "Jeu de Cartes" Ballet in Three Deals
Barber . . . Medea's Meditation and Dance of Vengeance, Op. 23-A
Brahms . . Symphony No. 1 in C minor, Op. 68

Modern symphonic sounds dominated the first half of this concert and we were treated to two clever and very challenging pieces of music. Hearing these two together would never lead one to guess that nearly 20 years separates them, with Stravinsky's dating from 1936 and Barber's (in its present form) dated 1955. In idiom they are certainly related. The use of motor rhythms, dissonance, melodic fragments designed to create interest in special orchestral colors, all these and many more were present in abundance and the Boston Symphony dealt out the scores with overwhelming ease and skill.

More performances of this calibre and modernity will certainly irritate small portions of our audience. But these are irritating times in which we live, after all, and we like the Boston Symphony best when it is vital and alive and challenging.

At the same time, last night's reading of the familiar Brahms First Symphony by Dr. Munch was a memorable one. There was a measure of restraint, whether because of the memory of Mr. Cantelli or not is not at issue, which seemed to grip the audience in a rather special way. This combined with the usual brilliant close to make a highly effective musical evening.

The next concert in this series, scheduled for January 29, will feature Gregor Piatigorsky, cellist, as soloist.

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

DEC 6 - 1956

MUSIC IN REVIEW

By GERALD A. BERLIN

VIENNA PHILHARMONIC, BSO, EARLY MUSIC SOCIETY

It is now commonly agreed that the concert of the Vienna Philharmonic at Symphony Hall last Sunday was one of the more luminous orchestral performances in recent years in this community of luminous orchestral performances. By the time the seventy-six-year-old German conductor, Carl Schurich, had led his charges through a program consisting of Weber's "Euryanthe" Overture, Mozart's early Symphony in D major and Bruckner's Seventh Symphony, there could be little doubt that this is an ensemble of extraordinary tonal balance, refinement of phrasing and eloquence of execution. One of its most compelling characteristics was the exquisite quality of the brass, deriving, one assumes, both from the great Viennese brass tradition in general and the mellower, wider-bored instruments used. Another was the delicacy of articulation exhibited by the strings. A third was the hair-line control of dynamics. Above all the orchestra, through some mystique, somehow managed to imbue the music with an ever-present Viennese spirit that was too unmistakable to be missed.

Sharing the honors with the orchestra, conductor and the City of Vienna must be Anton Bruckner. This sprawling giant of the late romantic tradition for some reason has won little acceptance by conductors of American orchestras with the result that the majesty and beauty of his music are largely unknown to our audiences. All the greater, then, the impact on Sunday night as the Seventh Symphony unrolled in all its grandeur and loveliness.

* * *

The Boston Symphony Orchestra, bouncing back from the Golschmann debacle, dashed off with considerable eclat the kind of program which the Vienna Philharmonic probably would perform if at all only with great hesitation. It included the Largo from Vivaldi's Concerto for Orchestra in memory of Guido Cantelli, Honegger's Symphony No. 2 for string orchestra, Bach's Wedding Cantata No. 202, 3 songs from Hindemith's "Das Marienleben", for Soprano and orchestra, and Roussel's "Bacchus et Ariane", Suite No. 2. The hesitation of which I speak derives from the elaborate counterpoint, the harsh polytonality, the lean, compressed supple power of Honegger's Symphony and from the gaudy flashes of orchestral color and neo-impressionist abandon of Roussel's ballet piece.

The soloist was the soprano Irmgard Seefried. Her voice is not large and its range is rather limited, but it is exceedingly pure, and she uses it with great authority and sensitivity. Her rendition, with small orchestra, of the endlessly delightful little secular wedding cantata leads one once more to speculate loudly on the great performances of the larger Bach religious choral works that would be possible here were the soloists of her caliber.

A word about Mr. Cantelli. His two visits here in 1953 and 1954 certainly convinced this listener, for one, that he was one of the most gifted persons that ever mounted the podium at Symphony Hall. His tragic death is a terrible loss.

* * *

The remarkable thing about the Cambridge Society for Early Music programs is not the quality of the music played nor the performances thereof. Rather it is the full play that these programs allow for the prodigious research of the Society's director, Erwin Bodky.

The third and last concert of the season at Sanders Theatre this week was a case in point. It consisted of an uninterrupted performance of Haydn's "The Seven Last Words of Christ" in the original version for basso and orchestra. From Mr. Bodky's ever informative program notes one gathers that the familiar series of string quartets bearing this name are actually only an adaptation of an original composition based on the Seven Last Words. This composition was designed to be performed in Lent and consisted of an introduction, seven "sonatas", each preceded by an accompanying voice recitative and a finale depicting an earthquake. It turns out that Mr. Bodky was able to obtain from Vienna the microfilm of the original. The revival on this occasion in its original form, so far as is known, was the first since Haydn's lifetime.

The results proved more notable for their scholarship than for the intrinsic value of the music, which is not top-drawer Haydn. The remainder of the work never does live up to the promise of the portentous introduction. The baritone recitatives, without chorales or arias to follow add little or nothing to its feeling and dramatic continuity. And the "earthquake" as descriptive music doesn't come off at all.

Still the presentation was something of an historic occasion, and we look forward with relish to the Society's next series.

TIGHT BINDING

166

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

DEC 8 1956

MUSIC

Symphony Concert

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Variations on a Theme by Frank Bridge, Op. 10 — Britten
"Escales" — Ibert
Symphony No. [illegible] Op. [illegible] — Beethoven

By RUDOLF ELIE

A concert of warm and gentle [illegible] day, if not though in good [illegible] brilliant), yesterday's was especially notable for the performance of Benjamin Britten's Variations for String Orchestra on a Theme by Frank Bridges.

Mr. Munch did it six seasons ago and the repetition again revealed that it is one of the finest works for the string orchestra in the contemporary repertoire. On this occasion, as on the last, I never did get the theme firmly fixed in mind but it couldn't matter less, for the ensuing variations, each in widely contrasted styles, stand on their own whatever their relationship to Mr. Bridges' elusive theme may be.

Musical Ingenuity

A tribute to the [illegible] of the composer's [illegible] the Variations display musical ingenuity, of the highest order. While the two slow movements in particular, the powerful [illegible] wonderfully [illegible] Marcia Funebre, clearly suggest Britten's devotion to his late mentor, the others are witty and often humorous. The "Aria Italiana," the "Bourree Classique" and the "Moto Perpetuo" even hint that are private jokes or perhaps matters teacher and pupil had at one time or another in common.

The only jarring note, from the listener's point of view, is the curiously edgy string quality that appears in the fugue. There is a curious fugue to begin with, the entire exposition being in unison. But it is in the [illegible] yet reserved emotion of the slower sections that the work speaks most eloquently of the personal bond between the two English musicians. It is a little too bad, I think, that Mr. Munch omits the "Weiner Waltz" and the "Chant." Not that their omission is particularly to be noted, but that in such a work as this they must have their own special significance.

The string band, called upon for every virtuosity, played with work marvelously well with a tone at once robust and clear, and the whole thing went with spirit and dignity and assurance under Mr. Munch's authoritative command.

Pretty Light

While Ibert's "Ports of Call" is pretty light in character and makes use of almost all of the musical cliches suggesting the familiar Mediterranean atmosphere, it is well worth an occasional outing. It is the first time Mr. Munch has done it here and he brings to it the same special feeling for its mood and textures that he does to all French music of this genre. He was at no time heavy handed with its climaxes while seeking out the play of instrumental colors in the score. Ralph Gomberg made the second section particularly effective by his oboe playing of the melody inspired by North Afr[illegible]

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The orchestra is on tour next week, returning on Dec. 21 to Berlioz' exquisite "L'Enfance du Christ" with Cesare Valletti, Gerard Souzay, Florence K[illegible] [illegible]leff and Giorgio Tozzi as soloists.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
DEC 8 - 1956

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By Harold Rogers

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With Benjamin Britten, however, we stayed at home—at least his non-programatic score didn't issue a direct invitation to travel—but one could indirectly imagine Mr. Britten in London at age of 12, dutifully harmonizing figured basses under the approving eye of Frank Bridge, one of his first teachers.

Mr. Britten must have respected Mr. Bridge's guidance, for in 1937 the younger man wrote his Variations for String Orchestra on a Theme of Frank Bridge, thus rendering Mr. Bridge an honor similar to that rendered Thomas Tallis by Ralph Vaughan Williams.

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The Britten Variations are more freely handled than Vaughan Williams' Fantasia—that is, with Vaughan Williams one is quite certain of the theme, but with Britten one wonders if Mr. Bridge himself would always pick it out. This matters little, however, because Mr. Britten has turned out a highly original score with ten variations, eight of which were played yesterday. Charles Munch deftly guided his musicians through the difficult passages, making wonderful sense out of it all in such sections as the Marcia, Aria Italiana, Marcia Funebre, and Moto Perpetuo.

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Dr. Munch played the Beethoven Sixth on Wednesday evening in the MIT Kresge Auditorium, where the concert was televised. His performance yesterday in Symphony Hall went even better, because he didn't take the country dance faster than the French horn can play.

It was an inspiring performance—inspiring enough to send most listeners in search of sunnier climes in idyllic places.

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

DEC 8 - 1956

BOSTON SYMPHONY ORCHESTRA

Britten, Ibert and Beethoven

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By CYRUS DURGIN

Another thoroughly comfortable program, this (with much to ease the spirit and nothing to tax the mind. Designed for purposes of pleasure only, unless, as in the case of Ibert and perhaps of Britten, you awake with difficulty anything composed after 1900.

Britten's Variations on a Theme by Frank Bridge are, however, remarkably innocuous, full of clever detail, soothing inner voices and ingenious blends and contrasts of string sonorities. Harmonically the score is never more than bracing. The Variations never have been done too much hereabouts and this is a good time to renew acquaintance.

For some reason Ibert's charming "Escales" has not been played here frequently, although it has become popular elsewhere and has received several recordings. I trust it is not laboring what is obvious to point out the exceptional Mediterranean "warmth" of the piece, which is considerable and pervasive. After all, the music hardly could have been otherwise (for Ibert is not of the dry-bones-and-abstraction school, since "Escales" more or less grew out of a voyage in the waters of Mare Nostrum and along some of its various ports.

This is not descriptive work, however, at most but suggestive, and it is the product of a resourceful technic and lively temperament.

Munch once again read Beethoven's "Pastoral" Symphony in a comparatively "straight" fashion and, it must be said, in a manner which coarsened just a trifle the smooth surfaces of the music. At least he does not reduce all to miniature and spend endless time and effort polishing to a high gloss the proliferating tiny details.

Nor, on the other hand, does he make the storm episode any louder than an average Summer thundershower—what, in some parts of New Hampshire they call with local exaggeration, "a tempest." But the balance of sound between sections yesterday was not in that fineness of adjustment which is the Boston Symphony's best. Britten and Ibert, however, fared well, indeed.

Next week the orchestra goes again to New York. The week following Munch will present Berlioz' "L'Enfance du Christ."

Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 8,809

DEC 14 1956

North Shore Arts Exhibit Praised At Symphony Hall

Members of the North Shore [illegible] Association, in connection with [illegible] activities of its Boston Gallery [illegible] Circuit exhibitions, are at present showing in group exhibitions [illegible] sisting of from three to 30 work[illegible]

Current shows are at Symphony Hall, First National Bank of Boston, Home Savings Bank, all [illegible] Boston; Salem Five Cents Savings Bank, and the Burlington Art Gallery, Burlington. These shows are in addition to the regular permanent gallery of the association at [illegible] Kingston street, Boston.

The current Symphony Hall exhibition is one of the larger shows. The committee has received numerous compliments for the quality of work shown. The exhibition is in connection with the Boston Symphony Orchestra concerts. The exhibition is under the direction of Karl Zeise, noted cellist member of the orchestra. The association has accepted an invitation to exhibit at the opening of the Boston Symphony's 1957 season.

Beginning in January, the Circuit schedule is for exhibitions at Lynn, Marblehead, Amherst, Athol, New Bedford, Mass., and Kennebunk, Me. Tentative dates for shows in Gardner, Springfield and Providence, R. I., are now being made.

Herald (m)
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Independent Republican
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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

DEC 1 2 1956

Charles Munch Conducts Boston Symphony Orchestra in Concert on UConn Campus

BY GEORGE W. STONE

Storrs—Our cultural bounty can be measured by the fact that the Boston Symphony under Munch made its second consecutive appearance on the University of Connecticut Concert Series last night. Many an enlightened American community would rejoice in one such opportunity in a decade or two.

* * *

NO MATTER how familiar we become with this orchestra's attributes they hardly breed indifference. A brass choir without a symphonic equal has its complement in a group of strings of [illegible] and transparent quality. When these elements are taken together, we are assured of a marvelously rich texture and a satisfying tonal embodiment.

And last night Mr. Munch dedicated himself to a triumvirate of composers for whom he has a demonstrable interpretative affinity—Beethoven, Honegger and Roussel. The accessible Beethoven of the "Pastoral" Symphony was nicely counterbalanced with the more modern idiom of Honegger's Second Symphony and the "Bacchus and Ariane" Suite No. 2 of Roussel.

As the annual visitors to Tanglewood know, this conductor has an invigorating style with Beethoven. Not as galvanic as Toscanini's nor as seraphically aloof as Furtwangler's, it strikes a happy medium with a reliance on virile articulation and sensitive phraseology at the appropriate moments. Last night Munch offered us "music from the heart to the heart"—a glorious hymn to nature that would have uplifted the spirit of Beethoven himself.

THE MOOD of the Honegger is continually somber in his symphony for string orchestra, yet this work, written during the Nazi occupation of Paris in 1941, has an enduring strength. Munch introduced it to America and he has always managed to it sound eloquent, particularly in the finale, which has a touch of genius about it. The dramatic entrance of the trumpets (in this so-called "string symphony") playing a chorale against slashing figures in the strings always brings the work to a stirring finish.

TIGHT BINDING

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

DEC 8 1956

MUSIC

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Symphony No. 6 in F, Op. [illegible] — Beethoven

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Mr. Munch did it six seasons ago and the repetition again revealed that it is one of the finest works for the string orchestra in the contemporary repertoire. On this occasion, as on the last, I never did get the theme firmly fixed in mind, but it couldn't matter less, for the ensuing variations, each in widely contrasted styles, stand on their own whatever their relationship to Mr. Bridges' elusive theme may be.

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A tribute to the memory of the composer's teacher, and titled the Variations, display musical ingenuity of the highest order. While the two slow movements in particular, the powerful yet wonderfully tender Marcia Funebre, clearly suggest Britten's devotion to his late mentor, the others are spirited and often humorous. The "Aria Italiana," the "Bourree Classique" and the "Moto Perpetuo" even hint they are private jokes or perhaps matters teacher and pupil had at one time or another in common.

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Morning Globe
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Independent
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DEC 8 - 1956

Christian Science Monitor (e)
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Non-partisan
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NO MATTER how familiar we become with this orchestra's attributes they hardly breed indifference. A brass choir without a symphonic equal has its complement in a group of strings of luminous and transparent quality. When these elements are taken together, we are assured of a marvelously rich texture and a satisfying tonal embodiment.

And last night Mr. Munch dedicated himself to a triumvirate of composers for whom he has a demonstrable interpretative affinity — Beethoven, Honegger, and Roussel. The accessible Beethoven of the "Pastoral" Symphony was nicely counterbalanced with the more modern idiom of Honegger's Second Symphony and the "Bacchus and Ariane" Suite No. 2 of Roussel.

As the annual visitors to Tanglewood know, this conductor has an invigorating style with Beethoven. Not as galvanic as Toscanini's, nor as seraphically aloof as Furtwangler's, it strikes a happy medium with a reliance on virile articulation and sensitive phraseology at the appropriate moments. Last night Munch offered us "music from the heart to the heart"—a glorious hymn to nature that would have uplifted the spirit of Beethoven himself.

THE MOOD of the Honegger phony is continually somber in his symphony for string orchestra, yet this work, written during the Nazi occupation of Paris in 1941, has an enduring strength. Munch introduced it to America and he has always managed to it sound eloquent, particularly in the finale, which has a touch of genius about it. The dramatic entrance of the trumpets in this so-called "string sym- playing a cut against slashing heavy strings always brings it to a stirring finish.

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Jewish Advocate
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Edward Everett Horton, Cheryl Maxwell and Elizabeth Kerr in "Harvey," opening Monday, Fred Miller theater.

Right: AnnDre House in "Hansel and Gretel," Pabst, 2:30 today, and Ivry Gitlis, guest violinist, Chicago symphony, Monday, Pabst.

On Stage

Today, 2:30—"Hansel and Gretel," Pabst.
Monday, 8:15—Chicago symphony, Pabst.
Monday to Jan. 5—"Harvey," Fred Miller theater.
Dec. 23, 8:30—Yale Glee club, Pabst.

BROOKLYN, N. Y.
Brooklyn Heights P
Circ. W. 2,050
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Boston Symph (With Dignity)

By Jerry Clarke

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Music and Theater

Chicago Symphony, 'Harvey' This Week

Return of Orchestra Reminds Milwaukee Music Lovers of 10 Concert Bargain They Get; Most Symphonies Operate With Yearly Deficit of $100,000 to $300,000

By Walter Monfried

"IF I HAD the money," Arthur Fiedler remarked on his recent visit here, "I could build the world's finest orchestra on the north pole."

The affable maestro of the Boston Pops, who came here to lead the Milwaukee Pops, explained the facts of professional musical life to luncheon guests of Norman Klug, president of the Miller Brewing Co., which paid Fiedler's fee.

Fiedler was peppered with questions about orchestral finances. Obviously, the Milwaukee Pops expansion has stirred up such interest in a widening circle. As Fiedler indicated, and as all followers of the concert business have long realized, the money problem is a perennial and staggering one. Big orchestras are big business —literally million dollar business. Several of them, including the New York, Boston, Cleveland, Philadelphia and Chicago bands, spend nearly $1,500,000 a year each. And the less expensive groups, such as those of Cincinnati, Minneapolis and St. Louis, require several hundred thousands a year to operate. They all operate at a deficit, too, so their societies of subsidizing friends must raise $100,000 to $300,000 to keep each organization afloat.

Milwaukee Gets Bargain Rates

We have at hand the latest financial statement, for the year ending last June, of the Philadelphia orchestra. It is fairly typical for its top class. Total expenses were $1,402,000. Total revenue (including $377,000 from recordings and a $50,000 municipal grant) was $1,214,000 — nearly $200,000 loss. The Chicago symphony orchestra last season spent a million and a quarter and took in a million.

If Milwaukeeans ever decide seriously to undertake a full scale symphony project, they must learn not to be shocked by such figures. For 60 years Milwaukee concertgoers have been enjoying, at bargain rates, the annual series of 10 concerts by the visiting Chicagoans. With celebrated conductors and soloists—Reiner, Beecham, Milstein, etc., etc.—an annual series now costs the Milwaukee public around $45,000. A committee of 100 women erases the $10,000 to $12,000 local deficit. Obviously Milwaukeeans have yet to experience what "big league" music costs.

The Chicago symphony will return to the Pabst theater tomorrow night with Izler Solomon of the Indianapolis orchestra as guest leader. Ivry Gitlis, young Israeli violinist whom impresario S. Hurok discovered in Paris, will be the guest soloist in the Mendelssohn concerto. The "Roman Carnival" overture, Bizet's first symphony and the Rimsky-Korsakov "Capriccio Espagnole."

'Harvey' to End the Stage Year

The last professional dramatic offering of the year will be the indestructible "Harvey," which tomorrow night starts a three week run at the Fred Miller theater. Edward Everett Horton, the veteran of stage, screen and television, will be making his third annual appearance, in the Elwood Dowd role.

"Harvey" was written by Mary Chase, a Denver newspaperwoman, and it ran more than four years on Broadway. It has toured all parts of the land, it was made into a movie with Jimmy Stewart, and it has been given many thousands of times by amateur and stock companies. Advance sales indicate that it will be one of the best attended plays in Miller history.

The Pabst will have its next play in late January — "The Sleeping Prince," with Francis Lederer and Hermione Gingold, English comedienne.

Piano Talenteens to Perform Again

An extremely worthwhile project for young musicians, the "piano talenteens" auditions, sponsored by the Milwaukee Seven Arts society, is again under way. Milwaukee county pianists, 14 through 17, are eligible to compete, and must mail their applications before Jan. 24 to Chairman C. W. Lassmann, 3031 N. 75th st., Milwaukee 10. He also will supply complete information.

The preliminary contest will be held Feb. 24 at Milwaukee-Downer college. The judges then will name the players they feel capable of playing Mar. 24 in the finals at Shorewood auditorium. The judges will be Prof. Leland Coon, University of Wisconsin, Madison; Cecile de Horvath, Chicago; John K. Christensen, Evanston, Ill., who directs Milwaukee choruses. Milwaukee piano teachers are urged to confer with potential applicants and arrange to have their works perfected.

The orchestra of the Jewish Community Center, organized last spring, makes its debut in a free concert at 8:30 tonight. Sol Schapiro is conductor and Beverly Lubotsky Levin guest soprano soloist.

The Wauwatosa municipal orchestra will play its second annual Christmas concert at 8:15 p.m. Wednesday at Longfellow junior high. Robert J. Stevenson is conductor.

Tickets are on sale at the Ray Mitchell agency here for the Wauwatosa symphony's concert Feb. 15 at the Oriental theater, Milwaukee. Maria Tipo, Italian pianist, will be guest soloist.

The Yale university glee club will sing at 4 p.m. next Sunday at the community Christmas program, MacArthur square, and at 8:30 p.m. at the Pabst theater.

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MUSIC IN REVIEW

By GERALD A. ...

SOCIETA CORELLI PERFORMS

by ROBERT F. GARIS

Duo di Roma, Trio di Trieste, Quartetto Italiano, Quintette Boccherini, Virtuosi di Roma, I Musici, Societa Corelli — on they come out of Italy in endless and glorious proliferation. And on they go, thanks to the Mason Music Foundation, to the stage of Jordan Hall.

The last named of these distinguished ensembles, now on its third American tour, consists of a dozen string players and a pianist and concentrates upon the rich literature of the Italian baroque masters. Previously here in October, the Societa returned last week for a brace of concerts devoted to the works of Corelli, Vivaldi, Handel, Bach, Flocco, Mannino and Bartok. Unhappily, I was able to hear only the first of the two programs, but that was sufficient for me to conclude that this group's advance reputation for tonal balance and for highly sensitive, finely chiseled musicianship was more than justified.

This was the case even though the performance in general never caught fire until the concluding Bartok Divertimento for Strings and in fact was marred by an inadvertent mishap or two by the soloist, Silvane Zuccherini, in his rendering of the Flocco G major Cello Concerto. Fatigue seemed the obvious cause.

Though contemporary music is said not be the Societa Corelli's metier, it was in the late work of Bartok aforementioned, with its jagged pattern of cross-rhythms, amazing sonorities, eclectic traversal of styles and witty commentary, that the ensemble achieved its highest level of performance. And that was very high level indeed.

BOSTON SYMPHONY ORCHESTRA

Editor's Note: Mr. Garis is a contributor to the Music Department of The Nation Magazine.

The music Mr. Munch chose to play on the evening of December 8 was all rather mild and so were the performances. This might at first glance seem only appropriate, but in music a mild performance of anything has a way of seeming trivial.

Beethoven's 'Pastoral' Symphony is, of course, gloriously mild, the genial good humor of a mind incapable of triviality. As for the other two pieces on the program — Britten's Variations for String Orchestra, on a theme by Frank Bridge and Ibert's 'Escales' — I call them "mild" as a polite way of raising the question whether they are interesting enough to warrant the orchestra's labor and the audience's attention. My own opinion is that they aren't and I suspect Mr. Munch of agreeing with me. At least his perfunctory readings suggested lack of interest in the music. But then so did his reading of the Beethoven. An off-night, you might say, if it were not that this routine blandness of music-making happens pretty often at Symphony Hall these days.

Britten's Variations are an engaging series of what might be called musical impersonations: the disguises are cleverly fashioned and entertaining without quite reaching the level of distinguished art. Nevertheless, this is a decent show-piece for the Boston strings, and if Mr. Munch had taken it seriously everybody would have enjoyed listening to what these superb musicians can do. But though the sound was always of a lovely refinement, the men seemed unwilling to leave the middle of the road. One heard a self-satisfied complacency instead of the true professional fire of virtuosity. The fortissimos lacked body and sheer volume (is the cello-section really disappearing?), the assertive passages lacked bite, even the quiet passages sounded somehow, hardly quiet.

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And the same was true of the performance of 'Escales,' a derivative cream-puff for the impressionistic orchestra. In the oriental second movement, however, Mr. Gomberg took his oboe solo seriously and played with an exciting sensitivity that was very much worth hearing.

Beethoven's 'Pastoral' Symphony is hard enough to play to make almost any failure at it an honorable one. It is serene without being passive, spirited without being nervous. It's musical progress is unusually repetitive but by no means so merely meandering as it seemed last Saturday. Also, the dynamic range of this score should be what Beethoven asked for. Mr. Munch seemed oddly distrustful of Beethoven's judgment in this respect. It was as if, having decided that this music was essentially quiet and relaxed, he took it on himself to make little corrections in the score. He softened and slowed everything down to fit his own conception, which to this reviewer's ears is not as interesting or noble as Beethoven's. The slow movement, for instance, was sleepy and weak rather than spacious and the woodwinds, in particular, were kept to a dimly fragrant tone which was beautiful in itself but often simply unsuitable to its musical purpose. The thunderstorm was a pale and pitiful affair and this was fatal to the dimension of the whole work. For if you soft-pedal this drama of nature, you give the impression of patronizing Beethoven's descriptive technique and the 'Pastoral' ends up by sounding like a quaint curio from older days.

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At 7:30 p. m. Sunday in the Central Presbyterian Church, Dr. Frederick Haberlen, minister, will give the Saint-Saëns Oratorio, and the story of Christmas by Matthews. The Montgomery County A Capella Chorus will sing, directed by Max Seebold, in a new version of "The Night Before Christmas" at Beverly Elementary School, on Saturday at 8 p. m.

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The current Symphony Hall exhibition is one of the larger shows. The committee has received numerous compliments for the quality of work shown. The exhibition is in connection with the Boston Symphony Orchestra concerts. The exhibition is under the direction of Karl Zeise, noted cellist member of the orchestra. The association has accepted an invitation to exhibit at the opening of the Boston Symphony's 1957 season.

Beginning in January, the Circuit schedule is for exhibitions at Lynn, Marblehead, Amherst, Athol, New Bedford, Mass., and Kennebunk, Me. Tentative dates for shows in Gardner, Springfield and Providence, R. I., are now being made.

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The last named of these distinguished ensembles, now on its third American tour, consists of a dozen string players and a pianist and concentrates upon the rich literature of the Italian baroque masters. Previously here in October, the Societa returned last week for a brace of concerts devoted to the works of Corelli, Vivaldi, Handel, Bach, Fiocco, Mannino and Bartok. Unhappily, I was able to hear only the first of the two programs, but that was sufficient for me to conclude that this group's advance reputation for tonal balance and for highly sensitive, finely chiseled musicianship was more than justified.

This was the case even though the performance in general never caught fire until the concluding Bartok Divertimento for Strings and in fact was marred by an inadvertent mishap or two by the soloist, Silvano Zuccharini, in his rendering of the Fiocco G major Cello Concerto. Fatigue seemed the obvious cause.

Though contemporary music is said not be the Societa Corelli's metier, it was in the late work of Bartok aforementioned, with its jagged pattern of cross-rhythms, amazing sonorities, eclestic traversal of styles and witty commentary, that the ensemble achieved its highest level of performance. And that was very high level indeed.

BOSTON SYMPHONY ORCHESTRA

Editor's Note: Mr. Garis is a contributor to the Music Department of The Nation Magazine.

The music Mr. Munch chose to play on the evening of December 8 was all rather mild and so were the performances. This might at first glance seem only appropriate, but in music a mild performance of anything has a way of seeming trivial.

Beethoven's 'Pastoral' Symphony is, of course, gloriously mild, the genial good humor of a mind incapable of triviality. As for the other two pieces on the program — Britten's Variations for String Orchestra, on a theme by Frank Bridge and Ibert's 'Escales' — I call them "mild", as a polite way of raising the question whether they are interesting enough to warrant the orchestra's labor and the audience's attention. My own opinion is that they aren't and I suspect Mr. Munch of agreeing with me. At least his perfunctory readings suggested lack of interest in the music. But then so did his reading of the Beethoven. An off-night, you might say, if it were not that this routine blandness of music-making happens pretty often at Symphony Hall these days.

Britten's Variations are an engaging series of what might be called musical impersonations: the disguises are cleverly fashioned and entertaining without quite reaching the level of distinguished art. Nevertheless, this is a decent show-piece for the Boston strings, and if Mr. Munch had taken it seriously everybody would have enjoyed listening to what these superb musicians can do. But though the sound was always of a lovely refinement, the men seemed unwilling to leave the middle of the road. One heard a self-satisfied complacency instead of the true professional fire of virtuosity. The fortissimos lacked body and sheer volume (is the cello-section really disappearing?), the assertive passages lacked bite, even the quiet passages sounded, somehow, hardly quiet.

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And the same was true of the performance of 'Escales,' a derivative cream-puff for the impressionistic orchestra. In the oriental second movement, however, Mr. Gomberg took his oboe solo seriously and played with an exciting sensitivity that was very much worth hearing.

Beethoven's 'Pastoral' Symphony is hard enough to play to make almost any failure at it an honorable one. It is serene without being passive, spirited without being nervous. It's musical progress is unusually repetitive but by no means so merely meandering as it seemed last Saturday. Also, the dynamic range of this score should be what Beethoven asked for. Mr. Munch seemed oddly distrustful of Beethoven's judgment in this respect. It was as if, having decided that this music was essentially quiet and relaxed, he took it on himself to make little corrections in the score. He softened and slowed everything down to fit his own conception, which to this reviewer's ears is not as interesting or noble as Beethoven's. The slow movement, for instance, was sleepy and weak rather than spacious and the woodwinds, in particular, were kept to a dimly fragrant tone which was beautiful in itself but often simply unsuitable to its musical purpose. The thunderstorm was a pale and pitiful affair and this was fatal to the dimension of the whole work. For if you soft-pedal this drama of nature, you give the impression of patronizing Beethoven's descriptive technique and the 'Pastoral' ends up by sounding like a quaint curio from older days.

It's still a great orchestra, our Boston Symphony. This reviewer went to last Saturday's concert with the beautiful sound of the Vienna Philharmonic still in his ears, yet it was a pleasure all over again to hear the special qualities of the local organization: the elegant refinement of its over-all sound, the beautiful individuality of texture in the various voices. But this superb instrument needs a real work-out.

UConn Campus

...phony" is playing a chorale against slashing figures ... the strings always brings the work to a stirring finish.

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NEW YORK CITY, N. Y.
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DEC 13 1956

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The surprise of the four trumpets in the final portion of the concluding vivace is a sudden thrust of glory amidst the darkness. They double with the violins on a hymn tune, and their joyousness exuberantly expresses the thought of liberation.

Miss Seefried's beautiful soaring soprano enhanced Bach's "Wedding Cantata," an apostrophe to spring and love. It appeared significant that she followed this by three songs from Hindemith's "Marienleben," which she performed with more subjectivity than she had in the Bach.

Could it have been by accident that Mme. Seefried, soon herself to become a mother, chose at this time to sing of the birth of Mary and the birth of Christ? In any case, the Hindemith songs, set to poems by Rilke, based on the life of the Virgin Mary, were poignant and noble in expression, and were sung with ecstatic sincerity by the soprano. Munch and the ensemble provided an accompaniment which was musically sensitive and well modulated in relation to the voice.

The effulgence of the Bostonians' tone, and their technical brilliance as well as Munch's ability to cast a spell with a picturesque French score were all illustrated by the final "Bacchus et Ariane," the suite from the second act of Roussel's ballet of the same name.

The composer evokes a chameleon palette of colors and moods as he takes us from a dreaming Ariane to one who awakes and goes into plenty of action with and without Bacchus. It all culminates in a dance by the two, followed by a final Bacchanale.

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The most winning of these numbers was the Hindemith, beautifully sung by Irmgard Seefried. She gave his music color and warmth in her pure-toned singing and interpretative understanding.

In revised form these songs of the birth of Mary, Joseph's doubt, and the birth of Christ have been enriched not only through their orchestral dress but also in Hendemith's deeper insight into the expressivity of music. They made a strong impression on the audience.

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The performance was almost too small-scaled. Nor did the performers quite catch the spirit so that both work and performance held interest (even though by Bach). Coming as it did within 24 hours after the performance of Orff's wedding piece, it presented a complete anti-thesis in its purity—and dullness. For once 18th and 20th century music were not too compatible on the same program.

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Music: Works by 2 Modern Masters

Honegger, Hindemith Scores Are Heard

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The effulgence of the Bostonians' tone, and their technical brilliance as well as Munch's ability to cast a spell with a picturesque French score were all illustrated by the final "Bacchus et Ariane," the suite from the second act of Roussel's ballet of the same name.

The composer evokes a chameleon palette of colors and moods as he takes us from a dreaming Ariane to one who awakes and goes into plenty of action, with and without Bacchus. It all culminates in a dance by the two, followed by a final Bacchanale.

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NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847
DEC 13 1956

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DEC 14 1956

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HERALD TRIBUNE
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DEC 13 1956

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that a Bach cantata

Boston Symphony Heard In Carnegie Hall Concert

By Jay S. Harrison

Boston Symphony Orchestra
CARNEGIE HALL

Conductor, Charles Munch; soloists, Richard Burgin, violin; Ralph Gomberg, oboe, and Daniel Pinkham, harpsichord.

Symphony No. 2 for String Orchestra ..... Honegger
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Honegger's Second Symphony —to cite a case in point—I did not find a very attractive piece, nor even a remotely engaging one. Aside from a haunting and elegiac opening, its developments seem contrived, its harmony undefined and its rhythm halting and limp. Still, given a wreath of velvet string sonorities and the work begins to jell, begins to make the kind of sense that its printed notes do not. In lesser hands the symphony moves dumbly and is barely able to keep from collapsing. But the Boston Symphony makes it speak with eloquence and gives it a spine of brass.

One would also be led to consider that a Bach cantata played by a handful of strings, an oboe and a harpsichord has no place in the wide and open spaces of a Carnegie Hall. And valid the consideration might be were it not for the presence last night of a remarkably balanced group of instrumentalists and a soprano whose way with a curling phrase is one of the bounties of our time. Irmgard Seefried, once she had brushed away the few barbs that clung to the top of her voice, set sail on a sea of Bachian invention and made every measure ripple and roll and toss as its course demanded.

Much the same might be remarked of the three "Marienleben" songs, which in their original version with piano accompaniment served as a landmark of neo-classicism. Decked out orchestrally, the songs have a tendency to go a mite flabby and soft, their counterpoint inclining to smear and blur, but they are animated by nobility of expression and deep religious feeling. That, at any rate, is how they were read by Miss Seefried, for which reason they communicated fully and tenderly.

DECEMBER 13 '56 NEW YORK WORLD-TELEGRAM AND SUN

Music

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The singer was Irmgard Seefried, the lovely and gifted Viennese artist who made her debut at the Metropolitan in 1953, one decade after her triumphant bow at home on the stage of the Vienna Opera.

Perfect Fusion.

Miss Seefried supplied the perfect fusion of style, voice and temperament for Hindemith's searching and soaring songs. There was abundant warmth and superb technic to the readings—and a piety always tender and human.

Charles Munch and the orchestra gave the accomplished soloist fine-spun support in the way of dynamics, with that added something that affords such accompaniments the quality of both comment and expansion.

Earlier on the program, Miss Seefried was also heard as soloist in Bach's "Wedding Cantata"—a nuptial hymn which, compared to Carl Orff's bridal festivity heard the night before was a Victorian nursery charade.

Recitatives vs. Arias.

For some reason, Miss Seefried, for all her sincere artistry and round tone, was not quite as successful in Bach last night as she was in Hindemith. While the recitatives were warm and forceful, the arias were not.

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The Honegger score, tense and angry from the mood of occupied Paris in 1941, received model treatment as to texture and motion, but somewhat less than its due of internal combustion.

NEW YORK, N. Y.
TIMES
Circ. D. 534,376 - S. 1,149,467
DEC 13 1956

Music: Works by 2 Modern Masters

Honegger, Hindemith Scores Are Heard

By HOWARD TAUBMAN

HONEGGER and Hindemith, modern masters at their best, were represented by some of their finest product at last night's Carnegie Hall concert by the Boston Symphony Orchestra.

All that Charles Munch, the conductor, sought to do was to present music he believed in. But the power with which these pieces dominated the program and touched the heart was a reminder that the art of music is far from exhausted, no matter how many requiems the gloomy ones may say over it.

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All this Honegger says with the strings alone. In the final movement he introduces the trumpets to sing a chorale that is like a glorious call to hope.

With Irmgard Seefried as soprano soloist, Mr. Munch presented three songs from Hindemith's "Lieder aus dem Marienleben." These songs, drawn from a cycle based on Rilke's poems on the life of Mary, were "The Birth of Mary," "Joseph's Doubt" and "The Birth of Christ."

The songs captured the simple, devout spirit of the poems. Hindemith can be dry and academic, but here he sings serenely and affectingly. It is interesting to recall that his first version of the cycle was written when he was 27 and that twenty-five years later he returned to it.

Acting on a belief in "the ethical necessity of music and the moral obligation of its composer," he undertook to improve the work, to shape it more in keeping with the essential content of the poems and the capacities of the human voice. "The Birth of Christ" was revised most drastically, the composer confessed. It is now a noble song.

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The Program

BOSTON SYMPHONY ORCHESTRA. Charles Munch conducting; Irmgard Seefried, soprano. At Carnegie Hall.

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Cantata, Weichet nur, betruebte Schatten ..... Bach
Songs from Aus dem Marienleben ..... Hindemith
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This is Bach in a mild, sweet-tempered mood, and the performance was appropriately modest. It is worth noting that this is a "wedding" cantata. On Tuesday night the Philadelphia Orchestra brought us Carl Orff's often literal celebration of love and marriage. With the Boston Symphony bringing up the same subject last night, it began to look as if our orchestras were determined to make June bust out in December.

NEW YORK CITY, N. Y.
POST
Circ. D. 398,982 - S. 274,57[illegible]

DEC 13 1956

Irmgard Seefried Sings Bach With Boston Symphony

By HARRIETT JOHNSON

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NEW YORK CITY, N. Y.
JOURNAL AMERICAN
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DEC 13 1956

CARNEGIE HALL:

Miss S[illegible] ISTRIE

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[illegible] House of Burgesses, and of [illegible] Francis Cooke, who came over on the Mayflower. The late [illegible] United States Senator Shelby M. Cullom, of Illinois, was her great-uncle. She is a member of the Society of Mayflower Descendants and the Huguenot Society.

[illegible]med Music Director

[illegible] Josef Krips, who makes his [illegible] New York debut in Tuesday [illegible] night's concert of the Symphony of the Air at Carnegie Hall, has been appointed a general music director of the Vienna Philharmonic Orchestra, it was announced yesterday. Succeeding this position with Herbert von Karajan, Mr. Krips, who will continue as conductor of the Buffalo Philharmonic Orchestra, will direct the Vienna Orchestra for three months each spring. The Austrian-born musician will also [illegible] Mozart's "The Abduc-

[illegible]ny Heard
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DECEMBER 13 '56 NEW YORK WORLD-TELEGRAM AND SUN

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NEW YORK, N. Y.
TIMES
Circ. D. 534,376 - S. 1,149,467

DEC 13 1956

Music: Works by 2 Modern Masters

Honegger, Hindemith Scores Are Heard

By HOWARD TAUBMAN

HONEGGER and Hindemith, modern masters at their best, were represented by some of their finest product at last night's Carnegie Hall concert by the Boston Symphony Orchestra.

All that Charles Munch, the conductor, sought to do was to present music he believed in. But the power with which these pieces dominated the program and touched the heart was a reminder that the art of music is far from exhausted, no matter how many requiems the gloomy ones may say over it.

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Irmgard Seefried

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BOSTON SYMPHONY ORCHESTRA Charles Munch conducting. Irmgard Seefried, soprano. At Carnegie Hall.
Symphony No. 2 for String Orchestra ..... Honegger
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Miss Seefried Sings With Bostonians

WASHINGTON, D. C.
NEWS
Circ. D. 4,544
DEC 14 1956

Triumphant Return

Can it be that Charles Munch and the Boston Symphony had to go to Russia to be really appreciated by Washington?

Their concert at Constitution Hall last night, the first since their summer tour of Russia, was a sell-out.

This was in [illegible] contrast to last season's Boston Symphony concerts here in which the orchestra and Mr. Munch were [illegible] as brilliant but drew relatively small audiences.

What with its new-found prestige, it is unfortunate that Mr. Munch and the Boston will give only one more program here this season.

Last night's was a French affair. Even the Beethoven 6th described more of a pastoral France than Germany. Mr. Munch unfolded it in an easy way which created a feeling of relaxation and well-being that comes with a sunny day in the country. The brief "storm" was a friendly one, not the havoc-wreaking fury some conductors make it.

The second half was devoted to Honegger's Symphony No. 2 for Strings Orchestra and Roussel's "Bacchus et Ariane" Suite No. 2. The former was a moving work with a brilliant close; the Roussel, a splash of orchestral color full of [illegible] ment—particularly [illegible] Mr. Munch and the Boston Symphony did it.

MILTON BERLINER

WASHINGTON, D. C.
STAR
Circ. D. 250,086 - S. 278,877
DEC 14 1956

NEWS OF MUSIC

Boston Concert Heard By Capacity Audience

By DAY THORPE

Boston Symphony Orchestra, Charles Munch, conductor. In Constitution Hall. Program: Symphony No. 6 in F, Opus 68, Beethoven; Symphony for Strings (1941), Honegger; Bacchus et Ariane, Second Suite, Opus 43, Roussel.

The French have had a way with music of Beethoven since at least the days of Berlioz's youth, as readers of the curious Beethoven concerts in the "Memoirs" may remember. One cannot say that the feeling of Charles Munch for the out-of-doors of the Pastoral Symphony is perverse, but it certainly is langorous, if not downright sleepy. It is as though the maestro were wandering by the brook and experiencing thankful reflections after the storm while recovering from luncheon at the Relais de Porquerolles or the Tour d'Argent.

When Dr. Munch and the Boston Symphony moved on to the more sympathetic music of Honegger and Roussel, the interest of the capacity audience in Constitution Hall last night picked up considerably. The Honegger symphony for strings is one of the strongest works of the composer—a piece which displays the full resources of one of the most versatile 20th century composers yet remains as concise, clear and communicative as a rondo of Haydn or Mozart.

The string section of the Boston orchestra was nothing less than superb in this music, in which the color and variety of the absent brass and woodwind are always suggested by the fiddlers alone in Honegger's imaginative and difficult writing.

The concert closed with a rousing reading of Roussel's "Bacchus et Ariane," a ballet suite for the antithesis of Honegger's restricted orchestra. The scoring is for two flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassons, contra-bassoon, four horns, four trumpets, three trombones, tuba, timpani, celesta, two harps, cymbals, tambourine, bass drum, military drum and strings.

What Roussel makes of this army of instruments is a wonderful example of that intoxicating and sumptuous noise which only French composers — and only the best of them, at that — can create.

Dr. Munch is an individualistic and distinguished conductor, one who for years has achieved successful results with excellent orchestras here and abroad. It is possible that the average listener would do well to shut his eyes at a Munch concert and inhale his pleasure only through his ears, for the conductor's motions sometimes stand between his music and his audience.

The traceries of his stick seem to have no relation to a downbeat, and his physical indications of expression little connection with the mood of the music. The excellence of the Boston Symphony is evidence to the contrary, but the audience, participating in the concert without the advantage of rehearsals, is bewildered by what its eyes see.

WASHINGTON, D. C.
STAR
Circ. D. 250,086 - S. 278,877
DEC 14 1956

Dec 14, '56 - Washington Post?

Postlude

Munch and Boston Orchestra Present Program of Splendor

By Paul Hume

The Boston Symphony Orchestra, under Charles Munch, closed its initial Washington program of the season last night in Constitution Hall with music and playing of unparalleled splendor.

To the season's first sold-out orchestra concert, the Bostonians and their noted French conductor, recently returned from a successful tour of Europe including Russian centers, brought the 6th symphony of Beethoven, the 2nd of Honegger, and the "Bacchus et Ariane" Suite of Albert Roussel.

The latter work was heard in its second performance here this fall, having appeared on the first of the Vienna Philharmonic's two concerts.

Arthur Honegger's 2nd Symphony is a magnificent conception, superbly realized. Written to exploit the fullest resources of the string orchestra, it gives to the sounds of the viola a richness and eloquence early in its course [illegible] the mood for three highly contrasted sections.

When all that can be done to highlight the sonorities of the strings has been achieved through skillful demonstration of their potentialities in rhythms as well as singing melodies, Honegger dramatically flings out above them, like a silvered canopy, the sound of a solo trumpet lining out a broadchoral [illegible] of proud majesty. It is an electrifying moment, and one that last[illegible] night was [illegible] its full glory.

Roussel's ballet suite [illegible] equally rich, compounded [illegible] the orchestra's complete galaxy. It is music Munch giv[illegible] with almost frenetic excitement, just as he brought [illegible] Honegger a vitality and su[illegible]pleness of flawless insight.

Beethoven's gentlest symphony, which Walter Leg[illegible] once said should begin as [illegible] one came in on a friendly conversation already in progress, was fine-grained in sound, but lacking in the propulsive quality needed to keep the rather intimate conversation alive.

Does not the sold-out house indicate that concerts played once a week draw better than those scheduled two nights in a row?

Advertisement

SYMPHONY LOVERS—A full house turned out last night in Constitution Hall to hear the Boston Symphony, recently back from a successful tour of Europe, including Russian centers. Shown in their box at intermission are (left to right), Mme. Munthe de Morgenstierne, wife of the Norwegian Ambassador; Mrs. John Gates, Jr., wife of the Under Secretary of the Navy; Mrs. George Maurice Morris and Mr. R. J. Lepkowski.

BRITONS ARRIVE—The new British Ambassador and Lady Caccia are shown arriving at Constitution Hall's limousine entrance to hear the Boston Symphony. —Photos by Rosemary.

[illegible]ny Heard [illegible]T Concert

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[illegible] Masters

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WASHINGTON, D. C.
NEWS
Circ. D. 4,544
DEC 14 1956

Triumphant Return

Can it be that Charles Munch and the Boston Symphony had to go to Russia to be really appreciated by Washington?

Their concert at Constitution Hall last night, the first since their summer tour of Russia, was a sell-out.

This was in sharp contrast to last year's Boston Symphony concerts here in which the orchestra and Mr. Munch were just as brilliant but drew relatively small audiences.

What with its new-found prestige, it is unfortunate that Mr. Munch and the Boston will give only one more program here this season.

Last night's was a French affair. When the Beethoven 6th described more of a pastoral France than Germany, Mr. Munch unfolded it in a way which created a feeling of relaxation and well-being, coming with a sunny day in the country. The brief "storm" was a friendly one, not the havoc-raising fury some conductors make.

The second half was devoted to Honegger's Symphony No. 2 and Roussel's "Bacchus et Ariane" Suite No. 2. The former was a moving work with a brilliant close; the Roussel, a splash of orchestral color full of excitement—particularly the way Mr. Munch and the Boston Symphony did it.

MILTON BERLINER

WASHINGTON, D. C.
STAR
Circ. D. 250,086 - S. 278,877
DEC 14 1956

Dec 14.'56 - Washington Post?

NEWS OF MUSIC

Boston Concert Heard By Capacity Audience

By DAY THORPE

Boston Symphony Orchestra, Charles Munch, conductor. In Constitution Hall. Program: Symphony No. 6 in F, Opus 68, Beethoven; Symphony for Strings (1941), Honegger; Bacchus et Ariane, Second Suite, Opus 43, Roussel.

The French have had a way with music of Beethoven since at least the days of Berlioz's youth, as readers of the curious Beethoven concerts in the "Memoirs" may remember. One cannot say that the feeling of Charles Munch for the out-of-doors of the Pastoral Symphony is perverse, but it certainly is langorous, if not downright sleepy. It is as though the maestro were wandering by the brook and experiencing thankful reflections after the storm while recovering from luncheon at the Relais de Porquerolles or the Tour d'Argent.

When Dr. Munch and the Boston Symphony moved on to the more sympathetic music of Honegger and Roussel, the interest of the capacity audience in Constitution Hall last night picked up considerably. The Honegger symphony for strings is one of the strongest works of the composer—a piece which displays the full resources of one of the most versatile 20th century composers yet remains as concise, clear and communicative as a rondo of Haydn or Mozart.

The string section of the Boston orchestra was nothing less than superb in this music, in which the color and variety of the absent brass and woodwind are always suggested by the fiddlers alone in Honegger's imaginative and difficult writing.

The concert closed with a rousing reading of Roussel's "Bacchus et Ariane," a ballet suite for the antithesis of Honegger's restricted orchestra. The scoring is for two flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassons, contra-bassoon, four horns, four trumpets, three trombones, tuba, timpani, celesta, two harps, cymbals, tambourine, bass drum, military drum and strings.

What Roussel makes of this army of instruments is a wonderful example of that intoxicating and sumptuous noise which only French composers — and only the best of them, at that — can create.

Dr. Munch is an individualistic and distinguished conductor, one who for years has achieved successful results with excellent orchestras here and abroad. It is possible that the average listener would do well to shut his eyes at a Munch concert and inhale his pleasure only through his ears, for the conductor's motions sometimes stand between his music and his audience.

The traceries of his stick seem to have no relation to a downbeat, and his physical indications of expression little connection with the mood of the music. The excellence of the Boston Symphony is evidence to the contrary, but the audience, participating in the concert without the advantage of rehearsals, is bewildered by what its eyes see.

Postlude

Munch and Boston Orchestra Present Program of Splendor

By Paul Hume

The Boston Symphony Orchestra, under Charles Munch, closed its intial Washington program of the season last night in Constitution Hall with music and playing of unparalleled splendor.

To the season's first sold-out orchestra concert, the Bostonians and their noted French conductor, recently returned from a successful tour of Europe including Russian centers, brought the 6th symphony of Beethoven, the 2nd of Honegger, and the "Bacchus et Ariane" Suite of Albert Roussel.

The latter work was heard in its second performance here this fall, having appeared on the first of the Vienna Philharmonic's two concerts.

Arthur Honegger's 2nd Symphony is a magnificent conception, superbly realized. Written to exploit the fullest resources of the string orchestra, it gives to the sounds of the viola a richness and eloquence early in its course that sets the mood for three highly contrasted sections.

When all that can be done to highlight the sonorities of the strings has been achieved through skillful demonstration of their potentialities in rhythms as well as singing melodies, Honegger dramatically flings out above them, like a silvered canopy, the sound of a solo trumpet, lining out a broadchoral theme of proud majesty. It is an electrifying moment, and one that last night was [illegible] its full glory.

Roussel's ballet suite is equally rich, compounded of the orchestra's complete galaxy. It is music Munch gives with almost frenetic excitement, just as he brought to Honegger a vitality and suppleness of flawless insight.

Beethoven's gentlest symphony, which Walter Legge once said should begin as if one came in on a friendly conversation already in progress, was fine-grained in sound, but lacking in the propulsive quality needed to keep the rather intimate conversation alive.

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TIGHT BINDING

170

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253
DEC 16 1956

Stravinsky and Barber Scores Played by Boston Symphony

Modern works predominated in the program of the Boston Symphony in Carnegie Hall Sunday afternoon when Charles Munch led the orchestra in works by Stravinsky, Barber and Beethoven. The Bostonians were in their best fettle and made eloquent music. Stravinsky's "Jeu de Cartes," which opened the program, was composed for ballet performance. This "card game in three deals," as Stravinsky describes it, is in his best neo-"Nutcracker" vein. It is decorative music, very chic and beguiling, turned out by a master confectioner. Mr. Munch performed it for just what it is, lightly and with delicate tonal balance. The performance had style, too, which this music needs above all.

Samuel Barber's tone poem "Medea's Meditation and Dance of Vengeance" is dance music of a different sort, adapted from a score, "Cave of the Heart," composed several years ago for Martha Graham. The work reinforced the strong impression it made at its first performance here by the Philharmonic-Symphony under Dimitri Mitropoulos last February. Mr. Munch led it Saturday with explosive intensity. The composer bowed from a box in response to the applause.

The dance is a brief touch in the vast landscape of Beethoven's "Pastoral" Symphony, yet the impulse of the dance seems to pervade at least three of its movements. Saturday's performance was the climax as well as conclusion of the program.

The symphony sounded as if it were fresh from the composer's pen and as if the composer were freshly overwhelmed by the beauties of nature. In the scene by the brookside the instruments sang with a tenderness and warmth that made that long movement sound far too short.

If the finale was a trifle hurried, the very closing measures returned to a mood of almost Pacific serenity. It was a moving performance. E. D.

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NEW YORK, N. Y.
TIMES
Circ. D. 534,376 - S. 1,149,467
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N. Y. Times
1956 DECE

MUSICAL LEADER
CHICAGO, ILL.
JAN 1957

Editor and Critic: SHIRLEY CECILLE CASH, 42 Clov
Other Critics: Harry L. Fuchs, Sl

With The Orchestras

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BOSTON

■ Much new music has been presented to Boston Symphony Orchestra patrons, although an eagerly awaited world premiere, that of Walton's Violoncello Concerto, scheduled for Dec. 7, was postponed because of soloist Gregor Piatigorsky's illness.

According to Symphony Hall officials, however, no other orchestra will play the work until the Boston does so when Piatigorsky recovers.

Walter Piston's Symphony No. 4, commissioned by the Juilliard School, was new to Boston and made an excellent impression for combination of polish, strength and structure. Other works conducted by Charles Munch for Nov. 23-27 pair were the Mozart "Paris" Symphony, the Lento from Beethoven's String Quartet, Op. 130 (performed by the string orchestra in memory of the librarian Leslie Rogers), and Schumann's Fourth Symphony.

There were no novelties for the Nov. 9-10 concerts but Munch was at his brilliant best for a well-balanced list including the Elgar Introduction and Allegro for Strings, the Stravinsky "Jeu de Cartes," and the Brahms First. (The last previous performance of the Brahms was in March 1954 when Guido Cantelli was guest conductor here.)

Vladimir Golschmann brought a United States premiere with him when he guest-conducted for the concerts of Nov. 23-24. This was the Tansman Concerto for Orchestra, a five-movement work played without pause. Written in 1955, the new work is remarkable chiefly for its [illegible] color. The ideas and themes are well worked out and interest is maintained throughout by provocative themes and craftsmanlike development. Mr. Golschman did a fine piece of work here as he did with the opening Kabalevsky Overture to "Colas Breugnon." The performances of Debussy's "La Mer," and the Brahms Fourth were somewhat marred by the orchestra's apparent inability to understand all the conductor's directions. In any event, to program these favorites of both Koussevitzky and Munch in Boston was bringing beans to the Hub with a vengeance.

One of the finest programs thus far was the 7th pair, Nov. 30-31, when Irmgard Seefried was soloist in the Bach "Wedding" Cantata (No. 202). The soprano did a superbly artistic job beautifully supported by the orchestra under Munch. The work had never before been performed at these concerts, nor had the Hindemith Songs from "Das Marienleben," which Miss Seefried sang even better than the Bach, if that were possible. Munch's vital reading of the remarkable Honegger Symphony No. 2 for String Orchestra and his sensitive performance of the Roussel "Bacchus et Ariane" Suite No. 2 completed a program received with much enthusiasm.

■ Other events in Boston have included the opening of the Statler Morning Musicales, with Eileen Farrell as soloist before a capacity audience. At Jordan Hall Paul Cherkassky opened the Civic Symphony Orchestra's season with the *Ruslan and Ludmilla* Overture by Glinka, the Schubert Seventh, and the Beethoven "Emperor" Concerto with Edith Stearns a poised and sensitive soloist. Cherkassky's way with the overture was exciting, indeed, and the Schubert received a well-paced and intelligent reading. JULES WOLFFERS

Golschmann Offers Tansman Concerto in Boston Visit

Boston.—The fortnight past has been reasonably active but relatively uneventful. [illegible] Novelty [illegible]

But one piece of music new here has been proffered [illegible] That was Alexandre Tansman's Concerto for Orchestra, introduced at the Nov. 23-24 concerts of the Boston Symphony by guest conductor Vladimir Golschmann. Indeed, this work of five movements, in alternation between slow and fast, soft and loud, was an American premiere. The single performance of it that I heard failed to establish it as music of decided individuality. Though it has much piquant and finely calculated dissonance, and even some of the strong acid distilled from the 12-tone system, Tansman's Concerto did not register very forcefully.

It could have been the performance, for an [illegible]able impression of superficiality was the residue of the entire concert. Mr. Golschmann is a sincere and conscientious musician, and the orchestra mostly played well for him. But it seldom seemed to be in full control of the players, and some [illegible] wrong. The program otherwise consisted of Kabalevsky's Overture to "Colas Breugnon", Debussy's "La Mer", and the Fourth Symphony of Brahms.

Elgar Work Revived

Two weeks earlier, Charles Munch had revived Sir Edward Elgar's Introduction and Allegro for strings, which was a creditable enterprise and one productive of pleasant listening, especially since the Boston Symphony strings were at their rich and luminous best. Mr. Munch further offered Stravinsky's sparkling ballet score, "Jeu de Cartes," and in an eloquent and heroic-scaled performance the C minor Symphony of Brahms. This last, evidently, the conductor had tinkered a little in the horn and timpani parts. He brought out much horn detail in the first movement, which proved interesting yet not distorted. But why he chose to substitute timpani rolls for the repeated notes Brahms wrote in the closing statement of the chorale [illegible] is another m[illegible]

Elisabeth [illegible] ful blonde [illegible] made her a[illegible] appearance [illegible] Boston University Celebrity [illegible] Nov. 8, [illegible] Schumann's "Der Nu[illegible]" and Schubert's "An die M[illegible]" George [illegible] was the

[illegible] Tansman

[illegible] Jordan [illegible] that the [illegible] bined, that [illegible] not two [illegible] ated, sensitively-adjusted [illegible] whole evening was [illegible] Schumann's A minor Sonata [illegible] gh the A major Sonata of [illegible] econd Sonata by Charles [illegible] Duo Concertante [illegible] Fauré's passionate A major [illegible]

[illegible] by Dyer-Bennet

[illegible] hard Dyer-Bennet has much [illegible] his local following. His [illegible] of art and folksongs in Jordan Hall on Nov. 10 [illegible] coasted an audience with required [illegible] on stage, and second program [illegible] was necessitated [illegible] self "tenor and [illegible] properly, for while [illegible] of the guitar, his powers upon the instrument have notably developed. But I wish he would abandon the idea of announcing numbers as he sings them, and return to the usual detailed printed program.

Alfred Nash Patterson, conducting the Chorus Pro Musica in Emmanuel Church, on Nov. 14, offered an unusual list. The pieces formed a survey of the "Magnificat" as a treatment by various composers from Dufay, Schuetz and Monteverdi to Rachmaninoff and Schroeder. It was excellent choral work enjoyed by a very large audience.

Other concerts here have been a violin recital by the young and greatly gifted Michael Rabin, in Symphony Hall, Nov. 11, and an evening of vocal and violin pieces by the Strangling sisters—Una, violin, and Medea, soprano—at Jordan Hall, Nov. 13.

—Cyrus Durgin

Orchestral Work By Berger Is Issued

The score of Arthur Berger's "Ideas of Order" has been issued recently by Peters. Its music comes as no stranger to audiences in the East, for the piece, written in 1952 on a commission from Dimitri Mitropoulos, had its premiere under [illegible] the New York Philharmonic-Symphony in 1953. Its performances by Charles Munch and the Boston Symphony followed the next season. [illegible]

"Ideas of Order" has been talked about already in a number of reviews. More about it comes to light [illegible] the composer's program notes, reprinted in a preface which discusses [illegible] and formal layout as well as its relation to its spirit to the American poet Wallace Stevens. In listening to the score for the first time, after several readings, some fresh [illegible] facets of the work [illegible] most cogent piece of music—are pointed up. One of the most striking is the use of small motivic germs—specifically, three notes or, more important, two intervals—as the seeds from which the form unfolds in almost all its aspects. This in itself is hardly new, to be sure. It finds Berger in the company with Schönberg in his later years and even more so with Webern and recent 12-tone writers. But what is as effective here is that "Ideas of Order" in an essentially dialectic scheme succeeds not just in using these germinal groups, but in infusing their essence throughout the texture of the whole work. The unity of style is considerable, and [illegible] transfers [illegible] freshen the texture without causing any obscurity or confusion of ideas.

Berger achieves something else hard to come by in this line, with their frequent [illegible] point of [illegible] tuneful. Just what makes them come off this way is elusive and fascinating, particularly [illegible] their prototypes in other works of similar gestures various other composers often do not seem to cohere. For one thing, the leaps here are usually intervallic expansions of stepwise lines, whose melodic goals carry over despite the notes in different registers. The end result is an ingratiating lyricism.

Berger has, as well, a keen ear. His scoring of "Ideas" is transparent and fresh, marked throughout by a clean, chiselled style and an inventive use of the orchestra.

In all, this is a significant work, good music in itself, and a special and individual use of advanced techniques on quite successful terms. The score is a welcome addition to the contemporary repertoire.

—David M. Epstein

TIGHT BINDING

170

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Unhappily, it was not the most definitive of renderings that the Bostonians gave the Stravinsky. The orchestra was laggard and premature, by turns, in attacks and releases. This through the greater part of the piece. Naturally, unity, musical sense and the rest went out the window.

Of the two scores, Stravinsky's and Barber's, both written originally for ballets, the Barber had by far the better treatment. The inexact, hit-or-miss playing that had possessed "Jeu de Cartes" was nowhere present in the Barber. That excerpt achieved yesterday, in fact, a deserved classic grandeur under the ministrations of conductor Charles Munch. Also it came right down to human essentials in bespeaking the tragic suffering of the Princess.

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MUSICAL COURIER
(NEW YORK CITY)
DEC 15 1956

BOSTON

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According to Symphony Hall officials, however, no other orchestra will play the work until the Bostonians do it when Piatigorsky recovers.

Walter Piston's Symphony No. 5, commissioned by the Juilliard School, was new to Boston and made an excellent impression for combination of polish, strength and structure. Other works conducted by Charles Munch for this Oct. 26-27 pair were the Mozart "Paris" Symphony, the Lento from Beethoven's String Quartet, Op. 135 (performed by the string orchestra in memory of the librarian Leslie Rogers), and Schumann's Fourth Symphony.

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Vladimir Golschmann brought a United States premiere with him when he guest-conducted for the concerts of Nov. 23-24. This was the Tansman Concerto for Orchestra, a five-movement work played without pause. Written in 1955, the new work is remarkable chiefly for its glowing tone color. The ideas and themes are well worked out and interest is maintained throughout by provocative themes and craftsmanlike development. Mr. Golschman did a fine piece of work here as he did with the opening Kabalevsky Overture to "Colas Breugnon." The performances of Debussy's "La Mer," and the Brahms Fourth were somewhat marred by the orchestra's apparent inability to understand all the conductor's directions. In any event, to program these favorites of both Koussevitzky and Munch in Boston was bringing beans to the Hub with a vengeance.

One of the finest programs thus far was the 7th pair, Nov. 30-31, when Irmgard Seefried was soloist in the Bach "Wedding" Cantata (No. 202). The soprano did a superbly artistic job beautifully supported by the orchestra under Munch. The work had never before been performed at these concerts, nor had the Hindemith Songs from "Das Marienleben," which Miss Seefried sang even better than the Bach, if that were possible. Munch's vital reading of the remarkable Honegger Symphony No. 2 for String Orchestra and his sensitive performance of the Roussel "Bacchus et Ariane" Suite No. 2 completed a program received with much enthusiasm.

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MUSICAL AMERICA
NEW YORK, N. Y.
DEC 15 1956

Golschmann Off[illegible] Concerto in Bo[illegible]

Boston.—The fortnight past has been reasonably active but relatively uneventful, at least in terms of novelty.

But one piece of music new here has been proffered in this time. That was Alexandre Tansman's Concerto for Orchestra, introduced at the Nov. 23-24 concerts of the Boston Symphony by guest conductor Vladimir Golschmann. Indeed, this work of five movements, in alternation between slow and fast, soft and loud, was an American premiere. The single performance of it that I heard failed to establish it as music of decided individuality. Though it has much piquant and finely calculated dissonance, and even some of the strong acid distilled from the 12-tone system, Tansman's Concerto did not register very forcefully.

It could have been the performance, for an inescapable impression of superficiality was the residue of the entire concert. Mr. Golschmann is a sincere and conscientious musician, and the orchestra mostly played well for him. But he seldom seemed to be in full control of the players and some things went wrong. The program otherwise consisted of Kabalevsky's Overture to "Colas Breugnon", Debussy's "La Mer", and the Fourth Symphony of Brahms.

Elgar Work Revived

Two weeks earlier, Charles Munch had dusted off Elgar's Introduction and Allegro for strings, which was a creditable enterprise and one productive of pleasant listening, especially since the Boston Symphony strings were at their rich and luminous best. Mr. Munch further offered Stravinsky's piddling ballet score, "Jeu de Cartes" and, in an eloquent and heroic-scaled performance, the C minor Symphony of Brahms. This last, evidently, the conductor had tinkered a little in the horn and timpani parts. He brought out much horn detail in the first movement, which proved interesting yet not distorted. But why he chose to substitute timpani rolls for the quarter notes Brahms wrote in the loud statement of the chorale in the finale, that is another matter.

Elisabeth Schwarzkopf, the beautiful blonde soprano, made her annual appearance in the Boston University Celebrity Series at Symphony Hall on Nov. 18. The first third of the stated program was uneasily delivered, but things picked up after that, and some of her finest singing was accomplished during a lengthy string of encores, which included Wolf's "Kennst du, das Land?" (which Miss Schwarzkopf always does magnificently) and "Mausfallen spruechlein", Schumann's "Der Nussbaum" and Schubert's "An die Musik". George Reeves was the

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[illegible] collaborator at the piano, [illegible]ndividual musicians, violinist [illegible]sselt and pianist Luise Vosh both have deservedly high [illegible]. As a duo they are new. Their first such Boston con[illegible]Jordan Hall on Nov. 14, indi[illegible] the abilities of the two are [illegible]ed. that these artists together [illegible] two musicians, but a well-[illegible] sensitively-adjusted entity. [illegible]le evening was pleasurable, [illegible]humann's A minor Sonata, [illegible]he A major Sonata of Bach, [illegible]nd Sonata by Charles Ives, [illegible] Concertante of Stravinsky [illegible]'s passionate A major So[illegible]

by Dyer-Bennet

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—Cyrus Durgin

MUSICAL AMERICA
NEW YORK, N. Y.
DEC 15 1956

Orchestral Work By Berger Is Issued

The score of Arthur Berger's "Ideas of Order" has been issued recently by Peters. Its music comes as no stranger to audiences in the East, for the piece, written in 1952 on a commission from Dimitri Mitropoulos, had its premiere under him with the New York Philharmonic-Symphony in 1953. A performance by Charles Munch and the Boston Symphony followed the next season.

"Ideas of Order" has been talked about already in a number of reviews. More about it comes to light here in the composer's program notes, reprinted as a preface, which discuss the work's conception and formal layout as well as its relation in spirit to the American poet Wallace Stevens.

Looking at the score now for the first time, after several hearings, some fresh but less immediate facets of the work—by all odds a most cogent piece of music—are pointed up. One of the most striking is the use of small motivic germs — specifically, three notes or, more important, two intervals—as the seeds from which the form unfolds in almost all its aspects. This in itself is hardly new, to be sure. It finds Berger in company with Schönberg in his later years and even more so with Webern and recent 12-tone writers. But what is so effective here is that "Ideas of Order", in an essentially diatonic scheme, succeeds not just in using these germinal groups, but in infusing their essence throughout the texture of the whole work. The unity of style is considerable, and operations like octave transfers and inversions of intervals freshen the texture without causing any obscurity or confusion of ideas.

Berger achieves something else, hard to come by. His lines, with their frequent wide leaps—a key point of the idiom—are genuinely tuneful. Just what makes them come off this way is elusive and fascinating, particularly since their prototypes in other works of a similar cast by various other composers often do not seem to cohere. For one thing, the leaps here are usually intervallic expansions of stepwise lines, whose melodic goals carry over despite the notes in different registers. The end result is an ingratiating lyricism.

Berger has, as well, a keen ear. His scoring of "Ideas" is transparent and fresh, marked throughout by a clean, chiselled style and an inventive use of the orchestra.

In all, this is a significant work, good music in itself, and a special and individual use of advanced techniques on quite successful terms. The score is a welcome addition to the contemporary repertoire.

—David M. Epstein

TIGHT BINDING

120

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253
DEC 16 1956

Stravinsky and Barber Scores Played by Boston Symphony

Modern works predominated in the program of the Boston Symp[illegible] in Carnegie [illegible] afternoon. They [illegible] "[illegible]," by Igor [illegible] "Medea's Medi[illegible] of Vengeance," [illegible] Beethoven's "Pastoral" Symphony. [illegible] of composers played.

Unfortunately, it was not the most definitive of renderings that the Bostonians gave the Stravinsky. The orchestra was laggard and [illegible] by turns, in attacks and releases. This through the greater [illegible] piece. Natural[illegible] sense and [illegible] the window [illegible] Stravinsky's [illegible] written originally for piano, the Barber had by far the better treatment. The inexact, hit-or-miss playing that had possessed "Jeu de Cartes" was nowhere present in the Barber. That excerpt achieved yesterday, in fact, a deserved classic grandeur under the minister[illegible] of conductor Charles Munch. Also it came right down to human essentials in bespeaking the tragic suffering of the Princess.

Following the intermission the Beethoven, too, obtained considerable expression, not only along the big line, but also in the intimacy and clarity of detail. [illegible] Sym-

NEW YORK, N. Y.
TIMES
Circ. D. 534,376 - S. 1,149,467
DEC 16 1956

N. Y. Times
1956 DECEM[illegible]

BOSTON SYMPHONY HEARD IN CONCERT

Performs Three Works, Each With a Dance, on Program Conducted by Munch

There was dance in each of the three works performed by the Boston Symphony Orchestra Saturday afternoon in Carnegie Hall under the direction of Charles Munch. The Bostonians were in their best fettle and they made eloquent music.

Stravinsky's "Jeu de Cartes," which opened the program, was composed for ballet performance. This "card game in three deals," as Stravinsky describes it, is in his best neo-"Nutcracker" vein. It is decorative music, very chic and beguiling, turned out by a master confectioner. Mr. Munch performed it for just what it is, lightly and with delicate tonal balance. The performance had style, too, which this music needs above all.

Samuel Barber's tone poem "Medea's Meditation and Dance of Vengeance" is dance music of a different sort, adapted from a score, "Cave of the Heart," composed several years ago for Martha Graham. The work reinforced the strong impression it made at its first performance here by the Philharmonic-Symphony under Dimitri Mitropoulos last February. Mr. Munch led it Saturday with explosive intensity. The composer bowed from a box in response to the applause.

The dance is a brief touch in the vast landscape of Beethoven's "Pastoral" Symphony, yet the impulse of the dance seems to pervade at least three of its movements. Saturday's performance was the climax as well as conclusion of the program.

The symphony sounded as if it were fresh from the composer's pen and as if the composer were freshly overwhelmed by the beauties of nature. In the scene by the brookside the instruments sang with a tenderness and warmth that made that long movement sound far too short.

If the finale was a trifle hurried, the very closing measures returned to a mood of almost beatific serenity. It was a moving performance. E. D.

MUSICAL LEADER
CHICAGO, ILL.
JAN 1957

New York

Editor and Critic: SHIRLEY CECILLE CASH, 42 Clov[illegible]
Other Critics: Harry L. Fuchs, Sl[illegible]

With The Orchestras

Boston Symphony. At its Dec. 15 concert this season, the Boston Symphony, under **Charles Munch**, performed a beautifully balanced program. First, there was Stravinsky's ballet music, "Jeu de Cartes" (Card Game), a delightful confection performed with a jocular touch. Then there was Samuel Barber's "Medea's Meditation and Dance of Vengeance," a work of sombre power and dark shadings. But it was Beethoven's "Pastoral" Symphony which shone brightest in this trio of performances . . . **Richard Burgin** will conduct the concerts of the Boston Symphony in Boston for two weeks after Christmas and through the tour of the Orchestra. Mr. Burgin is the concertmaster of the Boston Symphony . . .

BOSTON

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DEC 1 3 1956

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Tansman

Visit

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[illegible] by Dyer-Bennet

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Alfred Nash Patterson, conducting the Chorus Pro Musica in Emmanuel Church, on Nov. 14, offered an unusual list. The pieces formed a survey of the "Magnificat" as a treatment by various composers from Dufay, Schuetz and Monteverdi to Rachmaninoff and Schroeder. It was an excellent choral work enjoyed by a very large audience.

Other concerts here have been a violin recital by the young and greatly gifted Michael Rabin, in Symphony Hall, Nov. 11, and an evening of vocal and violin pieces by the Sheng-ling sisters—Una, violin, and [illegible]eda, soprano—at Jordan Hall, Nov. 15.

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MUSICAL [illegible]
NEW YORK, N. Y.
DEC [illegible]

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TIGHT BINDING

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253
DEC 16 1956

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Unhappily, it was not the most definitive of renderings that the Bostonians gave the Stravinsky. The orchestra was laggard and premature by turns, in attacks and releases. This through the greater part of the piece. Naturally, unity, musical sense and the rest went out the window.

Of the two scores, Stravinsky's and Barber's, both written originally for ballets, the Barber had by far the better treatment. The inexact, hit-or-miss playing that had possessed "Jeu de Cartes" was nowhere present in the Barber. That excerpt achieved yesterday, in fact, a deserved classic grandeur under the ministrations of conductor Charles Munch. Also it came right down to human essentials in bespeaking the tragic suffering of the Princess.

Following the intermission the Beethoven, too, obtained considerable expression, not only along the big line, but also in the intimacy and clarity of detail. Obviously the Boston Symphony had found itself. R. B.

NEW YORK, N. Y.
TIMES
Circ. D. 534,376 - S. 1,149,467
DEC 16 1956

N.Y. Times, 1956. DECEMBER 17

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New York

Editor and Critic: SHIRLEY CECILLE CASH, 42 Clov
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MUSICAL COURIER
(NEW YORK CITY)
DEC 15 1956

BOSTON

■ Much new music has been presented to Boston Symphony Orchestra patrons, although an eagerly awaited world premiere, that of Walton's Violoncello Concerto, scheduled for Dec. 7, was postponed because of soloist Gregor Piatigorsky's illness. According to Symphony Hall officials, however, no other orchestra will play the work until the Bostonians do it when Piatigorsky recovers.

Walter Piston's Symphony No. 5, commissioned by the Juilliard School, was new to Boston and made an excellent impression for combination of polish, strength and structure. Other works conducted by Charles Munch for this Oct. 26-27 pair were the Mozart "Paris" Symphony, the Lento from Beethoven's String Quartet, Op. 135 (performed by the string orchestra in memory of the librarian Leslie Rogers), and Schumann's Fourth Symphony.

There were no novelties for the Nov. 9-10 concerts but Munch was at his brilliant best for a well-balanced list including the Elgar Introduction and Allegro for Strings, the Stravinsky "Jeu de Cartes," and the Brahms First. (The last previous performance of the Brahms was in March 1954 when Guido Cantelli was guest conductor here.)

Vladimir Golschmann brought a United States premiere with him when he guest-conducted for the concerts of Nov. 23-24. This was the Tansman Concerto for Orchestra, a five-movement work played without pause. Written in 1955, the new work is remarkable chiefly for its glittering tone color. The ideas and themes are well worked out and interest is maintained throughout by provocative themes and craftsmanlike development. Mr. Golschman did a fine piece of work here as he did with the opening Kabalevsky Overture to "Colas Breugnon." The performances of Debussy's "La Mer," and the Brahms Fourth were somewhat marred by the orchestra's apparent inability to understand all the conductor's directions. In any event, to program these favorites of both Koussevitzky and Munch in Boston was bringing beans to the Hub with a vengeance.

One of the finest programs thus far was the 7th pair, Nov. 30-31, when Irmgard Seefried was soloist in the Bach "Wedding" Cantata (No. 202). The soprano did a superbly artistic job beautifully supported by the orchestra under Munch. The work had never before been performed at these concerts, nor had the Hindemith Songs from "Das Marienleben," which Miss Seefried sang even better than the Bach, if that were possible. Munch's vital reading of the remarkable Honegger Symphony No. 2 for String Orchestra and his sensitive performance of the Roussel "Bacchus et Ariane" Suite No. 2 completed a program received with much enthusiasm.

■ Other events in Boston have included the opening of the Statler Morning Musicales, with Eileen Farrell as soloist before a capacity audience. . . . At Jordan Hall Paul Cherkassky opened the Civic Symphony Orchestra's season with the *Ruslan and Ludmilla* Overture by Glinka, the Schubert Seventh, and the Beethoven "Emperor" Concerto, with Edith Stearns a poised and sensitive soloist. Cherkassky's way with the overture was exciting, indeed, and the Schubert received a well-paced and intelligent reading. JULES WOLFFERS

MUSICAL AMERICA
NEW YORK, N. Y.
DEC 15 1956

Orchestral Work By Berger Is Issued

The score of Arthur Berger's "Ideas of Order" has been issued recently by Peters. Its music comes as no stranger to audiences in the East, for the piece, written in 1952 on a commission from Dimitri Mitropoulos, had its premiere under him with the New York Philharmonic-Symphony in 1953. A performance by Charles Munch and the Boston Symphony followed the next season.

"Ideas of Order" has been talked about already in a number of reviews. More about it comes to light here in the composer's program notes, reprinted as a preface, which discuss the work's conception and formal layout as well as its relation in spirit to the American poet Wallace Stevens.

Looking at the score now for the first time, after several hearings, some fresh but less immediate facets of the work—by all odds a most cogent piece of music—are pointed up. One of the most striking is the use of small motivic germs — specifically, three notes or, more important, two intervals—as the seeds from which the form unfolds in almost all its aspects. This in itself is hardly new, to be sure. It finds Berger in company with Schönberg in his later years and even more so with Webern and recent 12-tone writers. But what is so effective here is that "Ideas of Order", in an essentially diatonic scheme, succeeds not just in using these germinal groups, but in infusing their essence throughout the texture of the whole work. The unity of style is considerable, and operations like octave transfers and inversions of intervals freshen the texture without causing any obscurity or confusion of ideas.

Berger achieves something else hard to come by. His lines, with their frequent wide leaps—a key point of the idiom—are genuinely tuneful. Just what makes them come off this way is elusive and fascinating, particularly since their prototypes in other works of a similar cast by various other composers often do not seem to cohere. For one thing, the leaps here are usually intervallic expansions of stepwise lines, whose melodic goals carry over despite the notes in different registers. The end result is an ingratiating lyricism.

Berger has, as well, a keen ear. His scoring of "Ideas" is transparent and fresh, marked throughout by a clean, chiselled style and an inventive use of the orchestra.

In all, this is a significant work, good music in itself, and a special and individual use of advanced techniques on quite successful terms. The score is a welcome addition to the contemporary repertoire.

—David M. Epstein

Christian Science Monitor (e)
BOSTON, Mass.
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DEC 19 1956

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Young Violinist Heard In Saint-Saëns Concerto

By Harold Rogers

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Mr. Silverstein, modest in manner, is the youngest member of the orchestra (now 24) and is in his second year with the ensemble. At intermission, after his altogether impressive performance of the Saint-Saëns Concerto No. 3, several in the audience were prognosticating the probable reasons why Mr. Silverstein was singled out for this honor. Was he being groomed for the concertmaster's position? Symphony Hall has given no indications of such a move, though it is interesting to note that Mr. Silverstein has been the assistant concertmaster of the Houston Symphony and concertmaster and assistant conductor of the Denver Symphony Orchestra.

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His tone is big and opulent, eminently appealing in its warmth. A few minor flaws in intonation were ironed out as he quickly found his stride, after which he played with ease. Before he had completed the first movement, it was evident that Mr. Silverstein's artistry exceeds that of some of the younger violinists who are on the concert stage today.

In the Andantino he presented the lovely melody in a buoyant, singing way, ending with a fantastic series of harmonics in arpeggios. In the final movement he played with a dashing bravura, striking off the notes with aplomb. He had earned the resulting ovation.

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Dec 19 '56
Bz Herald

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485
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Detroit-born, he was a pupil of Zimbalist, Joseph Gingold and Mischa Mischakoff. He is a member of the Boston Symphony's second violin section.

For this occasion he tackled not one of the familiar and overdone items of the concerto literature but a somewhat quaint and old-fashioned work which had been heard at these concerts but once in more than 25 years. Silverstein played it well, with poise once the first movement was under way, and with refinement all the way through. His technic is solid, his bowing certain and unostentatious.

Last night, Silverstein was said to be playing the "Booth" Stradivarius owned by Mischakoff. From it he produced a silken and singing tone, neither small nor remarkably big. All was in proportion in this performance, all consistent; the phrases "sang" all the way, there was little virtuoso display. It was a matter of music-making, honest and highly competent.

The orchestra under Burgin gave the soloist a firm and never too large accompaniment. For all, at the end, there was sustained, enthusiastic applause. Brahms' Symphony went well enough, too, perhaps with a few untidinesses of detail, but in a performance vigorous, full-bodied, virile.

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His playing is without mannerism, either, yet his appearance is persuasive and attractive. I think it might be said the flute-like harmonics in obligato with the clarinet at the end of the second movement were not completely integrated at the outset, but otherwise it was a flawless performance of a work that, despite its generally inferior character, is certainly grateful enough. The young violinist was received with great enthusiasm.

In the absence of Mr. Munch, out with a cold, the concert was conducted by Richard Burgin with his usual competence.

News
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Christian Science Monitor (e)
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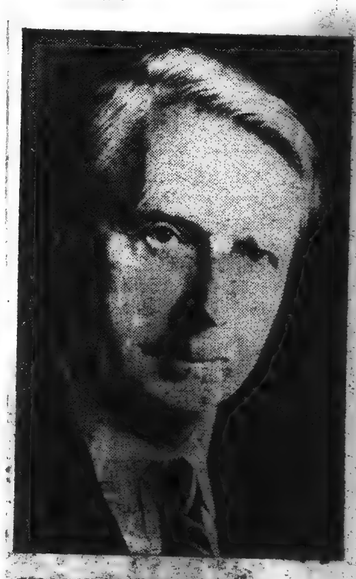

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TIGHT BINDING

172

Christian Science Monitor (S)
BOSTON, Mass.
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DEC 22 1956

Berlioz Trilogy at Symphony

'L'Enfance du Christ' Conducted by Charles Munch

By Harold Rogers

There are at least two occasions when Charles Munch's concerts in Symphony Hall transcend the sensuous beauties of terrestrial sound to touch the fringes of celestial glory—when he conducts either of the Passions by Bach, or "L'Enfance du Christ" by Berlioz.

At this Christmas season Dr. Munch is reviving the Berlioz, introduced by him in its entirety to Boston in December, 1953. It is to be hoped that this production of "L'Enfance du Christ" will be recorded, for he has collected an almost flawless quartet of soloists, and the choral forces of the New England Conservatory of Music are singing superbly.

The performance yesterday afternoon was marked by the loving care and tenderness that Berlioz must have felt when he wrote: "I have often asked myself what could be the possibilities of the mystification called Life: it is to know what is beautiful, it is to love."

There is no question that this music was composed with love, and there was [illegible] no question yesterday that it [illegible] performed with love. In [illegible] serenity it radiated love—[illegible] scene in the Stable in [illegible]hem, with its attendant [illegible] chorus; in the Farewell of [illegible] Shepherds in a joyous pastor[illegible] in the oasis where we find [illegible] Holy Family at Rest on their [illegible]ight into Egypt.

Berlioz chose to write his own text, and in so doing he created an apocryphal [illegible] of his own. He opens [illegible] restless and portentous music as Herod tosses on his bed with troubled dreams of being supplanted by a child. For Berlioz the wise men (here called soothsayers) played a villainous role, that of recommending the slaughter of the innocents.

At this point Giorgio Tozzi, as Herod, poured forth his eloquent and lyrical basso in a ringing outburst. His artistic singing was again heard as he impersonated the father of an Ishmaelite family in Saïs. Here Berlioz fills in the Biblical gaps in his own way by having the Holy Family graciously received by the Ishmaelites and even entertained by their host's musical children.

At this point we become aware that Berlioz, like the Renaissance painters, chose to place the Biblical characters in latter-day surroundings. Thus during a concert by the Ishmaelite trio (a flute duet by Doriot Anthony Dwyer and James Pappoutsakis, to Bernard Zighera's mellifious harp) we find the Ishmaelite home turning into something like an 18th-century drawing room.

Cesare Valletti, who sang the solos of the Narrator, is another whose voice is eminently lyrical, easily produced and golden in sound. His tenor was especially buoyant in his final prayer with the chorus. His French pronunciation, however, is inconsistent and shows need of further coaching.

Gérard Souzay, heard as Joseph, gave another of his performances that comes straight from the heart. There is nothing earthborn in his baritone; he can be counted among the few truly poetic singers of our day. His duet with Florence Kopleff, heard as Mary, was an artistic collaboration of rare warmth. Her contralto has a steady, serene, and clear quality especially suitable to the role.

Receiving applause with Dr. Munch were Lorna Cooke deVaron, who trained the choral forces, and Simone Rivier, who coached them in their French.

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BOSTON, Mass.
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DEC 22 1956

BOSTON SYMPHONY ORCHESTRA

Berlioz' Christmas Oratorio

THE BOSTON SYMPHONY ORCHESTRA, Charles Munch music director, gave in Symphony Hall yesterday afternoon, and will repeat tonight, the ninth program of the Friday-Saturday series. He conducted Berlioz' "L'Enfance du Christ." The chorus was that of the New England Conservatory, prepared by Lorna Cooke de Varon; the soloists were Florence Kopleff, contralto; Cesare Valletti, tenor; Gerard Souzay, baritone, and Giorgio Tozzi, bass.

BY CYRUS DURGIN

Over the past seven years we have had much occasion to thank Charles Munch for musical pleasures received. Not by any means the least is Berlioz' "L'Enfance du Christ," which Mr. Munch conducted here complete for the first time in 1953. He is presenting this unique masterpiece again at the Symphony concerts this week, and it makes a rare and perfect obeisance to the holiday [illegible]gion of feeling and musical character. Yet all the while are evident those individual qualities of Berlioz: the original rhythmic patterns, the occasionally asymmetrical melodies, the rich colors and descriptive power of an orchestra relatively small and simple for him, chromatic harmony unmistakably his, and choral writing also notably personal.

Yesterday's performance was one of those marvels of near-perfection, which become golden memories. First, the reading of Mr. Munch, which in style and eloquence had an almost indescribable glow. From first to last, the Orchestra outdid itself, producing sounds of celestial beauty and playing with an unflawed smoothness of ensemble.

Chorus Superb

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BOSTON, Mass.
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Boston Orchestra Performs L'Enfance du Christ

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All is mostly tender, subdued and intimate in this retelling of the story of the birth of Jesus. It is a score which appeals greatly to Mr. Munch and one which he is peculiarly fitted to conduct, for it is so thoroughly French. This time, as three years ago, "L'Enfance du Christ" emerged in readings of near-perfection. Mr. Munch's conducting drew from the score all that is in it; the orchestra outdid itself, technically and in expressive eloquence, and the New England Conservatory Chorus, prepared by Lorna Cooke de Varon, was absolutely superb. The four soloists were a balanced group and individually excellent: Florence Kopleff, contralto; Cesare Valletti, tenor, who sang with fine French enunciation and style; Gerard Souzay, baritone, among the greatest of French vocal artists today; and Giorgio Tozzi, bass.

Souzay in Recital

The same Mr. Souzay, little more than a week before, had given one of the season's most distinguished solo concerts at Jordan Hall, Dec. 10, under the patronage of Baron Charles de Pampelonne, Consul General of France. Every item of a carefully chosen and well-varied program received the ultimate in fastidious attention to style and projection, from Mozart's "Mentre di lascio" to lieder by Schubert, Brahms, and songs by Poulenc, Fauré and Ravel. Dalton Baldwin was a most fluent if not always flexible accompanist.

Mr. Munch's mid-season holiday from the heavy schedule of the Boston Symphony began a little earlier than usual, this year. He took off for Paris after the Symphony Hall concerts of Dec. 21 and 22, and a recording session which followed. He will be gone about a month, during which time the orchestra will have played under concertmaster and associate conductor, Richard Burgin, for a fortnight, have made another trip to New York, and spent a week working with Pierre Monteux as guest.

Mr. Burgin's first appearances on the stand with the orchestra this season (apart from a Tuesday night fill-in last month when Mr. Munch was slightly indisposed) was at Symphony Hall on Dec. 28 and 29, when he presented three familiar scores, the Vaughan Williams Fantasia on a Theme by Thomas Tallis, and two fifth symphonies—those of Beethoven and Shostakovich. All went quite well, save for some coarseness in Beethoven.

Burgin's Second Program

The week following was rather more interesting, although Mr. Burgin's program, in its first half, was a string of mostly unrelated short pieces: the Bach chorale-prelude and chorale, "The Old Year Is Past" (which Charles Munch orchestrated and performed at the first concerts of each new year starting with 1952);

MUSIC

Symphony Concert

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BY RUDOLPH ELIE

"The prevailing characteristics of my music," wrote Hector Berlioz, "are passionate expression, intense ardor, rhythmical animation and unexpected turns."

He couldn't have expressed himself more succinctly yet he omitted another characteristic that is unique to "L'Enfance du Christ," which was given yesterday afternoon: a musico-religious quality so poetic that it stands unique in its century and almost unique in all centuries.

Berlioz was not a man of religious conviction and left the Catholic church, into which he was born, as a young man. And while he belonged to the circle of heathenism, then infecting the romantic movement, he could not as one of the most sensitive men of his day either ignore or fail to meditate on the nature of the meaning of religion. In the Requiem, to be sure, he came no nearer to the central liturgical concept of the form than Verdi did later on: it was for him merely a vehicle to convey sense of catastrophe, of violent drama and of sepulchral cataclysm by means of gigantic musical forces. No more secular view of the Requiem, indeed, has ever been written.

Intrude a Tone

"L'Enfance du Christ" is in a sense secular, too, and Berlioz did not hesitate, in writing his own words for the text, to intrude a tone that does not appear in St. Matthew at all. The magi, for instance, become soothsayers whose conjurations allow the composer to present a wild, grotesque accompaniment to their magic evolutions. Yet the overall mood of awe, of tenderness of Christian mysticism is undeniable from beginning to end. Berlioz, like a good many other creative artists in every field and every level, may not have been a man of the church, but he was certainly profoundly moved by the miracle of the Gospels.

One might assume that a work so long—almost 90 minutes—and one on so generally delicate a level of expression, would prove tiring. On the contrary, it generates an atmosphere all its own that finds the listener entranced to the end. The first meditation of Mary, following the terror of the soothsayers, is increasingly beautiful as she is joined by Joseph in duet, invisible angels imploring them to escape Herod's bloody edict. The Shepherd's farewell is incomparably lovely, too, as is the trio for two flutes and harp celebrating the succor of the holy family by the Ishmaelites, but the whole thing teems with the most delicate effects.

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TIGHT BINDING

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Berlioz Trilogy at Symphony

'L'Enfance du Christ' Conducted by Charles Munch

By Harold Rogers

There are at least two occasions when Charles Munch's concerts in Symphony Hall transcend the sensuous beauties of terrestrial sound to touch the fringes of celestial glory—when he conducts either of the Passions by Bach, or "L'Enfance du Christ" by Berlioz.

At this Christmas season Dr. Munch is reviving the Berlioz, introduced by him in its entirety to Boston in December, 1953. It is to be hoped that this production of "L'Enfance du Christ" will be recorded, for he has collected an almost flawless quartet of soloists, and the choral forces of the New England Conservatory of Music are singing superbly.

The performance yesterday afternoon was marked by the loving care and tenderness that Berlioz must have felt when he wrote: "I have often asked myself what could be the possibilities of the mystification called Life: it is to know what is beautiful; it is to love."

There is no question that this music was composed with love, and there was also no question yesterday that it was performed with love. In quiet serenity it radiated love—in the scene in the Stable in Bethlehem, with its attendant angel chorus; in the Farewell of the Shepherds in a joyous pastoral; in the oasis where we find the Holy Family at Rest on their flight into Egypt.

Berlioz chose to write his own text, and in so doing he created an apocrypha of his own. He opens with restless and portentous music as Herod tosses on his bed with troubled dreams of being supplanted by a child. For Berlioz the wise men (here called soothsayers) played a villainous role, that of recommending the slaughter of the innocents.

At this point Giorgio Tozzi, as Herod, poured forth his eloquent and lyrical basso in a ringing outburst. His artistic singing was again heard as he impersonated the father of an Ishmaelite family in Saïs. Here Berlioz fills in the Biblical gaps in his own way by having the Holy Family graciously received by the Ishmaelites and even entertained by their host's musical children.

At this point we become aware that Berlioz, like the Renaissance painters, chose to place the Biblical characters in latter-day surroundings. Thus during a concert by the Ishmaelite trio (a flute duet by Doriot Anthony Dwyer and James Pappoutsakis, to Bernard Zighera's mellifluous harp) we find the Ishmaelite home turning into something like an 18th-century drawing room.

Cesare Valletti, who sang the solos of the Narrator, is another whose voice is eminently lyrical, easily produced and golden in sound. His tenor was especially buoyant in his final prayer with the chorus. His French pronunciation, however, is inconsistent and shows need of further coaching.

Gérard Souzay, heard as Joseph, gave another of his performances that comes straight from the heart. There is nothing earthborn in his baritone; he can be counted among the few truly poetic singers of our day. His duet with Florence Kopleff, heard as Mary, was an artistic collaboration of rare warmth. Her contralto has a steady, serene, and clear quality especially suitable to the role.

Receiving applause with Dr. Munch were Lorna Cooke deVaron, who trained the choral forces, and Simone Rivier, who coached them in their French.

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"L'Enfance du Christ" essentially is Berlioz' Christmas oratorio, though it is not called so and probably would not meet exactly the precise definition of an oratorio. The work is a retelling of the birth of Jesus in an idiom, a style and a form peculiar to Berlioz.

As we never see the other side of the moon, so we rarely perceive the other side of Hector Berlioz, that unparalleled genius, passionate, flamboyant and not a little tortured, who was like a comet in the heavens of 19th Century French music. But there was another side, and it comes to view in "L'Enfance du Christ," quite unlike the Berlioz we know in the "Fantastic" Symphony, "Romeo and Juliet," the "Damnation of Faust" or "Harold in Italy."

All is mostly tender, subdued and intimate in "L'Enfance du Christ"; there are few dramatic outbursts in the score, and then only for reasons of underscoring worldly elements of background against which the birth of Jesus took place, as the opening scenes of the encounter between centurion and Polydorous, the Night March, Herod's dream and the black counsel to Herod by the Soothsayers. Therse pages, curiously, are opera without staging.

But thereafter the music soars into a higher and devotional region of feeling and musical character. Yet all the while are evident those individual qualities of Berlioz: the original rhythmic patterns, the occasionally assymetrical melodies, the rich colors and descriptive power of an orchestra relatively small and simple for him, chromatic harmony unmistakably his, and choral writing also notably personal.

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Chorus Superb

The chorus was absolutely superb, and Mrs. de Varon much deserved the applause she received when Mr. Munch escorted her upon the stage. You heard both the music and the text. I am sure the Heavenly Host sounds precisely like the voices which wafted from the backstage regions of Symphony Hall.

So, too, were the soloists exceptionally good, both as to individual excellence and their balance as a group. Miss Kopleff has a serviceable voice, if not one of remarkable warmth or luster, and she sang with dramatic intelligence and feeling.

Mr. Valletti, an Italian tenor, could have been taken for French, by the clarity of his enunciation and the accuracy of his musical style. He is an artist who, like the equally versatile Mr. Souzay, deserves to be called great. Mr. Souzay's work evoked beauty in every tone and phrase. Mr. Tozzi, singing here for the first time in concert, was similarly a source of high enjoyment. In all its aspects, this "production" of "L'Enfance du Christ" has everything required, technically and as poetic expression. I hope it will be recorded.

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Il Trovatore

Jan. 26.—This performance of Verdi's perennial "Il Trovatore" was marked by the first appearance this season of Jean Madeira as Azucena and of Ettore Bastianini as the Count di Luna.

Antonietta Stella was not in the best of vocal form, but gave a compelling account of the hapless Leonora nonetheless. There was much to admire in this sterling artist's work: She knew how to spin a dreamlike pianissimo and her wide-ranged soprano was ideally suited to the music. Her manipulation of the florid passages in "Di tale amor" and "D'amour sull'ali rosee" was spotlessly clean and rhythmically accurate. She looked lovely and handled herself with dignity and restraint.

Miss Madeira was dramatically very convincing as the vengeful gypsy. Her singing revealed an occasional unsteadiness in pitch in the upper register. Her low tones, however, were rich and secure, and it was here that her dark-hued contralto sounded best. This, by the way, was Miss Madeira's second performance of the day, since she had sung Erda in the matinee performance of "Das Rheingold". Ettore Bastianini made a handsome and credible Count and his beautiful singing of "Il balen" was a high spot of the evening. Kurt Baum was a robust Manrico.

Max Rudolf was complete master of the situation and it was gratifying to hear some fresh accents, planned ritards and repolished phrasing from the orchestra. —G. F.

$300,000 Offered New Orleans Orchestra

sang with fine French enunciation and style; Gerard Souzay, baritone, among the greatest of French vocal artists today; and Giorgio Tozzi, bass.

Souzay in Recital

The same Mr. Souzay, little more than a week before, had given one of the season's most distinguished solo concerts at Jordan Hall, Dec. 10, under the patronage of Baron Charles de Pampelonne, Consul General of France. Every item of a carefully chosen and well-varied program received the ultimate in fastidious attention to style and projection, from Mozart's "Mentre di lascio" to lieder by Schubert, Brahms, and songs by Poulenc, Fauré and Ravel. Dalton

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866
DEC 22 1956

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the ninth program of the 76th season yesterday afternoon, performing Berlioz' oratorio "l'Enfance du Christ." The soloists were Florence Kopleff, contralto; Cesare Valletti, tenor; Gerard Souzay, baritone; and Gorgio Tozzi, bass. Assisting was the N. E. Conservatory Chorus, Lorna Cook DeVaron, conductor.

By RUDOLPH ELIE

"The prevailing characteristics of my music," wrote Hector Berliob, "are passionate expression, intense ardor, rhythmical animation and unexpected turns."

He couldn't have expressed himself more succinctly yet he omitted another characteristic that is unique to "L'Enfance du Christ," which was given yesterday afternoon: a musico-religious quality so poetic that it stands unique in its century and almost unique in all centuries.

Berlioz was not a man of religious conviction and left the Catholic church, into which he was born, as a young man. And while he belonged to the circle of heathenism, then infecting the romantic movement, he could not as one of the most sensitive men of his day either ignore or fail to meditate on the nature of the meaning of religion. In the Requiem, to be sure, he came no nearer to the central liturgical concept of the form than Verdi did later on: it was for him merely a vehicle to convey sense of catastrophe, of violent drama and of sepulchral cataclysm by means of gigantic musical forces. No more secular view of the Requiem, indeed, has ever been written.

Intrude a Tone

"L'Enfance du Christ" is in a sense secular, too, and Berlioz did not hesitate to intrude own words for the text, a tone that does not appear in St. Matthew at all: the magi, for instance, become soothsayers whose conjurations allow the composer to present a wild, grotesque accompaniment to their magic evolutions. Yet the overall mood of awe, tenderness, of Christian mysticism is undeniable from beginning to end. Berlioz, like a good many other creative artists in every fiel dand every level, may not have been a man of the church, but he was certainly profoundly moved by the miracle of the Gospels.

One might assume that a work so long—almost [illegible] minutes—and one on so [illegible] delicate a level of expression would prove tiring. On the contrary, it generates an atmosphere all its own [illegible] listener entranced [illegible] The first meditation of Mary, following the terror [illegible] soothsayers, is [illegible] beautiful as she is joined by Joseph in duet, invisible angels imploring them to escape Herod's bloody edict. The Shepherd's farewell is incomparably lovely, too, as is the trio for two flutes and harp celebrating the succor of the holy family by the Ishmaelites, but the whole thing teems with the most delicate effects.

Tone Was Firm

This was a marvelous performance which one curious flaw in a [illegible] entrance failed to mar in the least. Mr. Munch has here assembled one of the best solo quartets he has ever had, and all sang beautifully and in the style. Gerard Souzay's Joseph was outstanding for th edignity and the spiritual quality he conveyed, while Giorgio Tozzi sang his various roles in a basso of a rich, rounded tonal sheen rising to the moments of powerful expression. Cesare Valletti's clear ringing tenor, meanwhile, was just right for the part of the narrator and he sounded exceedingly well. The most difficult vocal role, due its odd placement, was very woell handled by Florence Kopleff, who gained in command as she progressed.

It is not possible to praise the New England Conservatory Chorus too highly as it demonstrated a capacity for subtle shadings denied most large groups. Its tone was firm but of fine texture and its enunciation of the French text was remarkable throughout. The whole was [illegible] Munch [illegible] music, which he [illegible] three years ago, and the orchestra responded with all its customary ability. A final word for Doriot Anthony Dwyer, James Pappoutsakis and Bernard Zighera [illegible] their traversal of the [illegible] was a memorable [illegible] performance.

Richard Burgin will conduct next week's concert, [illegible] Vaughan Williams' Fantasia on a Theme by Thomas Tallis, the Fifth and Shostakovich's Fifth.

NEWARK, N. J.
STAR-LEDGER
DEC 25 19

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TIGHT BINDING

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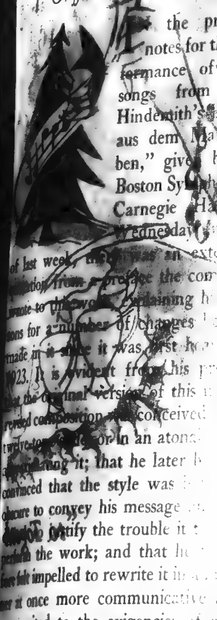

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Actually, the songs, which were very ably conducted by Charles Munch and eloquently sung by Irmgard Seefried, remain complex and difficult enough in their revised version. But they are undeniably expressive, and though the structure is elaborate, they undoubtedly hew to certain basic laws. This coincidence of expressiveness and tonality seems, then, to be one of the essentials of musical communication. [illegible] Orff's [illegible] Aphrodite [illegible] a group [illegible] composers during the past fifty years, I have never heard a purely atonal composition that conveyed anything to me, and I have never known one to earn the genuine affection of the musical public.

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Note-But not on 250

NEW YORKER
NEW YORK, N. Y.
DEC 22 1956

MIAMI, FLA.
HERALD
Circ. D. 255,047 - S. 300,922
DEC 23 1956

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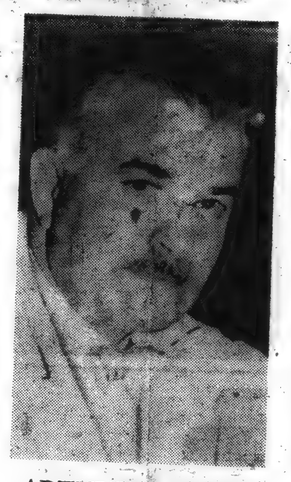

ARTHUR FIEDLER
. . . Strauss waltzes

works — which sound wonderful but have no noticeable application that we can see—are "Suggestion for Bored Dancers," "She Never Wore Make-up," "Walk Softly," "Tacet for Neurotics," "Pop, What's a Passacaglia," and the like.

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NEWARK, N. J.
STAR-LEDGER
DEC 25 1956

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N.Y. Concert review
N.Y. STAATS-ZEITUNG & HERALD
DECEMBER 25 '56

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Pokerspiel, griechische Tragödie und klassisch heitere Stimmung

Alles war Programmmusik in dem Sonnabend-Nachmittags-Konzert des Boston Symphony Orchester unter Carl Munch. Es begann mit Igor Stravinskys Ballett-Musik "Jeu de Cartes". Die Charaktere in diesem Ballett sind Karten in einem Pokerspiel. Jede der 3 "Runden" hat die gleiche musikalische etwas pomphafte Einleitung, nach der das Kartenspiel sich abwickelt; es endet mit einem Triumphtanz der siegenden "Herzen". Das Ganze originell, witzig instrumentiert, wurde vom Orchester entsprechend gespielt. Nach dem modernen Kartenspiel folgte die Musik aus einem anderen Ballett, mit antikem Hintergrund, Samuel Barber's "Medea". Das Kernstück [illegible] (erst kürzlich vom Komponisten für die Konzertwiedergabe effektvoll neu orchestriert) ist der Tanz der von Rache fast tollen Medea. Munch führte das Orchester durch alle Schwierigkeiten der Partitur in einer brillanten Wiedergabe. Das Publikum nahm das interessante Werk mit viel Beifall auf, für den der anwesende Komponist sich aus einer Loge dankend verbeugen konnte. —

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TIGHT BINDING

NEW YORKER
NEW YORK, N. Y.

DEC 22 1956

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In the program notes for the performance of songs from Hindemith's "Wir bauen," given by the Boston Symphony in Carnegie Hall Wednesday of last week, there was an explanation from a preface the composer wrote to this work, explaining the reasons for a number of changes he had made in it since it was first written in 1923. It is evident from this that the original version of the revised composition was conceived in a write-to-order vein, or in an attempt to approximate it; that he later became convinced that the style was too obscure to convey his message, and that to simplify the trouble he had to perform the work; and that he had finally felt impelled to rewrite it in a manner at once more communicative and better suited to the exigencies of performance. In his discussion of the problem, Mr. Hindemith leaves no doubt that he is concerned with a fundamental issue of musical aesthetics, and that he believes his first version to have reflected a mistaken trend in the evolution of musical technique. This bit of soul searching on the part of one of the most respected creative musicians of the present generation is, I think, extremely interesting, since it indicates the disillusionment of a brilliant musical mind with the formulas of atonality, and reveals, in a manner that is quite uncommon among composers nowadays, a deep consideration for both the people who perform his work and the audience that listens to it.

Actually, the songs, which were very ably conducted by Charles Munch and eloquently sung by Irmgard Seefried, remain complex and difficult enough in their revised version. But they are undeniably expressive, and though their structure is elaborate, they undeniably hew to certain basic laws of music. This coincidence of expressiveness and tonality seems, for some reason, to be one of the essentials of musical communication. It is a mystery I cannot explain; all I know is that despite the enormous prestige of atonal music among composers during the past fifty years, I have never heard a purely atonal composition that conveyed anything to me, and I have never known one to earn the genuine affection of the musical public.

This observation of mine was further confirmed [illegible] the same program when Mr. [illegible] the late Arthur Honegger's Symphony No. 2 for String Orchestra, a work dating from 1941, that [illegible] and that displays [illegible] in the development of an abstract musical pattern. Though not an atonal composition in the usual sense, Mr. Honegger's [illegible] avoids definite tonality [illegible] except in a short chorale at the termination of the last movement, and [illegible] is so different in style from the rest of the work that it seems as if it had been tacked on arbitrarily. I am afraid that the symphony, which [illegible] impressed me as a mere exercise in style—an exercise that [illegible] long run became distinctly tiresome—and I think that this effect arose, in part, from the lack of proper [illegible] vigor that might have been provided by a tonal technique. And the same criticism applies to Stravinsky's symphonic [illegible] "The Song of the Nightingale," which Leonard Bernstein [illegible] the New York Philharmonic-Symphony on Thursday evening. Here one has a work that consistently avoids tonality and strives to make its point not through intellectual development but through a concatenation of more or less striking sounds. As presented, it had a few moments of mildly amusing theatricality, but it badly needed a ballet to go with it. As a piece of symphonic music, it was, I thought, very dull indeed.

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DEC 29 1956

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HERALD
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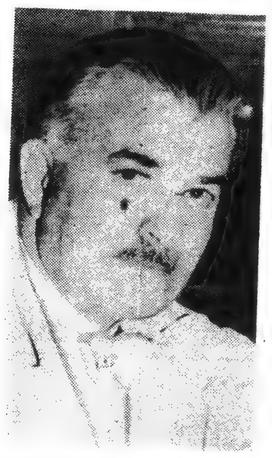

ARTHUR FIEDLER
... Strauss waltzes

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G. R.

DECEMBER 25-56 N.Y. Concert review
CITY STAATS-ZEITUNG & HERALD

filene's

dear boston...

this Christmas our holly trimmed wishes go
to you with our kiss-tested mistletoe

Our red carpet's out and our candles are lit . . .
'Tis time for our annual message, to wit:

The Yule Spirit's in us, so raise a loud cheer
Dear friends, Merry Christmas and Happy New Year.

All four thousand of us in one rousing voice
Proclaim this a day full of cause to rejoice.

From all filene's Boston, both upstairs and down
We wrap up the giftiest Christmas in town.

From Winchester, Wellesley and Hyannis stores
Our seasonal joy and our gladness outpours.

From new bigger Belmont—all shimmer and shine—
From chic Chestnut Hill, the pride of route nine.

From Worcester, Northampton and Needham's filene's
Come cheers for the town of the Cod and the Beans.

From filene's new baby, gay greetings galore
Her birth date—next Autumn—up on the North Shore.

For Jordan's our neighbor, on each cheek a buss
For sharing this new Shopping Center with us.

For all fellow retailers, our warm embrace
Good fellowship oozing all over the place.

To Mayor John Hynes, the Best Christmas of all,
Complete with a breathtaking new City Hall!

Cheer Furcolo, Foster, our state's number one
Just winning the job is a big job well done.

On you it's becoming, this Governor's chair,
The office, the honors the challenges there.

May Yule bells chime sweetly for President Ike
The choice of the people, the man we all like.

And you, Bobby Cutler—we all note with glee
As Ike's special helper you're back in D. C.

To Weeks and to Rabb, and to Saltonstall, L.,
May Christmas be gay. Happy New Year, as well.

John Kennedy and your attractive young wife,
We wish you both happiness, health and long life.

To timeless Joe Martin whose home is nearby,
We praise your fine housekeeping skills to the sky.

McCormack, our Rep, who is whip of the party
May your Christmas goose and its trimmings be hearty.

And, Governor Herter, we know you'll be great
In helping to steer the Department of State.

For Lodge and for all of your friends at U.N.
The wassail we pour and forget to say "when."

Three cheers for the Lowells and Cabots and such;
And Scholars who dignify Boston so much.

Hail, Killian, Pusey and Case of B.U.
If knowledge is power, more power to you.

Hail Brandeis, hail Radcliffe, hail Simmons as well.
Hail sisters from Regis and Emmanuel.

And Wellesley where fair Peggy Clapp brightly reigns
Where beauty enhances the fast-growing brains.

Of course Boston College, Northeastern, for sure,
And Tufts: here's to happiness long to endure!

Dear Red Sox, Tom Yawkey, Joe Cronin and Mike,
You know you're our ball team, it's *you* that we like.

Hurrah for the Bruins, whose skill with the puck
Makes ice cubes of rivals—yea, Brown team, good luck.

To league leading Celtics, the stars of the hoop,
Cheer Cousy and Sharman, the toasts of the troop.

And cheers for the three with New England home ties
Who won us the foremost Olympic gold prize!

Cheer Jenkins for racing, and Connolly, Hal
Whose hammer could straighten the Suez Canal.

And sweet Tenley Albright, who took to the cleaner
All skating contenders she met at Cortina.

Hail, Wightman, our Hazel, we'll fill up your cup
And drink to the tennis kids you have brought up.

To Tony DeMarco; we still think you're great,
Our favorite guy for a welterweight date.

We toss a Yule peanut and ring a Yule bell
For Swan Boats, of course, and the Mallards as well.

Our chests swell with pride for our hospitals and
Our medicine men who are famed through the land.

A pain in Albania? A fracture in Spain?
In Boston we'll paste you together again.
Step lively. Look sharply! We're growing apace.
Old Boston's acquiring a gorgeous new face.

We're building new highways. Reclaiming our squares
Old Scollay may soon house our civic affairs.

To fabulous re-do for Boston's West End
To parking off street and a fleet traffic trend.

All Boston face-lifters like Bill Zeckendorf
Prudential, Druker, Yule egg-nogs we quaff.

Hail Kelleher, Mike, by the name he has won
"Mr. Boston" he's dubbed, for the fine work he's done.

And Hornblower H., who is urging the nation
To help in restoring the Plimouth Plantation.

All joy and all gladness—and more power, too,
In building your berth for the Mayflower II.

For all that you did for Community Fund
We praise and applaud and extoll you, Joe Lund.

Praise Postmaster Finn for completing his rounds
And Fire Chief Cotter, our warmth knows no bounds.

May hosemen and nozzlemen also be merry
To each his particular red holly berry.

To Thomas the Sullivan and the police
We toss a bouquet for upkeeping the peace.
This plaudit includes every cop on the beat
Especially Harry outside on our street.

And thanks MDC for enforcing the laws
So gently.
You've earned our undying applause.

To traffic boss Reilly and School Super Haley
We shout "Merry Christmas," not yearly, but daily.

Hail Volpe, ex-road boss, now well on his way
To paving the roads for the whole U. S. A.

And cheers to the man who inherits his spot
Carl Sheridan; man, what it takes you have got.

For Bill Callahan who can build a road fast
We wish him a future as bright as his past.

A holiday cheer for the dear M. T. A.
The trustworthy chauffeur of thousands, each day.

Wish joy to the taxis of every good fleet
(Especially cabbies right here on our street.)

Hang stars high for Logan, its planes geared to fly.
On every known airline marked up in the sky.

Ring bells for our harbor whose seamen adore
To ship just where oceans go. Who could ask more?

Toot horns for the Greyhound whose comforts of home
Are neatly in place under each see-through dome.

To Boston and Worcester, and Eastern Mass., too
Our fond salutations, our greetings to you.

Twine tinsel on Budd cars. Hail Boston & Maine
And wrap it round Alpert's New Haven's new train.

A Yule log for Perlman on this Christmas Day
To his New York Central and his B. & A.

Salute to our Maxie, commuters' delight,
Right there with the headlines by day and by night.

To Manthorne and G. Hicks, Dick Treat, Tull et al
We wish each the joy we *should* wish a good pal.

To Taylor, Hoftyzer and Canham and Choate
We happily warble a carol-type note.

To Reid, Ruggles, Akerson, friendly Jim King
We're also encouraged to stand up and sing.

The Pilot, the Advocate, ditto the Times
Elicit our most joyous holiday chimes.

And so do our columnists, all thinking reeds
Whose pieces are written as well as their leads:

Wish verbs by the dozens, and nouns by the droves
To Elie, the bright-eyed reporter who roves.

An equal endowment to Cunningham, Bill
Le Luce, more assignments to travel at will.

Hail Harriman, Ashby and George Chatter Clarke
Hail Frazer who prowls all the spots after dark.

Of course to O'Hara, whose risible prose
Delights us, a bright-flaming, plum pudding goes.

And reading the papers from last page to first
With rib-splitting laughter we're fitten to burst.

Frank Dahl is so comic, and so is Al Capp
The glad tears of mirth make a pool in our lap.

Hail Editors, Clancy, George Minot, Vic Jones,
L. Winship, O'Brien who just make no bones.

Wm. Brooks, Murphy, Sheldon, Sam Bornstein as well,
You know all there is, and thank heaven, you tell.

And as for the ladies of fashion, what cheer?
To Mugglebee, Bernkopf and Hanes—You are dear.

And Mayo . . . and also the girls on the air
Who daily address us in accents so fair.

Like Marjorie Mills and sweet Morgan (Louise)
And Duncan MacDonald and Chris Evans, please.

To Miss Mildred Albert and Fortescue, P.,
A star for the tippety-top of your tree.

To TV and radio stations we say
(Whose names start with W): "Hip, Hip, Hooray!"

And, speaking of culture, an old Boston trait,
We really must mention our famous and great.

Museums and orchestras, classic and pop;
We love you and think you're the absolute top!

For instance our Symphony traveled abroad
Where ~~Munch's baton packed~~ more weight than the sword.

For young Leonard Bernstein, "Bravo" and "Ole"
Your do is terrific and so is your re.

For Copland and Piston we gladly compose
A ballad entitled, "A Vous Deux La Rose."

To Boris Goldovsky, whose operas speak
In English; a mistletoe smack on the cheek.

To Arthur ("Pops") Fiedler we'll never be deaf
You rate the gold-plated, bejewelled G-clef.

Oh, Lowell, oh, Rathbone, oh, long may you thrive.
(Fine Arts had a *fabulous* membership drive.)

For all who have helped our Art Festival grow,
For Aldrich, for Temple our heart is aglow.

The Retail Clerks' Local, a walloping cheer
To all of your members, a prosperous year.

To Ad Club and Prexy, Berenson Dick,
We beam and admit you're a mighty smart trick.

To the Chamber of Commerce and Henderson Third
(Well maybe it's second—it won't rhyme with Bird.)

For handsome Dan Bloomfield, a holiday hail
To his Retail Trade Board, much New Year wassail.

To all of the rest if your name has been missed,
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The heart of our Christmas-time greeting again
Is Peace on the Earth and Goodwill to all men.

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From "American-Gridiron Journal"
New York
December 26, 1956

Kleines Potpourri

comfort it was to have seen the Orff's new style, based chiefly on rhythm and dynamic contrasts, holds passed the censors who did not grasp their sense—remain far above suspicion and a vivid document of a "Weltanschauung" that held dictatorial books in gross contempt.

Of different caliber was the fine mid-December concert the Bostonians under Charles Munch's secure baton played in town. How wonderful the sombre mood of Honegger's Second Symphony a work written during the occupation of Paris and first performed in Switzerland under Paul Sacher to whom it was dedicated. How masterful the delightful Wedding Cantata by Bach, containing some five arias and recitatives for soprano accompanied by violin and oboe solo, and harpsichord. How gracefully tender and glowing the three songs from Hindemith's "Marienleben" with their timely parallel to the festive Season. How elegant the second suite "Bacchus et Ariane" by Roussel, culminating in the most ravishing bacchanale. The evening's soloist was Irmgard Seefried, ending her ten weeks-tour through this country. Words cannot describe the voice of this artist and the way musical thoughts are conveyed to the listener. This time though, Miss Seefried had chosen her program for personal reasons: in praise of motherhood she, who will be absent for several months from the opera and concert stage, embedded her own feelings with prayerful warmth and womanly tenderness, thus making her voice soaring to lofty heights and radiantly expressing happiness.

Vidi.

Yawkey and the Fast Check Book

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New York's [illegible] year ended with a big sweep—no other place where you could hear three of the world's finest orchestras playing in as many days. On the eve of their departure the Vienna Philharmonic helped celebrate Human Rights Day at the United Nations, and in which in its solemn tone seemed to contrast sharply with the tragic events in many parts of the world where the basic human rights do not find recognition. There is inspiration and hope, however, in such forms of celebration and no small comfort *it was to have seen the enthusiastic applause* that greeted this eloquent expression of freedom inherent in Beethoven's titanic work.

The Philadelphia Orchestra under Eugene Ormandy not only offered a magnificent new work, but also executed it, assisted by the disciplined chorus of Temple University, and excellent soloists (Hilde Gueden, Rudolf Petrak and Kenneth Smith), in the most magnificent manner. One has to reckon with Carl Orff's eminent position in modern music, and were there any doubts about his creative genius, the première of "Il Trionfo di Afrodite" should have erased them instantly. The great scenic concerto was widely known through records, but its full glory became manifest in this pulsating and vibrant performance rendered by all who took part in it. It may be possible that from Hindemith's "Marienleben" with their timely parallel to the festive Season. How elegant the second suite "Bacchus et Ariane" by Roussel, culminating in the most ravishing bacchanale. The evening's soloist was Irmgard Seefried, ending her ten weeks-tour through this country. Words cannot describe the voice of this artist and the way musical thoughts are conveyed to the listener. This time though, Miss Seefried had chosen her program for personal reasons: in praise of motherhood she, who will be absent for several months from the opera and concert stage, embedded her own feelings with prayerful warmth and womanly tenderness, thus making her voice soaring to lofty heights and radiantly expressing happiness.

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8—The Berkshire E

The L

By Milton

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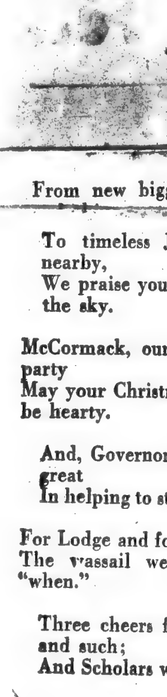

INFORMATION OBSCURED

8—The Berkshire Eagle, Thursday, Dec. 27, 1956

The Lively Arts

By Milton R. Bass

WHEN you plunk down four or five dollars for a phonograph record, you sometimes wonder why it should cost that much for a hunk of pressed vinylite. Can't be too much trouble to sit a group in front of a microphone and record their specialty. It would seem that somebody was trying to pull a fast one.

Well, I just returned from a recording session of the Boston Symphony Orchestra at Symphony Hall in Boston, and my only wonder is that they are able to market the records at the present reasonable price. Nobody was trying to pull a fast one there. They took as much time as was necessary to deliver the finest performance possible, and the number of personnel and amount of equipment involved was absolutely staggering. Recording technique has certainly been revolutionized in the past few years.

* * *

THE OBJECT of the two-day session was to record Berlioz' "L'Enfance du Christ" for RCA's Red Label Division. Involved were the Boston Symphony Orchestra of more than 100 musicians under the direction of Charles Munch, the 120 voices of the New England Conservatory Chorus under the direction of Lorna Cooke de Varon and the RCA technicians under the direction of William Miltenburg. These three directors combined in a task force that would record the music on the actual field of combat. The result of their two days of battle would go back to RCA headquarters in New York where some 80 technicians would put the finishing touches on the event before it sounded into history.

Two huge canvas backdrops were draped across the hall to prevent any echoing in the empty expanse, and the orchestra was placed on the front of the stage with the chorus in the rear. The choral sections were to be recorded in the two sessions of the first day because the youngsters had already given up part of their Christmas vacation in order to participate, and everybody was trying to get them on their way as soon as possible. The work had been split up into various segments in various orders and would not become a chronological whole until it would be edited in New York.

* * *

MR. MILTENBURG took over Victor's Red Seal Division a couple of years ago and has revised technique not only for his company, but has also blazed a trail for his competitors to follow. Mr. Miltenburg's background was in the movie business so he brought stereophonic, triple-track recording technique to his division. The whole changeover involved investing one million dollars in new equipment, but now when RCA tells you it is giving you "Stereophonic Orthophonic Recording," that's exactly what they are doing.

Mr. Miltenburg had his technicians set up 10 microphones so they could have full coverage of the orchestra, the chorus, the four soloists and any single instrument which had to be picked out from the crowd. The orchestra was to be recorded on the two outside tracks of the half-inch tape and the chorus on the middle track. After a series of tests, the engineer signaled he was ready, and Dick Mohr, RCA specialist who had been studying the Berlioz' score for weeks and had attended all the concerts at Symphony Hall, asked Mr. Munch if he was ready to begin.

* * *

I HAD BEEN sitting in the balcony overlooking the orchestra and it was sort of like old-home week to see the familiar faces of the musicians as they drifted onto the stage. When Mr. Munch appeared, there were loud shushes in the orchestra and chorus. He raised his baton for the first choral section and they started. I streaked downstairs and around the auditorium, and up the stairs to the recording room where some $50,000 worth of equipment was grinding away. The four-minute section ended and Mr. Munch came up to the room to give it a listen.

He sat there quietly while the tape was played back, studying the score and holding a hand over one ear to get the desired effect. When it was over, Mr. Mohr asked him how he liked it. Munch grunted. Now a Munch grunt can mean anything, but it turned out that this one meant he wasn't satisfied with the tonal balance and wanted to try it again. The orchestra and chorus went through it again. This time Miss De Varon, director of the chorus, wasn't happy with her charges' pronunciation of *vous*. So they did it a third and finally satisfactory time.

* * *

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NEWARK, N. J.
NEWS
Circ. D. 268,862 - S. 288,382
DEC 26 1956

Bostonians

Symphony Is Listed for Jan. 10 Concert

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
DEC 29 1956

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Christian Science
Monitor (e)
BOSTON, Mass.
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Circ. 161,675
DEC 27 1956

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NEWARK, N. J.
NEWS
Circ. D. 268,862 - S. 288,382
DEC 30 1956

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The Lively Arts

By Milton R. Bass

WHEN you plunk down four or five dollars for a phonograph record, you sometimes wonder why it should cost that much for a hunk of pressed vinylite. Can't be too much trouble to sit a group in front of a microphone and record their specialty. It would seem that somebody was trying to pull a fast one.

Well, I just returned from a recording session of the Boston Symphony Orchestra at Symphony Hall in Boston, and my only wonder is that they are able to market the records at the present reasonable price. Nobody was trying to pull a fast one there. They took as much time as was necessary to deliver the finest performance possible, and the number of personnel and amount of equipment involved was absolutely staggering. Recording technique has certainly been revolutionized in the past few years.

* * *

THE OBJECT of the two-day session was to record Berlioz' "L'Enfance du Christ" for RCA's Red Label Division. Involved were the Boston Symphony Orchestra of more than 100 musicians under the direction of Charles Munch, the 120 voices of the New England Conservatory Chorus under the direction of Lorna Cooke de Varon and the RCA technicians under the direction of William Miltenburg. These three directors combined in a task force that would record the music on the actual field of combat. The result of their two days of battle would go back to RCA headquarters in New York where some 80 technicians would put the finishing touches on the event before it sounded into history.

Two huge canvas backdrops were draped across the hall to prevent any echoing in the empty expanse, and the orchestra was placed on the front of the stage with the chorus in the rear. The choral sections were to be recorded in the two sessions of the first day because the youngsters had already given up part of their Christmas vacation in order to participate, and everybody was trying to get them on their way as soon as possible. The work had been split up into various segments in various orders and would not become a chronological whole until it would be edited in New York.

* * *

MR. MILTENBURG took over Victor's Red Seal Division a couple of years ago and has revised technique not only for his company, but has also blazed a trail for his competitors to follow. Mr. Miltenburg's background was in the movie business so he brought stereophonic, triple-track recording technique to his division. The whole changeover involved investing one million dollars in new equipment, but now when RCA tells you it is giving you "Stereophonic Orthophonic Recording," that's exactly what they are doing.

Mr. Miltenburg had his technicians set up 10 microphones so they could have full coverage of the orchestra, the chorus, the four soloists and any single instrument which had to be picked out from the crowd. The orchestra was to be recorded on the two outside tracks of the half-inch tape and the chorus on the middle track. After a series of tests, the engineer signaled he was ready, and Dick Mohr, RCA specialist who had been studying the Berlioz' score for weeks and had attended all the concerts at Symphony Hall, asked Mr. Munch if he was ready to begin.

* * *

I HAD BEEN sitting in the balcony overlooking the orchestra and it was sort of like old-home week to see the familiar faces of the musicians as they drifted onto the stage. When Mr. Munch appeared, there were loud shushes in the orchestra and chorus. He raised his baton for the first choral section and they started. I streaked downstairs and around the auditorium and up the stairs to the recording room where some $50,000 worth of equipment was grinding away. The four-minute section ended and Mr. Munch came up to the room to give it a listen.

He sat there quietly while the tape was played back, studying the score and holding a hand over one ear to get the desired effect. When it was over, Mr. Mohr asked him how he liked it. Munch grunted. Now a Munch grunt can mean anything, but it turned out that this one meant he wasn't satisfied with the tonal balance and wanted to try it again. The orchestra and chorus went through it again. This time Miss De Varon, director of the chorus, wasn't happy with her charges' pronunciation of *vous*. So they did it a third and finally satisfactory time.

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NEWS
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HACKENSACK, N. J.
BERGEN RECORD
Circ. D. 47,836
DEC 29 1956

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
DEC 29 1956

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175

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NEWS
Circ. D. 268,862 - S. 288,382
DEC 30 1956

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176

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
DEC 29 1956

-Burgin Conducting at Symphony

Beethoven and Shostakovitch on Program

By Harold Rogers

When Richard Burgin brought the final blazing bars of the Shostakovich Fifth Symphony to a close yesterday afternoon, he received an ovation punctuated by ecstatic bravos. They were much deserved, not alone for the Shostakovich, but for the whole concert. It included another Fifth Symphony, the one by Beethoven, and Vaughan Williams' Fantasia on a Theme by Thomas Tallis.

Mr. Burgin, who is conducting the Boston Symphony this week and next during Charles Munch's midwinter vacation, opened with a superb reading of the Vaughan Williams, the strings suavely reminiscent of their halcyon days under Koussevitzky. Since this work is scored only for strings (a large and small orchestra, plus a quartet of soloists), and since Mr. Burgin is preeminently a string man (as concertmaster these many years), the combination was a rare one, and the results flawless.

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One cannot hear a masterpiece too often, and the performance yesterday was memorable in all respects as Beethoven's architectural logic took shape in cathedrals of sound. Mr. Burgin allowed the music to build stone-upon-stone according to the plans laid down, and Beethoven would surely have approved of Mr. Burgin's ability to follow directions. Mr. Burgin's listeners were quick to inform him of their approbation.

But it was still a bit odd to find Beethoven sandwiched between Vaughan Williams and Shostakowitch. It would have been more like Mr. Burgin to put in something by Stravinsky. There was hardly need in this program to pour the oil of Beethoven on troubled contemporary waters, because the Shostakovitch Fifth is one of the least troubled of modern works, and the Vaughan Williams is neo-Elizabethan.

An untroubled work by Stravinsky (whose music since 1913 is hardly a challenge for the conservative ear) would have done this program no damage. One need not consider the box office when the seats are already sold; and if it's a matter of considering the public's level of appreciation, surely Bostonians are sophisticated enough to take an occasional program of moderns in stride.

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The percussionists had a real romp.

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485
DEC 29 1956

BOSTON SYMPHONY ORCHESTRA

Burgin Directs Shostakovitch

THE BOSTON SYMPHONY ORCHESTRA gave at Symphony Hall yesterday afternoon, and will repeat tonight, the 10th program of the Friday-Saturday series. Richard Burgin, concert-master and associate conductor, presented the following program: Vaughn Williams: Fantasia on a Theme by Thomas Tallis; Beethoven: Symphony No. 5, in C minor; Shostakovitch: Symphony No. 5.

By CYRUS DURGIN

This week and next Richard Burgin will be at the helm of the Boston Symphony Orchestra while Charles Munch enjoys a respite. The program of yesterday and tonight contains two works which in the past Mr. Burgin has seemed to favor: the "Tallis" Fantasia and Shostakovitch's Fifth Symphony.

There is every reason why Vaughan Williams' ingenious working up of the Tallis theme should appeal to a conductor, and especially if he is also a string player. The two divisions of the strings, plus the solo quartet, make for superb contrasts and balances of sonority, as well as some lovely, shifting colors. When the strings happen to be as fabulously good as ours in Boston, the result inevitably is an interlude of ecstatic delight. So, yesterday, it was.

No doubt young people bowled over by hearing Beethoven's Fifth Symphony for the first few times, are startled if not revolted when they hear oldsters (including myself, I guess) proclaim the utter boredom of the "V for Victory" Symphony. It is, of course, merely a matter of over-familiarity. But whether or not we oldsters have cooled off with the mighty Fifth, it must be played for the benefit of the young.

The performance yesterday had its moments of splendor, but more when the texture was coarse and the playing perfunctory, as if the orchestra itself was also bored. The tympani were flat in some prominent chords of the first movement and finale, and gave the momentary sound a thick, sagging opacity that only a flat kettledrum can make. But even so, there was no mistaking the fact that Beethoven's Fifth is, of its kind, creative perfection.

Having tossed off two masterpieces in three paragraphs, let us have at the Shostakovitch Fifth, which is no masterpiece, never was and won't be, but which has some fine themes and some pages of true glory. Everything said in this respect is on purely musical terms: that the Shostakovitch Fifth celebrates the bloody muck of Soviet Communism in its first 20 years is another matter.

This symphony has always irritated me, apart from the slow movement, which is remarkably fine both in conception and technic. As time has gone on, the personal irritation has become less, largely, I think, because one has become accustomed to the prevailingly coarse texture of sound. The scoring is very ingenious but, I think, not really original.

The Fifth is a work both of beauty and of deplorable flaws in its first, second and final movements. The most deplorable flaws are found in the cheap, vulgar blatancy of Shostakovitch's marches, even though, in the last big build-up of the finale, the Boston Symphony's marvelous percussionists provide exciting clangor.

Yesterday's performance of Shostakovitch was, in terms of conducting and orchestral execution, really splendid, and drew enthusiastic response from the Friday audience.

Next week Mr. Burgin will present Bach's Chorale Prelude and Chorale, "The Old Year Is Past" (arranged by Charles Munch) Honegger's Symphonic Movement "Rugby"; "Rondes de Printemps" ("Image," No. 3) by Debussy Ravel's "Pavane for a Dead Infanta" and Alborada del gracioso and Mahler's Fourth Symphony with Nancy Carr as soprano soloist.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free
JAN 3 1957

NANCY CARR IS SOLOIST AT SYMPHONY

Richard Burgin will conduct the Boston Symphony Orchestra Friday afternoon and Saturday evening in Symphony Hall in his second appearance this season.

He will present Mahler's Fourth Symphony, in which the soprano soloist will be Nancy Carr. Miss Carr was born in Springfield, Ohio, educated there and in Chicago. She has sung in Mahler's Second and Fourth Symphonies with the Chicago Symphony Orchestra under the direction of Bruno Walter.

Mr. Burgin will open the program by performing Bach's Chorale Prelude and Chorale, "The Old Year is Past," as orchestrated by Charles Munch. Four French numbers will follow: Honegger's "Rugby, Mouvement symphonique," Debussy's "Rondes de printemps," (Image No. 3), Ravel's "Pavane une Infante defunte" and the same composer's "Alborada del gracioso."

NEWARK, N. J.
STAR-LEDGER
JAN 4 1957

DUE AT MOSQUE—Richard Burgin, associate conductor of the Boston Symphony Orchestra, who will conduct the orchestra Thursday evening at the Mosque under auspices of the Griffith Music Foundation.

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485
JAN 5 - 1957

Two Violins

Boston Symphony concert-goers yesterday afternoon may have been nonplussed when they saw Alfred Krips, acting concertmaster, use one violin in the first movement of Mahler's Fourth Symphony, then pick up another from a chair close by, for the second movement, only to resume the first instrument for the remainder of the piece.

It was not that Mr. Krips was dissatisfied with either instrument. The second movement of the Symphony calls for the concertmaster to play a violin tuned a note higher than usual, to give an effect of a crude village fiddler. It is easier to have two violins handy than to re-tune a single instrument.—C. W. D.

MUSIC Dec 29

Symphony Concert

The Boston Symphony orchestra, Richard Burgin conducting, gave the tenth program of the 76th season in Symphony Hall yesterday afternoon. The programs:

Fantasia on a Theme by Thomas Tallis ... Vaughan Williams
Symphony No. 5 in C minor, Op. 67 ... Beethoven
Symphony No. 5 ... Shostakovitch

By RUDOLPH ELIE

What seemed on paper still another routine program of too-recently heard works (only last April for one of them) proved entirely satisfactory yesterday afternoon due largely to Richard Burgin's fine direction of all three. That and the fact that Shostakovitch's Fifth gains in stature on every hearing.

Few works were ever more severely blasted than this on the occasion of its first American performance in 1939, and it is easy to see, in retrospect, why it was. Indeed, many of the charges levelled against it ("banality," "coarseness," etc.) are certainly in evidence today, but what could not be seen without the perspective of the years is that it reveals an honesty of creative urged denied to many a later, more intellectualized work.

What it has, in all the tumult, in the gigantic utterances for brass and percussion, in the sound and fury, is a quality of emotional drive not to be gainsaid: one might not admire either the materials or the method, but it certainly moves, and is, in fact, often moving.

In 1939 music of passionate utterance was out of favor; the intellectualism of Stravinsky with its lean, stringy neo-classicism and the equally intellectualized dissonant linear counterpoint of the Boulanger school were in high fashion.

Thus the Shostakovitch Fifth, an entirely new departure from the Prokofievian influences of his First Symphony (it is impossible to know his development through the ensuing three as all have been withdrawn), came as a surprise. No one was prepared for so violently personal an utterance, or one employing all the coloristic devices of a Mahler.

Vast Triumph

Today, however, in the passage of nearly 20 years the work seems almost prophetic in foreshadowing the tragedy that was to befall Russia hardly more than a year later. Its final movement in particular, closing on a note of vast triumph, suggests the enormous vitality of the people. But this, of course, is all hindsight; nonetheless, the Fifth Symphony is a work of high drama, of striking contrasts and of direct, forceful communication. And it certainly communicated yesterday as Mr. Burgin, in his first appearance of the season as associate conductor led his forces through a brilliant reading of this huge work. I felt he lingered a little over the slow movement which is pretty lengthy to begin with, but his clear and vigorous beat gave the rest a stunning quality throughout.

His approach to the Beethoven was at once direct and tasteful, discriminating and fastidious. The orchestra responded in kind, playing vigorously and securely, though flawed occasionally to my taste by some rather too strenuous attacks in the cellos. All in all it was what might be called an authentic reading in contrast to the over-conducted performance the work often receives, with everything neat and tidy yet informed with Beethoven's own inner force.

I can find little enthusiasm for Vaughan Williams' Fantasia on a Theme by Thomas Tallis. Iit is beautiful, to be sure, and the string textures of the double string orchestra are often beguiling, but the work seems somehow soft and over-refined and while dwelling upon its material it meanders—as does the mind of this reviewer contemplating it in performance.

Mr. Burgin's second program next week is a grab-bag of all sorts of odds and ends, with works by Bach, Honegger, Debussy, and two by Ravel. The major offering is Mahler's Fourth Symphony with Nancy Carr soprano, the soloist in its closing movement.

Tribune-Advocate
SANFORD, Maine
Weekly Independent
Circ. 5,848
JAN 3 - 1957

peted for national honors.

Everett J. Firth, 25, son of Mr. and Mrs. Everett E. Firth, was named first tympani player in the Boston Symphony Orchestra, the youngest "first desk" man, and later in the year went with the orchestra on its tour to Russia.

A special town meeting ...

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
DEC 29 1956

-Burgin Conducting at Symphony

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BOSTON SYMPHONY ORCHESTRA

Burgin Directs Shostakovitch

THE BOSTON SYMPHONY ORCHESTRA gave at Symphony Hall yesterday afternoon, and will repeat tonight, the 10th program of the Friday-Saturday series. Richard Burgin, concert-master and associate conductor, presented the following program: Vaughn Williams: Fantasia on a Theme by Thomas Tallis; Beethoven: Symphony No. 5, in C minor; Shostakovitch: Symphony No. 5.

By CYRUS DURGIN

This week and next Richard Burgin will be at the helm of the Boston Symphony Orchestra while Charles Munch enjoys a respite. The program of yesterday and tonight contains two works which in the past Mr. Burgin has seemed to favor: the "Tallis" Fantasia and Shostakovitch's Fifth Symphony.

There is every reason why Vaughan Williams' ingenious working-up of the Tallis theme should appeal to a conductor, and especially if he is also a string player. The two divisions of the strings, plus the solo quartet, make for superb contrasts and balances of sonority, as well as some lovely shifting colors. When the strings happen to be so fabulously good as ours in Boston, the result inevitably is an interlude of ecstatic delight. So, yesterday, it was.

No doubt young people bowled over by hearing Beethoven's Fifth Symphony for the first few times, are startled if not revolted when they hear oldsters (including myself, I guess) proclaim the utter boredom of the "V for Victory" Symphony. It is, of course, merely a matter of over-familiarity. But whether or not we oldsters have cooled off with the mighty Fifth, it must be played for the benefit of the young.

The performance yesterday had its moments of splendor, but more when the texture was coarse and the playing perfunctory, as if the orchestra itself was also bored. The tympani were flat in some prominent chords of the first movement and finale, and gave the momentary sound a thick, sagging opacity that only a flat kettledrum can make. But even so, there was no mistaking the fact that Beethoven's Fifth is, of its kind, creative perfection.

Having tossed off two masterpieces in three paragraphs, let us have at the Shostakovitch Fifth, which is no masterpiece, never was and won't be, but which has some fine themes and some pages of true glory. Everything said in this respect is on purely musical terms: that the Shostakovitch Fifth celebrates the bloody muck of Soviet Communism in its first 20 years is another matter.

This symphony has always irritated me, apart from the slow movement, which is remarkably fine both in conception and technic. As time has gone on, the personal irritation has become less, largely, I think, because one has become accustomed to the prevailingly coarse texture of sound. The scoring is very ingenious but, I think, not really original.

The Fifth is a work both of beauty and of deplorable flaws in its first, second and final movements. The most deplorable flaws are found in the cheap, vulgar blatancy of Shostakovitch's marches, even though, in the last big build-up of the finale, the Boston Symphony's marvelous percussionists provide exciting clangor.

Yesterday's performance of Shostakovitch was, in terms of conducting and orchestral execution, really splendid, and drew enthusiastic response from the Friday audience.

Next week Mr. Burgin will present Bach's Chorale Prelude and Chorale, "The Old Year Is Past" (arranged by Charles Munch) Honegger's Symphonic Movement "Rugby": "Rondes de Printemps" ("Image," No. 3) by Debussy Ravel's "Pavane for a Dead Infanta" and Alborada del gracioso and Mahler's Fourth Symphony with Nancy Carr as soprano soloist

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
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Circ. 10,000 Free
JAN 3 1957

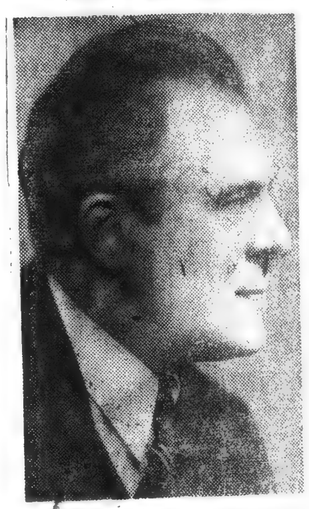
NANCY CARR IS SOLOIST AT SYMPHONY

Richard Burgin will conduct the Boston Symphony Orchestra Friday afternoon and Saturday evening in Symphony Hall in his second appearance this season.

He will present Mahler's Fourth Symphony, in which the soprano soloist will be Nancy Carr. Miss Carr was born in Springfield, Ohio, educated there and in Chicago. She has sung in Mahler's Second and Fourth Symphonies with the Chicago Symphony Orchestra under the direction of Bruno Walter.

Mr. Burgin will open the program by performing Bach's Chorale Prelude and Chorale, "The Old Year is Past," as orchestrated by Charles Munch. Four French numbers will follow: Honegger's "Rugby, Mouvement symphonique," Debussy's "Rondes de printemps," (Image No. 3), Ravel's "Pavane une Infante defunte" and the same composer's "Alborada del gracioso."

NEWARK, N. J.
STAR-LEDGER
JAN 4 1957



DUE AT MOSQUE—Richard Burgin, associate conductor of the Boston Symphony Orchestra, who will conduct the orchestra Thursday evening at the Mosque under auspices of the Griffith Music Foundation.

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485
JAN 5 - 1957

Two Violins

Boston Symphony concert-goers yesterday afternoon may have been nonplussed when they saw Alfred Krips, acting concertmaster, use one violin in the first movement of Mahler's Fourth Symphony, then pick up another from a chair close by, for the second movement, only to resume the first instrument for the remainder of the piece.

It was not that Mr. Krips was dissatisfied with either instrument. The second movement of the Symphony calls for the concertmaster to play a violin tuned a note higher than usual, to give an effect of a crude village fiddler. It is easier to have two violins handy than to re-tune a single instrument.—C. W. D.

MUSIC Dec 29

Symphony Concert

The Boston Symphony orchestra, Richard Burgin conducting, gave the tenth program of the 76th season in Symphony Hall yesterday afternoon. The program:
Fantasia on a Theme by Thomas Tallis ..... Williams
Symphony No. 5 in C minor, Op. 67 ..... Beethoven
Symphony No. 5, Op. 47 ..... Shostakovitch

By RUDOLPH ELIE

What seemed on paper still another routine program of too-recently heard works (only last April for one of them) proved entirely satisfactory yesterday afternoon due largely to Richard Burgin's fine direction of all three. That and the fact that Shostakovitch's Fifth gains in stature on every hearing.

Few works were ever more severely blasted than this on the occasion of its first American performance in 1939, and it is easy to see, in retrospect, why it was. Indeed, many of the charges levelled against it ("banality," "coarseness," etc.) are certainly in evidence today, but what could not be seen without the perspective of the years is that it reveals an honesty of creative urged denied to many a later, more intellectualized work.

What it has, in all the tumult, in the gigantic utterances for brass and percussion, in the sound and fury, is a quality of emotional drive not to be gainsaid: one might not admire either the materials or the method, but it certainly moves, and is, in fact, often moving.

In 1939 music of passionate utterance was out of favor; the intellectualism of Stravinsky with its lean, stringy neo-classicism and the equally intellectualized dissonant linear counterpoint of the Boulanger school were in high fashion.

Thus the Shostakovitch Fifth, an entirely new departure from the Prokofievian influences of his First Symphony (it is impossible to know his development through the ensuing three as all have been withdrawn), came as a surprise. No one was prepared for so violently personal an utterance, or one employing all the coloristic devices of a Mahler.

Vast Triumph

Today, however, in the passage of nearly 20 years the work seems almost prophetic in foreshadowing the tragedy that was to befall Russia hardly more than a year later. Its final movement in particular, closing on a note of vast triumph, suggests the enormous vitality of the people. But this, of course, is all hindsight: nonetheless, the Fifth Symphony is a work of high drama, of striking contrasts and of direct, forceful communication. And it certainly communicated yesterday as Mr. Burgin, in his first appearance of the season as associate conductor led his forces through a brilliant reading of this huge work. I felt he lingered a little over the slow movement which is pretty lengthy to begin with, but his clear and vigorous beat gave the rest a stunning quality throughout.

His approach to the Beethoven was at once direct and tasteful, discriminating and fastidious. The orchestra responded in kind, playing vigorously and securely, though flawed occasionally to my taste by some rather too strenuous attacks in the cellos. All in all it was what might be called an authentic reading in contrast to the over-conducted performance the work often receives, with everything neat and tidy yet informed with Beethoven's own inner force.

I can find little enthusiasm for Vaughan Williams' Fantasia on a Theme by Thomas Tallis. It is beautiful, to be sure, and the string textures of the double string orchestra are often beguiling, but the work seems somehow soft and over-refined and while dwelling upon its material it meanders—as does the mind of this reviewer contemplating it in performance.

Mr. Burgin's second program next week is a grab-bag of all sorts of odds and ends, with works by Bach, Honegger, Debussy, and two by Ravel. The major offering is Mahler's Fourth Symphony with Nancy Carr soprano, the soloist in its closing movement.

Tribune-Advocate
SANFORD, Maine
Weekly Independent
Circ. 5,848
JAN 3 - 1957

peted for national honors.

Everett J. Firth, 25, son of Mr. and Mrs. Everett E. Firth, was named first tympani player in the Boston Symphony Orchestra, the youngest "first desk" man, and later in the year went with the orchestra on its tour to Russia.

A special town meeting

Burgin Conducts Mahler's Fourth

Nancy Carr Acclaimed as Soprano Soloist

By Harold Rogers

With but little imagination one could hear, ringing through the bars of Mahler's Fourth Symphony, the laughter of childhood, the sounds of games and the guileless songs that go with them, the skipping of children inspired by spontaneous joy. It is remarkable how Mahler infused so much childlike wonderment into a work lasting almost an hour, and sustaining, with but few lapses, his own and his listeners' interest through his flow of ingenuous melody, his musical skies flooded with limpid sunshine.

* * *

The man who conducts the Mahler Fourth, it goes without saying, should be sympathetic and kindly; and it was obvious yesterday afternoon that Richard Burgin poured a heart full of love into this performance. He is the Mahler champion in New England, though Mahler Mr. Burgin has his turn on the podium. His performance yesterday was superb.

And not only to Mr. Burgin go the honors, but also to Nancy Carr, a soprano whose opulent, lucid, and artistic singing in the final movement was true to the smile of the poetry. "So delightful are the joys of Heaven," she sang, that "we have no need of earthly ones"!

Formerly of Chicago (where she was often starred on the Chicago Theater of the Air), Miss Carr now lives in Boston. We hope this debut with the Boston Symphony will mark the beginning of an active musical life for her in this community.

Mr. Burgin has chosen a fascinating program for the Symphony Hall concerts this weekend. Four composers are represented on the first half (with Mahler, of course, taking up the last half). Yesterday he led with Bach's Chorale Prelude and Chorale, "The Old Year Is Past," as arranged by Charles Munch. His reading was sturdy forthright, yet appropriately religioso.

Then came Honegger's one-movement piece called "Rugby," the meaning of which is obvious. This was a companion to "Pacific 231," the meaning of which is less obvious until the music is heard, at which time one has no doubt a locomotive is involved. The "Rugby" music is less explicit, but it is obviously sinuous and athletic. It is an entertaining reminiscence from the composer's young and clever days, before he became the leading French symphonist of this century.

* * *

Mr. Burgin continued with Debussy's "Rondes de Printemps," as lovely a little idyll as one could wish for, and he then turned to Ravel's "Pavane pour une Infante defunte," the sweet nostalgia of which is about all that supports the title.

But this decorous respite lasted no longer than the pavane itself, for Mr. Burgin launched into the flashingly arresting rhythms of Ravel's "Alborado del Gracioso," a superb example of the composer's talent in handling the orchestra brilliantly.

It was a program of great variety, with the ebullience of childhood, youth, games, dancing, and song prevailing. It gave us Mr. Burgin at his best.

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france amerique

20 Janvier 1957

RICHARD BURGIN dirige le "Boston Symphony"

EST-CE parce que c'est l'Année Lafayette? Ou un rappel discret aux politiciens? Toujours est-il que la musique française figure en bonne place, à Boston, dans de nombreux concerts ces derniers temps, sans parler de deux pièces de théâtre qui remportent un immense succès: *Fanny*, inspiré de Pagnol, et une version "anglicisée" de *La Valse des Toréadors*, de Jean Anouilh.

En l'absence de Charles Münch, actuellement en France, Richard Burgin a dirigé un tour d'horizon musical qui l'a fait aller de Bach —dans un arrangement de Charles Münch — à Mahler en passant par... Honegger, Debussy et Ravel. C'est devenu une tradition à l'Orchestre Symphonique de Boston de commencer la première série de concerts de l'année avec le Prélude et Choral "Das Alte Jahr vergangen ist" (dont les paroles auraient aussi bien pu être écrites aujourd'hui qu'il y a près de quatre siècles: "Nous Te remercions, Seigneur Jésus, de nous avoir protégés d'un si grand danger tout au long de la longue année..."). L'arrangement orchestral qu'en a fait Charles Münch montre qu'il a touché l'orgue dans sa jeunesse et qu'il connaît à fond cet instrument et celui, tout aussi compliqué, qu'est un orchestre.

Le mouvement symphonique "Rugby" a été écrit par Honegger en 1928, à l'âge de 36 ans, cinq ans après son "Pacific 231" et cherche à exprimer musicalement "les assauts et contre-assauts, le rythme et la couleur d'un match (de rugby) au Stade de Colombes." Et, à ce point de vue, nous sommes bien servis; même sans percussion — en contraste avec "Pacific", qui en avait beaucoup — on entend l'enthousiasme de la foule, on "voit" les passes savantes des joueurs, on se "sent" envahi par l'air froid des gradins et la chaleur intérieure de la victoire. Honegger a, toutefois, écrit de la meilleure musique, avant et après "Rugby".

Les "Rondes de Printemps" de Claude Debussy sont d'un tout autre genre, musique éthérée et abstraite, tout "en couleurs et en rythmes" dans laquelle passe à chaque instant ce motif emprunté au Mai florentin: "Vive le Mai, bienvenu soit le Mai avec son gonfalon sauvage".

Un des thèmes de ces "Rondes" est le populaire "Nous n'irons plus au bois...", sculpté, ciselé pour notre plaisir. Dommage que l'exécution en ait été plutôt plate: une excellente lecture, sans interprétation.

La *Pavane* et l'*Alborado* sont des pièces pleines d'une grâce que seul Ravel savait exprimer avec autant d'élégance. Bien que moins difficiles à interpréter que Debussy, il nous a semblé que l'orchestre manquait de brillant: les solistes étaient excellents, par contre, et ont bien mérité les applaudissements qui leur furent prodigués.

Dans la Symphonie n° 4 de Gustav Mahler, M. Richard Burgin est plus à l'aise, davantage dans son élément, peut-être à cause de sa formation germanique. Il nous a donné de cette oeuvre majeure une interprétation fouillée, bien comprise, à laquelle Mlle Nancy Carr prêtait son beau soprano.

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BOSTON, Mass.
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Circ. 131,485

JAN 5 - 1957

BOSTON SYMPHONY ORCHESTRA

Burgin Leads Mahler Fourth

THE BOSTON SYMPHONY ORCHESTRA played at Symphony Hall yesterday afternoon, and will repeat tonight, the 11th program of the Friday–Saturday series. Richard Burgin, associate conductor, presented: Bach: Chorale Prelude and Chorale, "The Old Year Is Past" (arranged by Charles Munch); Honegger: "Rugby," Symphonic Movement; Debussy: "Rondes de Printemps" ("Image" No. 3); Ravel: "Pavane for a Dead Infanta," Alborada del gracioso; Mahler: Symphony No. 4, in G major (soloist: Nancy Carr, soprano).

By CYRUS DURGIN

Thanks to Richard Burgin, we are enjoying at the Boston Symphony concerts this week the only music by Gustav Mahler that we are likely to have there all season. Mr. Burgin leads again the Fourth Symphony, a work of which, evidently, he is very fond, and one which brings out his finest attributes as conductor.

Since this is a very beautiful Symphony, indeed, we are much in Mr. Burgin's debt.

Having always in mind, when Mahler is played, some of the old public prejudice against his often very long scores, it was bracing yesterday to hear a good deal of favorable lobby comment. While this is not evidence enough to warrant assumption that the tide has turned strongly in Mahler's favor, it has its own significance. It must mean that the public at last has seen the light which shines in the tissues of song which are Mahler's music.

The G major Symphony is all song, all radiance, shunning the turbulence which racked Mahler's inner spirit much of the time, and free of the dark moods which so often must have tortured him. In the G major, also, are steady motion and a fascinating undulation of rhythms, gentle and strong. In short, a Symphony which touches the milder emotions, and is delight all the way.

It was played superbly, and conducted with genuine mastery. The vocal soloist for the fourth movement was Nancy Carr, a young Ohio-born soprano who, says the record, has appeared here only once before, in Brahms' Requiem during the Boston Arts Festival of 1955. She has a gorgeous voice, of a somewhat — and peculiarly — "dark" color. Miss Carr may have been nervous at the outset, yesterday, for she failed to summon much resonance in the first two stanzas. Thereafter, things went better. She sang, too, with the childlike naivete which is so important to the veracious expression of this fanciful description of all the goodies in Heaven.

A Curious Assemblage

The first half of the program was a curious assemblage of five relatively short pieces, starting with the Munch orchestration of the Bach Chorale and Chorale Prelude, "The Old Year Is Past," which, by pleasant custom, has been played at the first concerts of every new year since 1952.

None of these pieces had much relation to its fellows, and you might have thought they had been chosen by lot. But individually they are good pieces, and yesterday they were all played to the nines. Up to a point this was a selection of "first chair" pieces, for Mr. Burgin singled out for merited solo bows Mr. Stagliano, for his horn playing in Ravel's Pavane, and Mr. Walt for his bassoon work in the Alborada del gracioso.

Honegger's "Rugby" evidently had been kept on the Symphony's library shelf since its Boston premiere, under the composer's baton, in 1929. Little wonder. "Rugby" seems old-fashioned today, abstract and mechanistic, even when considered in the light of the composer's intent to express, in a non-programmatic way, "the thrusts and counter-thrusts of the game." Honegger wrote much better music later in his life. Indeed, after the rush of opposing rhythms in "Rugby," and the clashes of his wild dissonance, it is almost amusing to hear the piece end upon a tonic chord.

Next week the Orchestra goes again to New York. Pierre Monteux will be guest conductor at the Symphony Hall concerts of Jan. 18 and 19, in Stravinsky's "Pulcinella" Ballet Suite; instrumental excerpts from Debussy's "Pelleas and Melisande," and Elgar's "Enigma" Variations.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

JAN 5 - 1957

Music

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"Rugby" ..... Honegger
"Rondes de printemps" ..... Debussy
"Pavane;" "Alborado del gracioso" Ravel
Symphony No. 4 in G ..... Mahler

Richard Burgin's second appearance as associate conductor of the season found him offering an unusual and, by and large, save for the Mahler Symphony, a not very successful program.

It's the first time in a good many years five different works have been given before the intermission and it is not too wise a move, at least if yesterday's experience may be considered typical of such an occasion. The Bach chorale prelude was, to be sure, a gesture to the season and a pleasant one in Mr. Munch's simple transcription for orchestra. The other four just didn't go well together.

Tame to Ear

Honegger's "Rugby," a piece in which the composer sought to "express the thrusts and counter-thrusts of the game, the rhythm and color of a match in the stadium," has not been heard here since 1929. It is an interesting essay and one that in 1929 was probably found harsh, dissonant and aggressive. Today its textures are relatively tame to the ear, and the work does not have the impact one expects of it. It may be because the same composer's "Pacific 2-3-1" has so much, and while there is little point in comparing the two pieces, one familiar with "Pacific" is bound to be let down by "Rugby."

Debussy's "[illegible] temps," in its first performance here since 1923, is also something of a let-down. It suggests this and that in other works of Debussy and the orchestral textures are typical impressionistic, but it is a weak and tenuous composition, interesting only for the infrequency of its performance.

Ravel's "Pavane pour une Infante defunt," is charming in its antique gravity, but it was left for the same composer's "Alborado del gracioso" to restore the sense of fulfillment to the concert. Mr. Burgin sought out its fiery Spanish rhythms and colorations vividly and the beautiful recitative for solo bassoon in the inner section gave us a chance to realize how superb an instrumentalist Sherman Walt, the orchestra's first bassoonist, is. He produces the finest tone quality on this instrument I have ever heard.

Mahler's Fourth Symphony, long one of Mr. Burgin's favorites, introduced a distinguished soprano soloist in Nancy Carr, making her first appearance here. Tall, slim, attractive, Miss Carr's traversal of the exquisite last movement was exceedingly tasteful. Her voice is a little on the light side but it is well produced and has a clear, silvery quality that becomes the role. She was warmly received by the audience, which was obviously enchanted by the touching naivete of the closing movement.

Melody Flows Out

The work itself is Mahler's most genial as one melody flows out of another in an endless procession. Now they are long-flowing strains of the most sensuous character, again they [illegible] most ingenious, as in the [illegible] now they reflect the [illegible] simplicity of the peasant air, again they suggest Viennese gemutlichkeit. [illegible]

The scherzo is particularly interesting for the use in it of two violins for the first violinist. Thus Mr. Krips had deployed on a chair in front of him his usual instrument conventionally tuned while he played another tuned a whole tone higher. This is known as "scordatura," and it is an ancient device though not often employed today. Saint Saens does it in "Danse Macabre" and it appears also in works by Stravinsky and Strauss. In Mahler's case, as in Saint Saens' it lends the quaint rustic quality of the country fiddler.

The orchestra is out of town next week, returning on Jan. 18 with Pierre Monteux the guest conductor. Mr. Monteux will do Stravinsky's Pulcinella Suite; scenes instrumental excerpts from Debussy's "Pelleas et Melisande" and Elgar's "Enigma" Variations.

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franco amerique

20 Janvier 1957

RICHARD BURGIN dirige le "Boston Symphony"

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Dans la Symphonie n° 4 de Gustav Mahler, M. Richard Burgin est plus à l'aise, davantage dans son élément, peut-être à cause de sa formation germanique. Il nous a donné de cette oeuvre majeure une interprétation fouillée, bien comprise, à laquelle Mlle Nancy Carr prêtait son beau soprano.

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

JAN 5 - 1957

BOSTON SYMPHONY ORCHESTRA

Burgin Leads Mahler Fourth

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By CYRUS DURGIN

Thanks to Richard Burgin, we are enjoying at the Boston Symphony concerts this week the only music by Gustav Mahler that we are likely to have there all season. Mr. Burgin leads again the Fourth Symphony, a work of which, evidently, he is very fond, and one which brings out his finest attributes as conductor.

Since this is a very beautiful Symphony, indeed, we are much in Mr. Burgin's debt.

Having always in mind, when Mahler is played, some of the old public prejudice against his often very long scores, it was bracing yesterday to hear a good deal of favorable lobby comment. While this is not evidence enough to warrant assumption that the tide has turned strongly in Mahler's favor, it has its own significance. It must mean that the public at last has seen the light which shines in the tissues of song which are Mahler's music.

The G major Symphony is all song, all radiance, shunning the turbulence which racked Mahler's inner spirit much of the time, and free of the dark moods which so often must have tortured him. In the G major, also, are steady motion and a fascinating undulation of rhythms, gentle and strong. In short, a Symphony which touches the milder emotions, and is delight all the way.

It was played superbly, and conducted with genuine mastery. The vocal soloist for the fourth movement was Nancy Carr, a young Ohio-born soprano who, says the record, has appeared here only once before, in Brahms' Requiem during the Boston Arts Festival of 1955. She has a gorgeous voice, of a somewhat — and peculiarly — "dark" color. Miss Carr may have been nervous at the outset, yesterday, for she failed to summon much resonance in the first two stanzas. Thereafter, things went better. She sang, too, with the childlike naivete which is so important to the veracious expression of this fanciful description of all the goodies in Heaven.

A Curious Assemblage

The first half of the program was a curious assemblage of five relatively short pieces, starting with the Munch orchestration of the Bach Chorale and Chorale Prelude, "The Old Year Is Past," which, by pleasant custom, has been played at the first concerts of every new year since 1952.

None of these pieces had much relation to its fellows, and you might have thought they had been chosen by lot. But individually they are good pieces, and yesterday they were all played to the nines. Up to a point this was a selection of "first chair" pieces, for Mr. Burgin singled out for merited solo bows Mr. Stagliano, for his horn playing in Ravel's Pavane, and Mr. Walt for his bassoon work in the Alborada del gracioso.

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Next week the Orchestra goes again to New York. Pierre Monteux will be guest conductor at the Symphony Hall concerts of Jan. 18 and 19, in Stravinsky's "Pulcinella" Ballet Suite; instrumental excerpts from Debussy's "Pelleas and Melisande," and Elgar's "Enigma" Variations.

Burgin Conducts Mahler's Fourth

Nancy Carr Acclaimed as Soprano Soloist

By Harold Rogers

With but little imagination one could hear, ringing through the bars of Mahler's Fourth Symphony, the laughter of childhood, the sounds of games and the guileless songs that go with them, the skipping of children inspired by spontaneous joy. It is remarkable how Mahler infused so much childlike wonderment into a work lasting almost an hour, and sustaining, with but few lapses, his own and his listeners' interest through his flow of ingenuous melody, his musical skies flooded with limpid sunshine.

The man who conducts the Mahler Fourth, it goes without saying, should be sympathetic and kindly; and it was obvious yesterday afternoon that Richard Burgin poured a heart full of love into this performance. He is the Mahler champion in New England, though Mahler need be championed no longer. If we can't hear Mahler more often, at least we can hear him about once a season when Mr. Burgin has his turn on the podium. His performance yesterday was superb.

And not only to Mr. Burgin go the honors, but also to Nancy Carr, a soprano whose opulent, lucid, and artistic singing in the final movement was true to the smile of the poetry. "So delightful are the joys of Heaven," she sang, that "we have no need of earthly ones"!

Formerly of Chicago (where she was often starred on the Chicago Theater of the Air), Miss Carr now lives in Boston. We hope this debut with the Boston Symphony will mark the beginning of an active musical life for her in this community.

Mr. Burgin has chosen a fascinating program for the Symphony Hall concerts this weekend. Four composers are represented on the first half (with Mahler, of course, taking up the last half). Yesterday he led with Bach's Chorale Prelude and Chorale, "The Old Year Is Past," as arranged by Charles Munch. His reading was sturdy and forthright, yet appropriately religioso.

Then came Honegger's one-movement piece called "Rugby," the meaning of which is obvious. This was a companion to "Pacific 231," the meaning of which is less obvious until the music is heard, at which time one has no doubt a locomotive is involved. The "Rugby" music is less explicit, but it is obviously sinuous and athletic. It is an entertaining reminiscence from the composer's young and clever days, before he became the leading French symphonist of this century.

Mr. Burgin continued with Debussy's "Rondes de Printemps," as lovely a little idyll as one could wish for, and he then turned to Ravel's "Pavane pour une Infante defunte," the sweet nostalgia of which is about all that supports the title.

But this decorous respite lasted no longer than the pavane itself, for Mr. Burgin launched into the flashingly arresting rhythms of Ravel's "Alborado del Gracioso," a superb example of the composer's talent in handling the orchestra brilliantly.

It was a program of great variety, with the ebullience of childhood, youth, games, dancing, and song prevailing. It gave us Mr. Burgin at his best.

Herald (m)
BOSTON, Mass.
Independent Republican
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JAN 5 - 1957

Music

By RUDOLPH ELIE

Symphony Concert

The Boston Symphony, Richard Burgin conducting, gave the 11th program of the 75th season in Symphony Hall yesterday afternoon. The soloist was Nancy Carr, soprano. The program:

"The Old Year Is Past" ..... Bach
"Rugby" ..... Honegger
"Rondes de printemps" ..... Debussy
"Pavane;" "Alborado del gracioso" Ravel
Symphony No. 4 in G ..... Mahler

Richard Burgin's second appearance as associate conductor of the season found him offering an unusual and, by and large, save for the Mahler Symphony, a not very successful program.

It's the first time in a good many years five different works have been given before the intermission and it is not too wise a move, at least if yesterday's experience may be considered typical of such an occasion. The Bach chorale prelude was, to be sure, a gesture to the season and a pleasant one in Mr. Munch's simple transcription for orchestra. The other four just didn't go well together.

Tame to Ear

Honegger's "Rugby," a piece in which the composer sought to "express the thrusts and counter-thrusts of the game, the rhythm and color of a match in the stadium," has not been heard here since 1929. It is an interesting essay and one that in 1929 was probably found harsh, dissonant and aggressive. Today its textures are relatively tame to the ear, and the work does not have the impact one expects of it. It may be because the same composer's "Pacific 2-3-1" has so much, and while there is little point in comparing the two pieces, one familiar with "Pacific" is bound to be let down by "Rugby."

Debussy's "[illegible] temps," in its first [illegible] here since 1923, is also something of a let-down. It suggests this and that in other works of Debussy and the orchestral textures are typical impressionistic, but it is a weak and tenuous composition, interesting only for the infrequency of its performance.

Ravel's "Pavane pour une Infante defunt," is charming in its antique gravity, but it was left for the same composer's "Alborado del gracioso" to restore the sense of fulfillment to the concert. Mr. Burgin sought out its fiery Spanish rhythms and colorations vividly and the beautiful recitative for solo bassoon in the inner section gave us a chance to realize how superb an instrumentalist Sherman Walt, the orchestra's first bassoonist, is. He produces the finest tone quality on this instrument I have ever heard.

Mahler's Fourth Symphony, long one of Mr. Burgin's favorites, introduced a distinguished soprano soloist in Nancy Carr, making her first appearance here. Tall, slim, attractive, Miss Carr's traversal of the exquisite last movement was exceedingly tasteful. Her voice is a little on the light side but it is well produced and has a clear, silvery quality that becomes the role. She was warmly received by the audience, which was obviously enchanted by the touching naivete of the closing movement.

Melody Flows Out

The work itself is Mahler's most genial as one melody flows out of another in an endless procession. Now they are long-flowing strains of the most sensuous character, again they [illegible] most lugubrious, as in the [illegible] they reflect the [illegible] simplicity of the peasant air, again they suggest Viennese gemutlichkeit. [illegible]

The scherzo is particularly interesting for the use in it of two violins for the first violinist. Thus Mr. Krips had deployed on a chair in front of him his usual instrument conventionally tuned while he played another tuned a whole tone higher. This is known as "scordatura," and it is an ancient device though not often employed today. Saint Saens does it in "Danse Macabre" and it appears also in works by Stravinsky and Strauss. In Mahler's case, as in Saint Saens' it lends the quaint rustic quality of the country fiddler.

The orchestra is out of town next week, returning on Jan. 18 with Pierre Monteux the guest conductor. Mr. Monteux will do Stravinsky's Pulcinella Suite, scenes instrumental excerpts from Debussy's "Pelleas et Melisande" and Elgar's "Enigma" Variations.

Morning Globe
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JAN 5 - 1957

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TIGHT BINDING

178

Sunday Herald
BOSTON, Mass.
Independent Republican
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JAN - 6 1957

Are Symphony Programs Now at a Low Ebb?

By RUDOLPH ELIE

A correspondent, noting that I have lately been suggesting that the programs of the Boston Symphony are not all that they might be (which is putting it mildly), asks me what I would do if I had any part in the making of programs. The first thing I would do is exactly what the program makers at Symphony Hall now do: ignore the suggestions of amateur program makers like myself. Nonetheless, having looked pretty thoroughly into the matter, I am of the opinion that a great deal could be done to present more interesting programs than are the rule today, and still place the emphasis on the standard repertoire, which is to say no one would be deprived of the regular fare of Beethoven, Brahams and so on.

As I have had occasion to point out before, program making is a fine art and one besetting the program maker with many difficulties. There are all manner of complications. There is first of all the choice of the principal work, the meat and potatoes of the occasion so to speak. This would generally be a symphony of large dimensions and of established character, say a symphony by Brahms, Beethoven, Schumann, Sibelius, Tchaikovsky and so on, though it might be an extended work by almost any one.

Mr. Munch himself, in his exceedingly interesting "I Am a Conductor," says that the "big" symphony should be preceded first by a classical symphony, a baroque concerto or an overtone and then by a "difficult" or a contemporary work such as a new symphony.

"First," he continues, "we prepare the terrain and sharpen the receptivity. Then we can try to make the public love music whose tartness may still be disturbing. Finally, the classical, rich and solid, relaxes the atmosphere." All in all, he says, a program should not offer much more than 75 minutes of music "if you do not want to hear the rustling of inattention behind you."

Such matters as the choice of key is important in program making. Two works in B flat should not be programmed side by side, for example. The question of time is also obviously important, and the choice of 75 minutes of music brings up many a difficulty in time alone. The national character of the music—French, German, etc.—is important too. And, not least, the disposition of the musical forces is a big factor. The programming of Schoenberg's "Gurrilleder," for instance, or Mahler's Eighth means a vast increase in the personnel as well as a gigantic choral assembly.

Obtaining unusual scores not in the orchestra's library is often a problem while the question of rentals and royalties may also be mentioned, as may problems in rehearsal time and so on. So the life of the program maker is not easy and he is more than likely to be criticized by someone no matter what he does.

BEETHOVEN QUARTET

Yet I feel there is considerable room for improvement in view of the fact so many works have been overlooked, neglected and forgotten. It is no less than 59 years, for example, since Beethoven's Triple Concerto for violin, piano and orchestra has been performed at these concerts. There are those who deem it an inferior work and perhaps true, but it is never less a beautiful work and serves a hearing. Why not with the Trieste Trio or a outstanding chamber group

Twenty years or so Mitropoulos did Beethoven sharp minor Quartet for string orchestra. It was a ning experience. Why no peat that?

The name of Delius ever appears on these prog and while this English poser's music is generally s in character it is well wo occasional performance. C Bach composed two symp and there is a Sinfonia brother, J. C. Bach. They surely make charming pr openers, but then so wou Handel Concerto Gross well as those by Corelli golesi (the lovely F minor certino, for instance) and of the Italian baroque, they rarely appear on ou grams.

The earlier symphoni Haydn are remarkable fo ingenuity and freshness. S are the numberless mentos, cassations and fonias concertante of Mo various forms. Two or have been done recently, sure, but certainly this is for exploration.

MORE REVIVALS

Equally worthy of exploration, too, are such forgotten composers as Dittersdorf, Clementi and Spohr. Dittersdorf's "Rescue" Symphony is perfectly charming, as is Clementi's D major Symphony. And might it not be amusing to hear Spohr's Double Symphony for Two orchestras? Then there's Weber, who wrote two symphonies. Has anyone ever heard them?

Also neglected in the city he chose as his home is Martin Loeffler. His "Pagan Poem" is decidedly worth an occasional airing. Rachmaninoff's Second and Third symphonies do not

NEW YORK, N. Y.
TIMES
Circ. D. 534,376 - S. 1,149,467

JAN 6 1957

BURGIN ON PODIUM

Concertmaster in Boston for 36 Years Will Conduct the Orchestra This Week

By JOHN BRIGGS

RICHARD BURGIN, for thirty-six years a familiar figure in the concertmaster's chair of the Boston Symphony Orchestra, will make one of his occasional appearances as its conductor when the orchestra plays at Carnegie Hall on Wednesday evening.

The transition from playing to conducting is one that has been made by a number of concertmasters, including Eugene Ormandy and Alexander Hilsberg. The concertmaster is in fact an assistant conductor, one of his duties in most orchestras being that of rehearsing the string section.

In Mr. Burgin's case, according to knowledgeable music circles, the concertmaster's function also included that of diplomat, interpreter and peacemaker.

Such was the impact, in the early days, of the late Serge Koussevitzky upon the Boston Symphony, and vice versa, that the whole enterprise was in danger of flying apart from sheer centrifugal force.

Sparks Flew

He also pointed out that over the years orchestra and conductor had come to know each other, and had learned to work together.

"Close association brings the best results," Mr. Burgin observed. "That is true of anything from a string quartet on up. An orchestra with a constant turnover of conductors is like a football team with a new head coach every year. An orchestra plays best, and develops its own personality best, when it plays under the same conductor and has little change in personnel. In Boston we have averaged—let me see—perhaps five or six weeks of guest conductors out of a thirty-week season. The rest of the time, it has been the regular conductor — Dr. Koussevitzky and his very able successor, Charles Munch."

Same Face

Mr. Burgin was reminded that one school of thought maintains that conductors should be changed frequently, on the theory that the public grows tired of looking at the same face—

So generally is this fa known, Mr. Burgin says, th most experienced guest condu tors don't waste time on chang in a standard repertory wo unless they regard the chang as of life-or-death importance.

A native of Warsaw, Mr. B gin studied in Berlin with Jose Joachim, and in St. Petersbu with Leopold Auer. He was co certmaster of the symphony chestras of St. Petersburg, H sinki, Christiania and Stockho before joining the Boston Sy phony in 1920. He doesn't kn whether the length of his tenu in Boston has been matched anyone else. Certainly the rec is not matched by the conc master of any other

MUSICAL COURIER
(NEW YORK CITY)

FEB 1957

Boston Symphony Orchestra, Richard Burgin conducting, Jan. 9, E—The Boston Symphony presented a substantial program of three masterworks: Vaughan Williams' "Fantasia on a Theme by Thomas Tallis," Beethoven's Symphony No. 5, and the Symphony No. 5 by Shostakovitch.

Richard Burgin, an outstanding nonflamboyant type of musician and conductor, gave to the music of the various scores an impressive interpretive reading. The orchestra also gave its usual splendid exhibition of smooth and sophisticated playing throughout the evening.

The "Fantasia" was performed by the strings with a beautifully integrated singing tone, while the playing of the Beethoven Fifth was traditional. The Shostakovitch Fifth, a work of breadth, power, and gentleness, was executed with commendable zeal and a flair which brought out its many facets of color, lyricism, and brilliance.

L.C.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 374,544

JAN - 6 1957

B. S. O. Instruments Challenge Brookline Youngsters

Giving out with the down beat of the kettledrum is Jimmy Kenland, 7, at the recent Brookline Youth Concert.

Globe Photos by Edison Farrand

Brookline youngsters are not only early introduced to classical and semi-classical music at the Youth Concerts, but learn about the instruments of an orchestra. Kathleen MacAdam, 11, is dwarfed by the cello which B. S. O. player Martin Hoherman is explaining to her.

BOSTON SUNDAY GLOBE, JANUARY 6, 1957

Ricky Frank, 4, tries out a French horn with the help of Harry Shapiro, member of the Boston Symphony Orchestra, prior to the second Brookline Youth Concert of the seventh season at the Roberts Auditorium in Brookline High School.

Richard Ratzkoff, 8, gets the 'feel' of a violin under the watchful eye of Sheldon Rotenberg of the Symphony Orchestra.

BOSTON, Mass.
Independent Republican
Circ. 258,604
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By RUDOLPH ELIE

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As I have had occasion to point out before, program making is a fine art and one besetting the program maker with many difficulties. There are all manner of complications. There is first of all the choice of the principal work, the meat and potatoes of the occasion so to speak. This would generally be a symphony of large dimensions and of established character, say a symphony by Brahms, Beethoven, Schumann, Sibelius, Tchaikovsky and so on, though it might be an extended work by almost any one.

Mr. Munch himself, in his exceedingly interesting "I Am a Conductor," says that the "big" symphony should be preceded first by a classical symphony, a baroque concerto or an overtone and then by a "difficult" or a contemporary work such as a new symphony.

"First," he continues, "we prepare the terrain and sharpen the receptivity. Then we can try to make the public love music whose tartness may still be disturbing. Finally, the classical, rich and solid, relaxes the atmosphere." All in all, he says, a program should not offer much more than 75 minutes of music "if you do not want to hear the rustling of inattention behind you."

Such matters as the choice of key is important in program making. Two works in B flat should not be programmed side by side, for example. The question of time is also obviously important, and the choice of 75 minutes of music brings up many a difficulty in time alone. The national character of the music—French, German, etc.—is important too. And, not least, the disposition of the musical forces is a big factor. The programming of Schoenberg's "Gurrilleder," for instance, or Mahler's Eighth means a vast increase in the personnel as well as a gigantic choral assembly.

Obtaining unusual scores not in the orchestra's library is often a problem while the question of rentals and royalties may also be mentioned, as may problems of rehearsal time and so on. So the life of the program maker is not easy and he is more than likely to be criticized by someone no matter what he does.

BEETHOVEN QUARTET

Yet I feel there is considerable room for improvement in view of the fact so many works have been overlooked, neglected and forgotten. It is no less than 59 years, for example, since Beethoven's Triple Concerto for violin, piano and orchestra has been performed at these concerts. There are those who deem it an inferior work and it is perhaps true, but it is nevertheless a beautiful work and it deserves a hearing. Why not do it with the Trieste Trio or another outstanding chamber group?

Twenty years or so ago Mitropoulos did Beethoven's C sharp minor Quartet for full string orchestra. It was a stunning experience. Why not repeat that?

The name of Delius hardly ever appears on these programs, and while this English composer's music is generally special in character it is well worth an occasional performance. C. P. E. Bach composed two symphonies and there is a Sinfonia by his brother, J. C. Bach. They would surely make charming program openers, but then so would the Handel Concerto Grossos as well as those by Corelli. Pergolesi (the lovely F minor Concertino, for instance) and others of the Italian baroque, yet they rarely appear on our programs.

The earlier symphonies of Haydn are remarkable for their ingenuity and freshness. So, too, are the numberless divertimentos, cassations and sinfonias concertante of Mozart in various forms. Two or three have been done recently, to be sure, but certainly this is a field for exploration.

MORE REVIVALS

Equally worthy of exploration, too, are such forgotten composers as Dittersdorf, Clementi and Spohr. Dittersdorf's "Rescue" Symphony is perfectly charming, as is Clementi's D major Symphony. And might it not be amusing to hear Spohr's Double Symphony for Two orchestras? Then there's Weber, who wrote two symphonies. Has anyone ever heard them?

Also neglected in the city he chose as his home is Martin Loeffler. His "Pagan Poem" is decidedly worth an occasional airing. Rachmaninoff's Second and Third symphonies do not deserve obscurity, nor do the Brahms' Serenades. Surely, among the works of our own composers of an earlier generation, Paine, Converse, Hill and Foote, there are worthy representatives also.

Among other neglected works, Suk's Serenade for Strings, Reger's Variations and Fugue on a Theme of Mozart, Rimsky Korsakoff's Suite from "The Tales of the Tsar Saltan," Bloch's Concerto Grosso, Arensky's Variations on a Theme of Tchaikovsky, Glazounov's Symphony No. 7, D'Indy's Symphony on a Mountain Air and Holst's "The Planets." And it would be possible for Mr. Munch to arrange for the preparation of a suite from Dukas' "Ariane et Barbe-Bleu"? Such a work may already exist. In any case, this opera was considered at the time as remarkable as Debussy's "Pelleas et Melisande."

A good many revivals of fairly recent works are in order too, it seems to me. Copland's "Appalachian Spring," for one, but there are many outstanding new works ready for re-hearing. And it may also be said that this orchestra's tradition for playing new music is dimming in recent years.

In short, from my point of view, with the orchestra at its very peak today, its programs are at a low ebb. I see no reason why it should be so.

NEW YORK, N. Y.
TIMES
Circ. D. 534,376 - S. 1,149,467
JAN 6 1957

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Concertmaster in Boston for 36 Years Will Conduct the Orchestra This Week

By JOHN BRIGGS

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The transition from playing to conducting is one that has been made by a number of concertmasters, including Eugene Ormandy and Alexander Hilsberg. The concertmaster is in fact an assistant conductor, one of his duties in most orchestras being that of rehearsing the string section.

In Mr. Burgin's case, according to knowledgeable music circles, the concertmaster's function also included that of diplomat, interpreter and peacemaker.

Such was the impact, in the early days, of the late Serge Koussevitzky upon the Boston Symphony, and vice versa, that the whole enterprise was in danger of flying apart from sheer centrifugal force.

Sparks Flew

Koussevitzky, legend says, was a genius but not a conducting technician. He knew what he wanted from the orchestra, and screamed until he got it. Inevitably, sparks flew at rehearsals, and feelings were hurt.

It was tactful Concertmaster Burgin who served as go-between for conductor and orchestra, soothing bruised egos and explaining that when Koussevitzky asked for pianissimo, he really meant a *loud* pianissimo.

When Mr. Burgin was questioned about this tale, he proved his reputation for diplomacy.

"Such things are part of the concertmaster's job," Mr. Burgin said. "I am not a mind reader, but I happened to be personally rather close to Dr. Koussevitzky."

He also pointed out that over the years orchestra and conductor had come to know each other, and had learned to work together.

"Close association brings the best results," Mr. Burgin observed. "That is true of anything from a string quartet on up. An orchestra with a constant turnover of conductors is like a football team with a new head coach every year. An orchestra plays best, and develops its own personality best, when it plays under the same conductor and has little change in personnel. In Boston we have averaged—let me see—perhaps five or six weeks of guest conductors out of a thirty-week season. The rest of the time, it has been the regular conductor — Dr. Koussevitzky and his very able successor, Charles Munch."

Same Face

Mr. Burgin was reminded that one school of thought maintains that conductors should be changed frequently, on the theory that the public grows tired of looking at the same face—or rather, the back of the same head—week after week.

"If that is so," Mr. Burgin replied tartly, "the audience is looking too much, instead of listening."

As for the players themselves, they view the arrival of a guest conductor with little enthusiasm.

"A first-rate orchestra will adapt itself to any conductor," Mr. Burgin said, "but it takes time. Especially difficult is playing with the new man a piece which you have already learned with the regular conductor. It is like being an actor in a Shakespearean play. You have learned your lines under one director. Now another director wants you to speak the lines differently."

So generally is this fact known, Mr. Burgin says, that most experienced guest conductors don't waste time on changes in a standard repertory work unless they regard the changes as of life-or-death importance.

A native of Warsaw, Mr. Burgin studied in Berlin with Joseph Joachim, and in St. Petersburg, with Leopold Auer. He was concertmaster of the symphony orchestras of St. Petersburg, Helsinki, Christiania and Stockholm before joining the Boston Symphony in 1920. He doesn't know whether the length of his tenure in Boston has been matched by anyone else. Certainly the record is not matched by the concertmaster of any other major orchestra in the East.

First Performances

Mr. Burgin's wife is Ruth Posselt, a native of Medford, Mass., who is also a fine violinist and has appeared as soloist with the Boston Symphony and other orchestras. With the Boston Symphony, Miss Posselt played first performances of violin concertos by Samuel Barber, Vladimir Dukelsky and Edward Burlingame Hill.

Mr. Burgin was asked whether he agreed with the old saying that every orchestra derives its personality from its conductor, that "there are no orchestras, only conductors."

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Sunday Globe
BOSTON, Mass.
Independent
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L.C.

Joe Allison's Cargo of Fate

Continued From Page 24

to the rancho soon; so we take the packs down the hill, where no one can see. Then we hear the car coming back. It stop. Then it fall over the bank, roll down the hill and is all broken. Before we go on, we look at this machine. It is nothing much. But the driver did not fall with it. His tracks are in the dust of the road, going toward Cuyamac."

KANE scowled heavily over Luis' story. He could not believe that Allison would be riding in a car with Cultus Collins, but it was a story of the Yaqui's brain.

However, with all his cross-questioning, he was unable to shake the Yaqui's story, and it began to dawn upon him that everything was not just all right. If Allison was in that machine with Cultus Collins, it might behoove him to find out why, he thought.

Kane knew that Cultus Collins was dangerous. In fact, he was more dangerous than the revenue officers, because Cultus had no headquarters. He was always just where he was not expected to be.

So Jim Kane, in his own mind, decided that Collins was altogether too much bother, and that they had better stop him permanently. He dismissed the Yaqui, after getting him a bottle of tequila, and watched him bowleg his way out of the saloon.

Several men were at the bar and Kane joined them. One of them was a tinhorn gambler, who spent part of his time north of the line. He nodded affably to Kane, who joined them in a drink. "Just came in from Cuyamac."

"How's Cuyamac?" asked Kane indifferently.

"Dead as ever, Kane. Nothin' doin'. Why, I even seen a cow-puncher walk into town yesterday. That was a novelty. He had walked a long ways, too, by the looks of him."

Kane drank thoughtfully, paying little attention to the gambler's narrative, until the man said, "Somebody said his name was Collins and that he probably worked for the government."

Kane ordered another round of drinks before he asked, "What time of day was it when Collins came in?"

"I dunno just what time it was. Must have been about 10 or half past."

Kane nodded. It fitted in with the Yaqui's story. Cultus had dumped his machine over the grade and walked back to Cuyamac.

But what was Allison doing with Collins, he wondered. Was Allison playing crooked with them? The Rancho del Robledo was the receiving house for all their smuggling. It was from there that the stuff was sent north.

Kane had always considered Allison a weak-kneed sort of a person, but he had always played fair with him. If he had turned traitor, it would be reasonable to suppose that he might have shot Pablo and Diego. In fact, Pablo might have accused him of turning traitor. Or it might be that Allison had turned hijacker and wanted that big cargo for himself.

Kane spent the rest of the afternoon trying to plan out his next move. He realized that it was going to be difficult to get the Yaqui to tell where the cache had been made. The Yaqui was no fool, Kane decided. He knew he had the upper hand.

And Kane was aware that it behooved him to keep an eye on Luis. If anything happened to Luis, they could kiss fifty thousand dollars good-by, because no other person had any idea where the crafty Indian had hidden those five packs.

To Be Continued Next Week

Joe Allison's Sunday Painter

A few weeks ago we had a deal of interest a couple of primitive paintings displayed in the North Shore which were prisingly valuable.

It served to remind me paintings around the house deal of difficulty we had.

These were "early" paintings duced six or seven years Sunday painter.

The spasm lasted for a it was a lot of fun. We subjects became exhausted the whole field of art. people in action and portraits.

How it all began was afternoon we went to Casimer Shea, who was Boston schools, and told

He applauded the idea colors, but we insisted was a sincere and dedicated a block of paper and of five colors and said:

"Now you've got two brandt. Go ahead and P

That night we were

Well, about two weeks charming wife, Rose, c for a visit. He didn't c cause we showed him o

These oils were lik

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 253,604

JAN - 6 1957

Are Symphony Programs Now at a Low Ebb?

By RUDOLPH ELIE

A correspondent, noting that I have lately been suggesting that the programs of the Boston Symphony are not all that they might be (which is putting it mildly), asks me what I would do if I had any part in the making of programs. The first thing I would do is exactly what the program makers at Symphony Hall now do: ignore the suggestions of amateur program makers like myself. Nonetheless, having looked pretty thoroughly into the matter, I am of the opinion that a great deal could be done to present more interesting programs than are the rule today, and still place the emphasis on the standard repertoire, which is to say no one would be deprived of the regular fare of Beethoven, Brahams and so on.

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Mr. Munch himself, in his exceedingly interesting "I Am a Conductor," says that the "big" symphony should be preceded first by a classical symphony, a baroque concerto or an overtone and then by a "difficult" or a contemporary work such as a new symphony.

"First," he continues, "we prepare the terrain and sharpen the receptivity. Then we can try to make the public love music whose tartness may still be disturbing. Finally, the classical, rich and solid, relaxes the atmosphere." All in all, he says, a program should not offer much more than 75 minutes of music "if you do not want to hear the rustling of inattention behind you."

Such matters as the choice of key is important in program making. Two works in B flat should not be programmed side by side, for example. The question of time is also obviously important, and the choice of 75 minutes of music brings up many a difficulty in time alone. The national character of the music—French, German, etc.—is important too. And, not least, the disposition of the musical forces is a big factor. The programming of Schoenberg's "Gurrilieder," for instance, or Mahler's Eighth means a vast increase in the personnel as well as a gigantic choral assembly.

Obtaining unusual scores not in the orchestra's library is often a problem while the question of rentals and royalties may also be mentioned, as may problems in rehearsal time and so on. So the life of the program maker is not easy and he is more than likely to be criticized by someone no matter what he does.

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MUSICAL COURIER
(NEW YORK CITY)
FEB 1957

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Sunday Globe
BOSTON, Mass.
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NEW YORK, N. Y.
TIMES
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Cargo of Fate

Continued From Page 24

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more (German on page 185 + pg 183 + Time mag.)

Day (e)
NEW LONDON, Conn.
Independent Republican
Circ. 24,020

JAN 9 - 1957

Boston Symphony Performs In College Concert Series

By HARRY R. HAZARD

Nothing unexpected turned up last night during the annual concert of the Boston Symphony Orchestra at Palmer Auditorium—third event in the current Connecticut College concert series. Under the able direction of Richard Burgin, its concert master for 36 years, the orchestra performed with its accustomed consummate skill and impeccable musicianship three works from the standard repertory — Vaughan Williams' Fantasia on a theme by Thomas Tallis, Beethoven's Fifth Symphony, and, after intermission, Symphony No. Five, Op 47, by Shostakovitch.

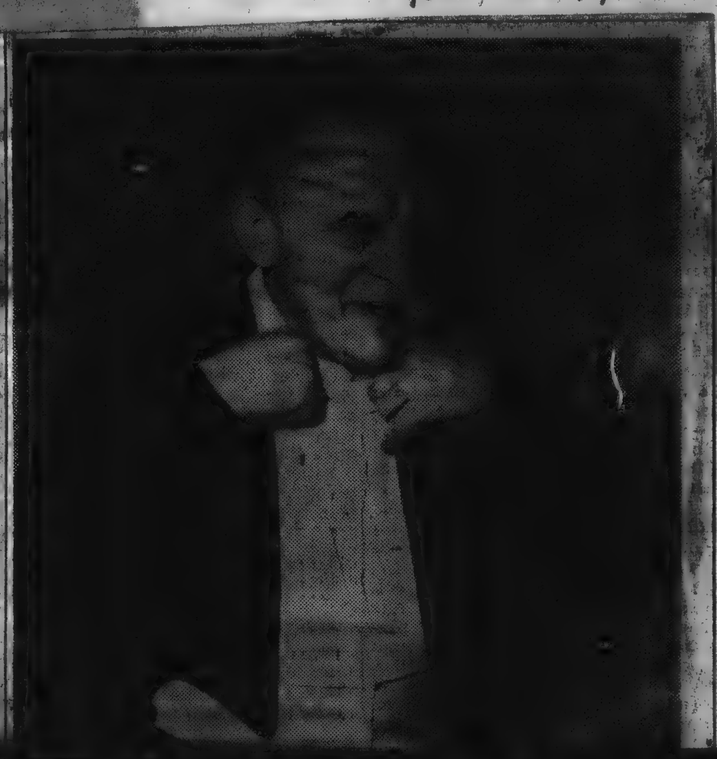
Burgin's interpretive way with these pieces was, for the most part, thoroughly sound and straightforward, though hardly inspired. Missing from the evening's activity was that rare, electric quality of communication which characterized the recent appearance of William Steinberg and the Pittsburgh Symphony.

Most satisfying to this listener was the reading of Vaughan Williams' great Fantasia. Scored for full string ensemble divided into a large and a small group plus a string quartet, this composition benefited vastly in performance by the wonderful string tone and articulation of the Boston. The pacing and dynamics were just. Had a bit more attention been given to projection of the inner voicing in places, the performance would have been outstanding.

Fifth Symphony

In contrast to the Thomas Tallis, the Shostakovitch Fifth Symphony, to quote B. H. Haggin, is most certainly "a fluent, slick and pretentiously arid" composition. Com-

MUSICAL AMERICA
NEW YORK, N. Y.



ORCHESTRAS in New York

Burgin Conducts Shostakovich Fifth

Boston Symphony, Richard Burgin conducting. Carnegie Hall, Jan. 9:

Fantasia on a theme by Thomas Tallis ..... Vaughan Williams
Symphony No. 5 ..... Beethoven
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Of all major symphonists of our time, Shostakovich has wrested the richest heritage from Mahler and Bruckner, learning from the one his parodistic wit and clean, biting orchestral palette, and from the other his monumental architecture, coupled with majesty of spirit.

The performance of the noble Vaughan Williams piece brought out the sumptuous tone of the Boston strings as well as their fine taste. It was the acme of sensuous elegance, but never slick or sentimental. As for Beethoven's Fifth, the story is less happy, but, truth to tell, we are all tired to death of this great but all-too-familiar music, and we can scarcely blame the orchestra for nodding in it a bit, despite some superb playing, especially in the last movement.

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Boston Symphony, Richard Burgin conducting. Nancy Carr, soprano. Carnegie Hall, Jan. 12:

"Rugby" ..... Honegger
"Rondes de printemps" ..... Debussy
"Pavane pour une Infante défunte"; "Alborada del gracioso" ..... Ravel
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NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847
JAN 10 1957

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By MILES KASTENDIECK

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This was a well-constructed program. The Beethoven represented a long-accepted, well-constructed program. The Beethoven represented a long-accepted, well-beloved work; the Shostakovitch a fresh, challenging work which grows more and more compelling, as the absorption of the audience testified.

The Vaughan Williams appeals through grateful writing for strings and for melodic charm.

Burgin conducted the concert with the assurance of the fine musician he is and with the splendid cooperation of a great body of musicians. Each work was clearly and faithfully set forth, if not with overwhelming projection of its emotional depths at least with understanding of its content. There was a solid quality about the whole concert.

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As a contemporary masterpiece the Shostakovitch has weathered almost a score of years quite impressively. The second theme of the first movement remains one of the most beautiful in contemporary music, the genuine feeling expressed in the meditative third movement conveys a deep emotional feeling, the vitality of the finale takes note of the generative force of this century.

This is a communicative work, abreast the times. It commanded attention and brought satisfaction again last night.

The straight-forward presentation of the Beethoven had some fine moments, especially in the strings in the third movement. The pacing was judicious as everywhere else. The brasses sounded especially good in the Shostakovitch.

Not asked to give their utmost, the musicians provided tonal beauty that assured a quality performance. This made the Shostakovitch the high point of the evening.

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NEW LONDON, Conn.
Independent Republican
Circ. 24,020

179

more (German on page 185 + pg 183 + Time mag.)

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Burgin's interpretive way with these pieces was, for the most part, thoroughly sound and straightforward, though hardly inspired. Missing from the evening's activity was that rare, electric quality of communication which characterized the recent appearance of William Steinberg and the Pittsburgh Symphony.

Most satisfying to this listener was the reading of Vaughan Williams' great Fantasia. Scored for full string ensemble divided into a large and a small group plus a string quartet, this composition benefited vastly in performance by the wonderful string tone and articulation of the Boston. The pacing and dynamics were just. Had a bit more attention been given to projection of the inner voicing in places, the performance would have been outstanding.

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Symphony No. 4 ..... Mahler

Although Richard Burgin did nothing at this concert to match his superb interpretation of the Shostakovich Fifth Symphony the previous Wednesday, he nonetheless had prepared an unusual program very skillfully. Honegger's "Rugby", composed in 1928, was named for the game, but unfortunately it is completely lacking in the excitement, the split-second timing, and the deftness of a football game. It pleds along with more grim determination than inherent buoyancy. But the orchestra warmed upon it happily and then gave an exquisite performance of Debussy's "Rondes de printemps", the third of the "Images" for orchestra. Hymn to Demeter. In its first form, the role of Perséphone was mimed. This work is the epitome of sensuous subtlety, and emotional evocativeness, and it is hard to see why conductors neglect it, except that it must be played perfectly or it loses its perfume. The Ravel pieces also displayed the Boston Symphony winds and brasses in their full glory. What a priceless lesson in orchestration they afford us!

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nces, besides having vitality, and elevation
grandeur and verve for the sprightliness."
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more (German on page 185 + Time mag.) + pg 83

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Fifth Symphony

In contrast to the Thomas Tallis, the Shostakovitch Fifth Symphony, to quote B. H. Haggin, is most certainly "a fluent, slick and pretentiously arid" composition. Composed in 1937 to celebrate the 20th anniversary of the Russian Revolution, the symphony is supposed to be infused with Soviet political ideology, and to exhibit to a minimum decadent Western influence. Actually, in listening to this music, one becomes increasingly aware of its large measure of dependence upon the work of men like Jean Sibelius, Gustav Mahler (witness the allegretto second movement), and Richard Strauss. There is little real warmth, but there is plenty of grimacing glitter. Wearing power is small. The demands on the resources of a modern virtuoso orchestra are considerable. Of course the Bostonians took all of the hurdles with ease. Only under the hand of a Stokowski or a Rodzinski would the thing have come off more effectively.

The first two movements of the Beethoven seemed a bit sluggish, but the scherzo and finale went well enough. One wonders how many times in 36 years Burgin has participated in a performance of this war horse with the orchestra.

This same program will be repeated by Burgin and the orchestra tomorrow night in New York's Carnegie Hall.

CONCERT MASTER—Richard Burgin, concert master of the Boston Symphony Orchestra for 36 years, makes a last--minute adjustment to his white tie before leading the orchestra in a concert last night at Connecticut College.

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NEW YORK, N. Y.
FEB 1957

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

MUSIC IN REVIEW

By GERALD A. BERLIN

BURGIN CONDUCTS MAHLER

Gustav Mahler has been dead nearly fifty years, but in the musical tradition of this as well as a good many other countries he remains at best controversial. Even the redoubtable Grove's Dictionary of Music and Musicians is constrained to voice its aesthetic estimate of the man in much the same gingerly manner that newspapers report on, say, domestic religious tensions. Thus its appraisal of Mahler is made not by one but by two opposing critical anlyses. The first speaks to that view which dilates upon his excessive emotionalism, his unbearable length and turgidity, the disjointedness of his forms, his unrestrained impetuosity, the unsettled quality of his moods. The other, with whom this reviewer agrees, tends to find in Mahler a great evocation of the Viennese classical school through Haydn, Mozart, Beethoven, Schubert and Bruckner. This side sees the simplicity and loveliness of his melodies, the breadth of his slow movements, the profusion of his unexpected usages in instrumentation, his exploitation of psychological nuances, the monumentality of his stormy exaltation.

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NEW YORK TIMES, JANUARY 10, 1957. E

Music: Burgin Conducts

Boston Symphony Led By Concertmaster

BOSTON SYMPHONY ORCHESTRA, Richard Burgin conducting. At Carnegie Hall.
Fantasia on a Theme by Thomas Tallis, for Double String Orchestra, Vaughan Williams
Symphony No. 5.....Beethoven
Symphony No. 5.....Shostakovich

By HOWARD TAUBMAN

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Not that the Bostonions fail their regular conductor, Charles Munch, in response or spirit through the greater part of the season when he is in charge. But Mr. Burgin has been first violinist of this orchestra since the fall of 1920. He is like a first sergeant with more service stripes than he cares to wear on his sleeve, who has been at the forefront of every battle with his companions. In orchestras, as in the ranks, there is an affectionate loyalty for such a colleague.

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Mr. Burgin for his part imposed no special problems when he took the baton in hand. His program was substantial and familiar, and the orchestra played it heartily and spaciously. There were several momentary ragged spots in the Beethoven symphony as the players, cooperative in principle though they meant to be, relaxed just a mite. Then they dug in more determinedly and went on to finish the program brilliantly.

Vaughan Williams' Fantasia on a Theme by Thomas Tallis is a noble curtain-raiser. Thanks to its evocation of a sixteenth - century England through the enlarging imagination of an Englishman of our century this score has won a special place in the repertory. The Boston strings played it with sustained singing tone.

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In bracketing the Fifth symphonies of Beethoven and Shostakovich Mr. Burgin went one step in a direction that

Richard Burgin

someone, in a seizure of wild programming, might turn into quite a thing—a festival of fifth symphonies. Not counting the youthful and jejune specimens by Haydn and Mozart, there would be candidates from the workshops of Schubert, Bruckner, Mahler, Sibelius, Vaughan Williams, Honegger, Prokofieff, William Schuman, Peter Mennin, et al. These are random suggestions; many others could be found. Helpful hints would be available in abundance for anyone who would want to try the idea.

•

Mr. Burgin's handling of the Beethoven Fifth was along traditional lines. As an old hand he knows that an associate conductor—another title he holds with the Boston Symphony—does not make radical changes, even if he wishes to.

With the Shostakovich symphony he was much more on his own. He conducted the first Boston performance of the work in 1939, and he has an appreciation of its generous proportions, its personal lyricism, its jauntiness and its gravity. Think what you will of Shostakovich's creative ups and downs, this is the symphony of a big talent not afraid of an exacting form and large utterance.

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847

AT CARNEGIE:

Burgin Conducts Concert

By MILES KASTENDIECK

TWO SYMPHONIC masterpieces graced the Boston Symphony's program in Carnegie Hall last night: Beethoven's Fifth and Shostakovitch's Fifth. Richard Burgin conducted. The concert opened with Vaughan Williams' Fantasia on a theme by Thomas Tallis.

This was a well-constructed program. The Beethoven represented a long-accepted, well-constructed program. The Beethoven represented a long-accepted, well-beloved work; the Shostakovitch a fresh, challenging work which grows more and more compelling, as the absorption of the audience testified.

The Vaughan Williams appeals through grateful writing for strings and for melodic charm.

Burgin conducted the concert with the assurance of the fine musician he is and with the splendid cooperation of a great body of musicians. Each work was clearly and faithfully set forth, if not with overwhelming projection of its emotional depths at least with understanding of its content. There was a solid quality about the whole concert.

Abreast of Times

As a contemporary masterpiece the Shostakovitch has weathered almost a score of years quite impressively. The second theme of the first movement remains one of the most beautiful in contemporary music, the genuine feeling expressed in the meditative third movement conveys a deep emotional feeling, the vitality of the finale takes note of the generative force of the century.

This is a communicative work, abreast the times. It commanded attention and brought satisfaction again last night.

The straight-forward presentation of the Beethoven had some fine moments, especially in the strings in the third movement. The pacing was judicious as everywhere else. The brasses sounded especially good in the Shostakovitch.

Not asked to give their utmost, the musicians provided tonal beauty that assured a quality performance. This made the Shostakovitch the high point of the evening.

180

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253
JAN 10 1957

MUSIC

Boston Symphony

By PAUL HENRY LANG

Carnegie Hall
Richard Burgin conducting. The program: Fantasia on a Theme by Thomas Tallis, for Double String Orchestra.Vaughan Williams
Symphony No. 5 in C minor, Op. 67 . . . Beethoven
Symphony No. 5, Op. 47. . . Shostakovitch

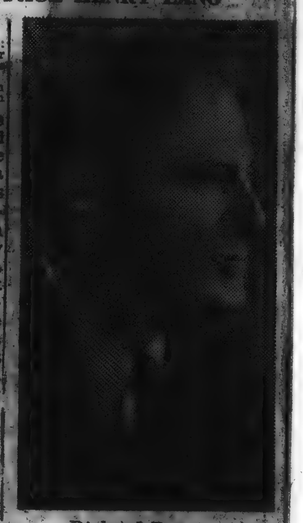
The Boston Symphony came to town last night with a novel twist in program making. In the scramble to offer the public a rich fare all sorts of curious combinations appear on programs, but I have never seen Beethoven's Fifth Symphony sandwiched in the middle of a program. It is the kind of work (like the third "Leonora" overture) that does not tolerate competition and annihilates pretty nearly everything that follows it—those C major chords at the end will continue to ring in your ears for a long time.

Now the "Fifth" is so hackneyed that it is very hard for a professional musician or critic to listen to it with a fresh and relaxed mind. It is probably difficult even for the players to be alert about it; one stand of fiddlers on the port side got lost and played while they should have kept quiet. But once the symphony gets under way it becomes irresistible and sweeps away the bad memories of pop concerts and victory slogans.

The performance was far from outstanding. For some reason the rhythm in the first movement was logy; all the strings as well as the horns tarried too long on the rest that precedes the famous motif and periodically this lag accumulated to a perceptible rhythmic limp. The slow movement was decent but routine, the scherzo again a bit turgid, but the rousing finale did make things pretty difficult for Mr. Shostakovitch, whose own "Fifth" followed Beethoven's.

The concert began with Vaughan Williams' fine Fantasia on a theme by Tallis, which the Boston strings played superlatively. The antiphonal string choirs mashed beautifully and the sond was full-bodied and warm without any hint of lushness.

Then, after the intermission we heard a work that is the antithesis of the positive and very personal utterances of the composers heard in the first half of the evening. Shostakovitch's Fifth Symphony does not sweep you off your feet, it does not identify itself with a nation as does Vaughan Williams' very English music, and does not leave you exhilarated. Perhaps this sounds a little paradoxical; after all, Shostakovitch is a Russian and his music sounds Russian, but it is not proud and self-confident.



Richard Burgin

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Mr. Burgin, last night's conductor, is not the flamboyant type of maestro but a sound, solid, and reliable musician. While the Beethoven symphony was a bit dull, the other works received excellent interpretations. He conducts from a score—even "the" Fifth—to which I say bravo. That's what scores are for, and no one can accuse Mr. Burgin of not being able to read a full score—something I occasionally doubt when listening to certain conductors who play by heart.

NEWARK, N. J.
NEWS
Circ. D. 268,862 - S. 288,382
JAN 11 1957

Boston Concert

Burgin Conducts Visiting Symphony at Mosque in Program for Griffith Foundation

By ALAN BRANIGAN

The rare spectacle of a concertmaster taking over the conductor's job held considerable fascination for the huge audience that attended last night's concert by the Boston Symphony at the Mosque Theater under sponsorship of Griffith Music Foundation. The concertmaster is traditionally the leader of the first violin section, a position in which he translates the conductor's wishes to the other players and in general serves as executive officer.

The Boston's concertmaster, Richard Burgin, does not seem to be content merely to follow other men's baton-waving. When he took up his own last night and led his players through a program (Dr. Charles Munch, the regular conductor, was nowhere in sight), Burgin demonstrated that the Napoleonic axiom was right and that a private can carry a marshal's baton in his knapsack.

The Bostonians never could play badly, even on purpose, and although they committed a few bloopers last night the response to Burgin's leadership was warm and wholehearted. He has a baton technique of a highly developed sort. He apparently has definite ideas of how the music should go and, best of all, he gives his orchestra its head whenever the occasion demands. The result was a highly successful performance.

Most of the concert's more interesting portions were centered in that huge and diverse work, Shostakovich's Symphony No. 5. The musical style of this modern (1937) Russian work was 20th Century without being ultra-modernistic. Some of the tried and true Soviet cliches were there, naturally—the march of the revolutionaries, the idyllic strophes of the collectives and other bits of propaganda that USSR composers are fond of building — perhaps by request — into their compositions.

But the listener could not fail to be transported by the wonderfully sound developments sections in Shostakovich's moody and often entertaining work. The long lines of [illegible] themes, the oddly conceived and delicate clashes of counterpoint, the vast turbulence of percussion and brass, the nostalgic [illegible]

WORDS and MUSIC

By Harriett Johnson

Bostonians to Play Mahler Fourth

The Boston Symphony Orchestra is here for its third visit of the season under the aegis of its concertmaster and associate conductor, Richard Burgin. Having officiated in the former capacity for 36 years, he illustrates on the podium as well as in his first-chair the benefits of long experience.

Last night's concert in Carnegie Hall was an example of excellent programming and enjoyable listening.

The combine of Vaughan-Williams' "Fantasia on a Theme by Thomas Tallis for Double String Orchestra" and Shostakovich's Fifth Symphony proved a dual choice that represented significant and (in different ways) powerful works by two living composers. Beethoven's Fifth Symphony, appeasement for the conservative subscription holders who relish the unashedly familiar, completed the list.

Before discussing these pieces, it is well to mention that Burgin will not repeat either of them during his program at the Brooklyn Academy of Music tomorrow night or at Saturday afternoon's concert in Carnegie Hall, but will perform, instead, Mahler's rarely heard Fourth Symphony.

Being a Mahler enthusiast, I feel any opportunity to hear the inspired creativity of this great Viennese is an occasion and should be highlighted. Scored for large orchestra and soprano soloist, the ensemble will be assisted by Nancy Carr, Ohio-born artist, who has sung the work previously under the direction of Bruno Walter. Ruth Posselt, violinist and Burgin's wife, will be a further addition to the Brooklyn concert, where she will perform the Bruch Concerto No. 1 in G.

The Bostonians played the entire program last night as if they were, at once, relaxed and yet eager to do their best for their old friend and colleague of many years. Both contemporary works were played with more personalized intensity and communicative power than Beethoven's Fifth. The latter must have practically the divine fire of Prometheus to generate electricity for the cognoscenti these days, particularly as we have had more than our share of performances during the current season.

Possibly, the dramatic and eerily imaginative Shostakovich fared best of all, because Burgin conducted the first performance by the Bostonians in 1939. He balanced the solo instruments with expressiveness in relation to the ensemble and managed his dynamics so sensitively that the climaxes had a compelling forcefulness. The precision of the musicians was also more taut and disciplined here than it had been during the Beethoven.

The Tallis-Vaughan-Williams is a happy match of 16th century and contemporary England and makes us nostalgic for spring and all that goes with it, including green fields. The Bostonians played it as if they felt that way, too. A pleasant beginning to an evening that spelled satisfaction through music more than personality.

1/10/57
Staats Herald Corp.
[illegible] Broadway
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R. Burgin dirigiert Boston Symphony Orchester

Richard Burgin, Konzertmeister und Dirigent des Boston Symphony Orchestra, der mit seinem gestrigen ersten Gastkonzert — Phantasie von Vaughan Williams, Schostakovitch, Fünfte Symphonie und die "Fünfte" von Beethoven — stärkste Eindrücke erzielte, hat für sein zweites Konzert am Samstag nachmittag 2.30 Uhr in der Carnegie Hall folgendes Programm gewählt: "Rugby" von Honegger, "Rondes de Printemps" von Debussy, Ravels "Pavane" sowie "Alborada del Gracioso" und als Hauptwerk nach der Pause, die Vierte Symphonie von Gustav Mahler, wobei das Sopransolo im Finale von Nancy Carr übernommen wird.

NEWARK, N. J.
STAR-LEDGER
Circ. D. 200,371 - S. 297,328
JAN 11 1957

AT THE MOSQUE

Shostakovich offered by Boston Symphony

By VIC de KEYSERLING

A capacity audience at the Mosque Theater last night heard one of this country's greatest orchestras interpreting one of the most controversial works of recent years.

The Boston Symphony Orchestra, conducted by Rich- Boston Orchestra displayed the qualities [illegible]

MUSICAL LEADER
CHICAGO, ILL.
FEB 1957

New York

Editor and Critic: SHIRLEY CECILLE CASH, 42 Cloverfield Road, So. Valley Stream, N. Y. Tel: LOcust 1-8192
Other Critics: Harry L. Fuchs, Sherman Gottesman, Walter F. Loeb

With the Orchestras

. . . **Andre Kostelanetz** conducted his third special concert of the season, Jan. 19. In addition to works by Rossini, Debussy and Stravinsky, Kostelanetz devoted the latter half of his program to Music of Spain, works by Granados, Falla, Albeniz-Arbos and Marquina.

Richard Burgin conducted the **Boston Symphony** in a most enjoyable program at Carnegie Hall, Jan. 12. The first half of the program was French: Honegger's "Rugby, Mouvement Symphonique," Debussy's "Rondes de printemps," (Image No. 3), Ravel's Pavane pour une Infante defunte" and "Alborada del gracioso." But the real heart of the program was the second half, Mahler's Symphony No. 4, with **Nancy Carr** as soprano soloist. Miss Carr's voice sounded clear and fresh. It is perhaps Mahler's most lyrical work, and it was a pleasure to bask in its sunny mood.

[illegible] ture is symphonic, even the proper wow technique in its sizzling climaxes and brisk rhythms, and the other was Haydn's G Major Symphony, No. 88. This was a marvelous exercise in string playing, the Boston's violins, violas and cellos making the most of Haydn's decorative lacework of thematic material. The woodwinds were cast into the shade, but that seems to be today's custom in playing Haydn and Mozart with massive strings. The slow movement was especially memorable for its tracceries of beautiful tone.

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The program was rounded out with Rossini's overture to the opera, "Semiramide," and Haydn's Symphony in G Major, No. 88. Here also the

Juilliard Dance Theater

The Juilliard Dance Theater gave performances at the Juilliard Concert Hall, Jan. 11 and 12, of three works choreographed by Doris Humphrey who is its director. "Dawn in New York" is set to Hunter Johnson's Concerto for Piano and Chamber Orchestra, and Joseph Bloch performed the piano solo. "Descent Into The Dream," which had its premiere performance, is set to Goffredo Petrassi's "Recreation Concertante"; the music, at this time, had its U. S. premiere. "Life of the Bee" is set to Paul Hindemith's Kammermusic No. 1, Op. 24, No. 1. Under the direction of Frederick Prausnitz, the Juilliard Orchestra played the accompaniments.

NEW YORKER
NEW YORK, N. Y.
JAN 12 1957

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WORDS OF ONE SYLLABLE DEPT.
[*Adv. in the Cleveland Plain Dealer*]

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NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

JAN 10 1957

MUSIC

Boston Symphony

By PAUL HENRY LANG

Carnegie Hall
Richard Burgin conducting. The program: Fantasia on a Theme by Thomas Tallis, for Double String Orchestra.Vaughan Williams
Symphony No. 5 in C minor, Op 67 Beethoven
Symphony No. 1, Op. 47....Shostakovitch

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The trouble with this music is that while it demonstrates both skill and considerable talent, its Russian quality is local color rather than a birthright. The composer has good ideas but is constantly groping and struggling, with just what I do not know. Movements will start very promisingly, then bog down in rhapsodic meditation that is very unsymphonic. But the fast movements are well carried by their Rimsky-like momentum.

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NEW YORK CITY, N. Y.
POST
Circ. D. 389,011 - S. 258,545

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Circ. D. 200,371 - S. 297,328

AT THE MOSQUE

Shostakovich offered by Boston Symphony

By VIC de KEYSERLING

A capacity audience at the Mosque Theater last night heard one of this country's greatest orchestras interpreting one of the most controversial works of recent years.

The Boston Symphony Orchestra, conducted by Richard Burgin, made it clear in the playing of passages of great beauty why some years ago Dmitri Shostakovitch met with the most violent and bitter attacks in Pravda. The "Occidental deviation," of which he was accused, delighted the Occidental ears of an audience which heard the concert, sponsored by the Griffith Music Foundation.

In the Russian composer's "Symphony No. 5, Op. 47" such beauty was, however, not ever-present.

The orchestra gave a masterful interpretation of a difficult and interesting composition.

* * *

CONDUCTOR BURGIN'S background, including an unusually varied and rich experience of Russian music and audiences, enabled him to carry last night's audience to great heights, even when some of Shostakovitch's inspirations by themselves might not have achieved this result.

The program was rounded out with Rossini's overture to the opera, "Semiramide," and Haydn's Symphony in G Major, No. 88. Here also the Boston Orchestra displayed the qualities which have earned it its world-wide reputation, and which must be credited in large measure to its music director, Charles Munch.

FORTHCOMING events, also under the auspices of the Griffith Music Foundation, include Gina Bachauer in the Master Piano Series on Jan. 13; Youth Concert No. 2 on Jan. 26; the famous Quartetto Italiano in the Chamber Music Series at the Griffith Auditorium on Jan. 29, and Youth Concert No. 3 on Feb. [illegible]

MUSICAL LEADER
CHICAGO, ILL.

FEB 1957

FEBRU

Periscopics

Do you want the **Lyon-Healy Young Artists Series** to be continued? This is the question the famous Chicago music house would like to be answered by music teachers throughout the area. Drop a card to **Miss Cecilia McVean**, the recently appointed manager of the hall, and give your reaction to the Monday evening concerts presented by talented young musicians, selected through auditions conducted during the summer and judged by prominent artists and teachers. Every teacher is invited to enter outstanding students . . . **Dr. Rudolph Ganz** will be honored by the **Chicago Artists' Asso-**

cert by the Boston Symphony at the Mosque Theater under sponsorship of Griffith Music Foundation. The concertmaster is traditionally the leader of the first violin section, a position in which he translates the conductor's wishes to the other players and in general serves as executive officer.

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this month's meeting. Among th Blythe Owen, pianist, Dorcas Geh bard, soprano, Glennis Stout, flau Harbisan and Gwendolyn Roberts Biossat, social chairman, will be and Mrs. Robert Vanek.

Mrs. Lewis Myers Enter

The Cordon Club benefited mat Mrs. Lewis Myers, who on Jan. 13 at a delightfully informal musi apartment on Lake Shore Drive. by a brilliant young baritone, Joh vivacious pianist, Florence Henlin artists who gave an amusing sk possesses a beautiful voice and si fects, but he chose the type of so sion, melodious favorites. He won

Many Activities for M

The president of the Sunday

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NEW YORKER
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NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

JAN 10 1957

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Carnegie Hall

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Richard Burgin

The trouble with this music is that while it demonstrates both skill and considerable talent, its Russian quality is local color rather than a birthright. The composer has good ideas but is constantly groping and struggling, with just what I do not know. Movements will start very promisingly, then bog down in rhapsodic meditation that is very unsymphonic. But the fast movements are well carried by their Rimsky-like momentum.

Mr. Burgin, last night's conductor, is not the flamboyant type of maestro but a sound, solid, and reliable musician. While the Beethoven symphony was a bit dull, the other works received excellent interpretations. He conducts from a score—even "the" Fifth—to which I say bravo. That's what scores are for, and no one can accuse Mr. Burgin of not being able to read a full score—something I occasionally doubt when listening to certain conductors who play by heart.

NEW YORK CITY, N. Y.
POST
Circ. D. 389,011 - S. 258,545

JAN 10 1957

WORDS and MUSIC

By Harriett Johnson

Bostonians to Play Mahler Fourth

The Boston Symphony Orchestra is here for its third visit of the season under the aegis of its concertmaster and associate conductor, Richard Burgin. Having officiated in the former capacity for 36 years, he illustrates on the podium as well as in his first-chair the benefits of long experience.

Last night's concert in Carnegie Hall was an example of excellent programming and enjoyable listening.

The combine of Vaughan-Williams' "Fantasia on a Theme by Thomas Tallis for Double String Orchestra" and Shostakovich's Fifth Symphony proved a dual choice that represented significant and (in different ways) powerful works by two living composers. Beethoven's Fifth Symphony, appeasement for the conservative subscription holders who relish the unabashedly familiar, completed the list.

Before discussing these pieces, it is well to mention that Burgin will not repeat either of them during his program at the Brooklyn Academy of Music tomorrow night or at Saturday afternoon's concert in Carnegie Hall, but will perform, instead, Mahler's rarely heard Fourth Symphony.

Being a Mahler enthusiast, I feel any opportunity to hear the inspired creativity of this great Viennese is an occasion and should be highlighted. Scored for large orchestra and soprano soloist, the ensemble will be assisted by Nancy Carr, Ohio-born artist, who has sung the work previously under the direction of Bruno Walter. Ruth Posselt, violinist and Burgin's wife, will be a further addition to the Brooklyn concert, where she will perform the Bruch Concerto No. 1 in G.

The Bostonians played the entire program last night as if they were, at once, relaxed and yet eager to do their best for their old friend and colleague of many years. Both contemporary works were played with more personalized intensity and communicative power than Beethoven's Fifth. The latter must have practically the divine fire of Prometheus to generate electricity for the cognoscenti these days, particularly as we have had more than our share of performances during the current season.

Possibly, the dramatic and eerily imaginative Shostakovich fared best of all, because Burgin conducted the first performance by the Bostonians in 1939. He balanced the solo instruments with expressiveness in relation to the ensemble and managed his dynamics so sensitively that the climaxes had a compelling forcefulness. The precision of the musicians was also more taut and disciplined here than it had been during the Beethoven.

The Tallis-Vaughan-Williams is a happy match of 16th century and contemporary England and makes us nostalgic for spring and all that goes with it, including green fields. The Bostonians played it as if they felt that way, too. A pleasant beginning to an evening that spelled satisfaction through music more than personality.

R. Burgin dirigiert Boston Symphony Orchester

Richard Burgin, Konzertmeister und Dirigent des Boston Symphony Orchestra, der mit seinem gestrigen ersten Gastkonzert — Phantasie von Vaughan Williams, Schostakovitch Fünfte Symphonie und die "Fünfte" von Beethoven — stärkste Eindrücke erzielte, hat für sein zweites Konzert am Samstag nachmittag 2.30 Uhr in der Carnegie Hall folgendes Programm gewählt: "Rugby" von Honegger, "Rondes de Printemps" von Debussy, Ravels "Pavane" sowie "Alborada del Gracioso" und als Hauptwerk nach der Pause, die Vierte Symphonie von Gustav Mahler, wobei das Sopransolo im Finale von Nancy Carr übernommen wird.

NEWARK, N. J.
STAR-LEDGER
Circ. D. 200,371 - S. 297,328

AT THE MOSQUE

Shostakovich offered by Boston Symphony

By VIC de KEYSERLING

A capacity audience at the Mosque Theater last night heard one of this country's greatest orchestras interpreting one of the most controversial works of recent years.

The Boston Symphony Orchestra, conducted by Rich-

Boston Orchestra displayed the qualities which have earned it its world-wide

MUSICAL LEADER
CHICAGO, ILL.

FEB 1957

NEWARK, N. J.
NEWS
Circ. D. 268,862 - S. 288,382

JAN 11 1957

Boston Concert

Burgin Conducts Visiting Symphony at Mosque in Program for Griffith Foundation

By ALAN BRANIGAN

The rare spectacle of a concertmaster taking over the conductor's job held considerable fascination for the huge audience that attended last night's concert by the Boston Symphony at the Mosque Theater under sponsorship of Griffith Music Foundation. The concertmaster is traditionally the leader of the first violin section, a position in which he translates the conductor's wishes to the other players and in general serves as executive officer.

The Boston's concertmaster, Richard Burgin, does not seem to be content merely to follow other men's baton-wavings. When he took up his own baton last night and led his fellow players through a complete program (Dr. Charles Munch, the regular conductor, was nowhere in sight), Burgin demonstrated that the Napoleonic axiom was right and that a private can carry a marshal's baton in his knapsack.

The Bostonians never could play badly, even on purpose, and although they committed a few bloopers last night the response to Burgin's leadership was warm and wholehearted. He has a baton technique of a highly developed sort. He apparently has definite ideas of how the music should go and, best of all, he gives his orchestra its head whenever the occasion demands. The result was a highly successful performance.

Most of the concert's more interesting portions were centered in that huge and diverse work, Shostakovich's Symphony No. 5. The musical style of this modern (1937) Russian work was 20th Century without being ultra-modernistic. Some of the tried and true Soviet cliches were there, naturally—the march of the revolutionaries, the idyllic atmosphere of the collectives and other bits of propaganda that USSR composers are fond of building — perhaps by request — into their compositions.

But the listener could not fail to be transported by the wonderfully sound developments sections in Shostakovich's moody and often entertaining work. The long lines of interwoven themes, the oddly conceived and delicate clashes of counterpoint, the vast turbulence of percussion and brass, the nostalgic beauty of the waltz themes — all these combined in a memorable way under Burgin's leadership. The playing was magnificent, even if in spots it fell short of completely satisfying one's expectations.

Two other works also were played in uncommonly handsome fashion. One was Rossini's overture to "Semiramide," given the proper wow technique in its sizzling climaxes and brisk rhythms, and the other was Haydn's G Major Symphony, No. 88. This was a marvelous exercise in string playing, the Boston's violins, violas and cellos making the most of Haydn's decorative lacework of thematic material. The woodwinds were cast into the shade, but that seems to be today's custom in playing Haydn and Mozart with massive strings. The slow movement was especially memorable for its traceries of beautiful tone.

There were several ovations during the evening, the largest being elicited by the Shostakovich symphony.

The orchestra gave a masterful interpretation of a difficult and interesting composition.

* * *

CONDUCTOR BURGIN'S background, including an unusually varied and rich experience of Russian music and audiences, enabled him to carry last night's audience to great heights, even when some of Shostakovitch's inspirations by themselves might not have achieved this result.

The program was rounded out with Rossini's overture to the opera, "Semiramide," and Haydn's Symphony in G Major, No. 88. Here also the

New York

Stream, N. Y. Tel: LOcust 1-8192

Walter F. Loeb

Juilliard Dance Theater

Many Activities for Mrs. Clyde Bassler

The president of the Sunday Arts Group, Rev. Ruth Ann

at a delightfully informal musicale-tea in her luxurious apartment on Lake Shore Drive. The program was presented by a brilliant young baritone, John Van Note, a pleasing and vivacious pianist, Florence Henline, and two young dramatic artists who gave an amusing skit. Mr. Van Note not only possesses a beautiful voice and sings with style and nice effects, but he chose the type of songs just right for the occasion, melodious favorites. He won warm applause.

NEW YORKER
NEW YORK, N. Y.

Rafael Burgin will conduct the Boston Symphony Orchestra in Carnegie Hall this week on Friday afternoon and Saturday evening, Dec. 28 and 29. His program will consist of Vaughan Williams' Fantasia on a Theme by Thomas Tallis, for Double String Orchestra, Beethoven's Fifth Symphony, by Dmitri Shostakovitch.—*Boston Herald.*

Shostakovich? He invented the electric light bulb.

WORDS OF ONE SYLLABLE DEPT.

Ad in the Cleveland Plain Dealer

Going places? There's a limit to the compliments you'll get or the places you'll go in this smart coat.

1/10/57

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...gin dirigiert Boston ...mony Orchester

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NEW YORKER
NEW YORK, N. Y.

JAN 12 1957

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NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847

HARMONIOUS MARRIAGE . . . Violin virtuoso Ruth Posselt rehearses under the guidance of her husband, Richard Burgin, associate conductor and concertmaster of the Boston Symphony Orchestra, for their joint performance at 8:30 tonight in the Brooklyn Academy of Music, 30 Lafayette ave.

Journal-American Photo by Paul Rice

Music Spices This Couple's Marriage

By JEANNE TOOMEY

Getting along maritally and musically without any sour notes is the secret formula of Ruth Posselt, the violinist, and Richard Burgin, associate conductor of the Boston Symphony Orchestra, who appear together tonight on the concert stage at the Brooklyn Academy of Music.

This is one of the few times Mrs. Burgin will play under her husband's professional direction, although the couple have spent their lives in the music field.

She will appear as violin soloist with the orchestra in a performance of Bruch's Violin Concerto No. 1 in G minor.

Burgin will conduct the third in the 1956-57 series of Boston Symphony Orchestra concerts in Brooklyn.

Mrs. Burgin started playing the violin at three and is often dubbed "The World's Greatest Woman Violinist," a title she abhors.

Her paramount interest is still her home and family, a daughter, Diana, 12, and a son, Dicky, 8, who love music, but don't always like to attend concerts where their distinguished parents are featured, protesting: "Oh, we heard you play that!"

They're up in Brookline, Mass., where the Burgins have a big old-fashioned house with a large backyard and a treasure of a housekeeper.

How the talented pair who have toured the world get along without friction in the tempestuous combination of music and marriage was summed up by them both the other day.

"We have a very great mutual respect for each other and never quarrel," the usually gay Mrs. Burgin said seriously.

NEW YORK, N. Y.
TIMES
Circ. D. 534,376 - S. 1,149,467

JAN 13 1957

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A case in point was the beginning of the third movement. Mr. Burgin had the strings much louder than the pianissimo indicated by the composer, and as a result the important counter-melody of the oboe was virtually inaudible.

Perhaps Mr. Burgin was not very familiar with the acoustics of Carnegie Hall. If so, that would explain some of the misjudgments in dynamics and balances. In any case it was a treat to hear this most lyric and charming of Mahler's symphonies once more.

Miss Carr sang her last-movement solo quite prettily, though without much intensity. There is a Viennese quality to the music that neither she nor Mr. Burgin managed to capture yesterday afternoon.

H. C. S.

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

JAN 11 1957

Guest Conductor

PIERRE MONTEUX will conduct the Boston Symphony Orchestra at the Friday, Saturday and Sunday concerts next week.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

JAN 12 1957

Clement Lenom Dies at 91, Former Symphony Oboist

Funeral services will be tomorrow for Clement Lenom, former Boston Symphony oboist and once a pupil of the composer Jules Massenet, and a conductor here and abroad.

He died Thursday at his home, 53 Addington Rd., Brookline, at the age of 91.

Born at Gilly, Belgium, he was educated at the Royal Conservatory of Brussels and at the Paris Conservatory of Music where he studied with Massenet. In France he was oboist with the Colonne Orchestra from 1885 to 1895 and conducted at Monte Carlo.

For "distinguished service to music" he received the honorary awards of Officier de l'Instruction Publique from the French government and that of Chevalier de la Couronne from the Belgian government.

He came to America in 1901 and was with the Boston Symphony from then until 1925 and four seasons conducted the Boston Pops Concerts.

From 1901 to 1942 he was instructor in oboe and wood-wind ensemble and head of the Solfege department at the New England Conservatory of Music. After retiring there he lived for a number of years in New York and returned to Boston in 1953.

He was a member of the Honorary Society of Pi Kappa Lambda of America, the French Society of Authors, Composers and Publishers of Music, Phi Mu Alpha Sinfonia Fraternity and Euclid Lodge, A. F. & A.M.

He leaves his wife, Mary Bartlett Lenom.

Services will be at 2:30 p. m. in the Waterman Chapel, 495 Commonwealth Ave.

NEW YORK, N. Y.
TIMES
Circ. D. 534,376 - S. 1,149,467

JAN 13 1957

181

LONG WAY FROM MADISON AVE.

Value of Alternative TV Observed in Boston Station's Shows

By JACK GOULD

BOSTON.

IF all the dull speeches, academic treatises and lofty handouts on the subject of educational television were unceremoniously junked, it would be a public service. Educational television must be lived with before it makes sense.

Here in Boston there is the only noncommercial educational station on the Eastern seaboard, WGBH-TV, operated by the Lowell Institute Cooperative Broadcasting Council. After a sampling of the station's wares there need be no alarm that the Harvard faculty will supplant Dinah Shore and Lucille Ball in another thirteen weeks.

But it is equally apparent that Madison Avenue has scratched only one side of the medium: educational TV, despite its forbidding title, is one of the most hopeful remedies yet seen for what ails the electronic colossus. The lesson of WGBH-TV is that after a while a viewer can be entertained to death; there does come a time when it is refreshing to have the mind titillated with regularity and purpose.

Educational TV is an acquired taste. The beginner in the realm of noncommercialism at first may find it hard to take, especially until he learns the knack of tuning out the pedestrian professor. But with time and patience the viewer finds himself undergoing a subtle yet civilized emotional readjustment.

The pace of educational broadcasting is very much slower, the tone infinitely quieter, the goal very much more definitive. Educational TV, at least as represented by WGBH-TV, is stimulatingly presumptuous. It holds that a viewer is both ready and willing to contribute personally to the success of a program, that his role is not passive, that he is as selective in TV as he is in everything else. The viewer reared in the conviction that he is part of the body Trendex cannot instantaneously comprehend being treated as an individual; it is, frankly, strange.

How would any New Yorker feel, for instance, if amid the plethora of family adventure series, the miscellaneous mysteries, the plays and spectaculars there were these escapes:

Offerings

An occasional full, uninterrupted concert by the Boston Symphony; a series of lectures on co-existence by Hugh Gaitskell, British Labor leader; an exposure to psychology that includes a fascinating demonstration of hypnosis; a frank discussion of Congressional abuses of the rights of the private citizen; a hilarious analysis by an elder sociologist of the evils of 1957 décolletage; a quiz by a soft-spoken North Carolina girl on geology; a lesson in French; nightly commentary by Louis M. Lyons; a study of science, talks on art and a course in jazz.

The tireless WGBH-TV staff does not invariably ring the bell; in its chosen field its batting average is neither better nor worse than, say, the British Broadcasting Corporation or Young & Rubicam. In this regard educational TV is decidedly human.

But what Parker Wheatley, director of the Lowell council, and his colleagues are doing is to shove TV's horizons to the far-an yet do not fall within the ken of commercially popular entertainment diversion. It is the WGBH-TV premise that an audience is not a "mass" but composed of groups whose curiosity covers the whole range of human endeavor, of which popular entertainment is only one. It is to satisfy these complementary wants and hungers that WGBH-TV operates five days a week, from 5:15 to 10.15 P. M.

To burden such a service with the label of "education" is palpably both nonsense and unfair. For tax purposes the identification may be unavoidable. But judged from the standpoint of the layman, who admittedly may not fully share the educator's unrelenting sense of mission, the enormous and incalculable gain of educational television is that it introduces the element of realistic and sensible choice in the use of the airwaves.

"Alternative broadcasting" actually would be both a happier and more accurate description of WGBH-TV and the country's other noncommercial stations (twenty-two are on the air with regular programming).

Majority

It is the nature of commercial TV, if it is to keep its advertisers content and happy, to pursue the largest number of potential customers; this philosophy is both economically justifiable and understandable but it does impose inherent limitations on TV's scope. Essentially, it is what might be called "majority television." What cannot be forgotten is that there never can be a majority in anything unless the minority is not only preserved but nurtured.

But if minority television is to be a living reality, it cannot be put on the air at the times and places that happen to fit in with majority preferences. On Sundays in particular there is much fine, stimulating fare on the commercial networks. But during the run of week-day nights there is little or none. The achievement of WGBH-TV is that it fills this void; it assures a franchise on the airwaves for the minority set owner simultaneously with commercial TV's satisfaction of the majority preference. This alone is true choice, not between essentially similar TV shows but between basically different services.

Commercial broadcasters and advertisers should be the first to recognize the vital importance of minority or alternative television. Because one of the fascinating consequences of watching WGBH-TV is this: if there is some stimulating channel to which a viewer can turn regularly during peak evening week-day hours, he not only is far less likely to complain over what advertisers present but also enjoy it more.

And what does a WGBH-TV cost? Its basic budget is $200,000 a year. Of this sum, $100,000 is provided by the Lowell Institute. The other $100,000 comes from the participating groups in the broadcasting council: Harvard, Brandeis, Boston University, Boston College, Massachusetts Institute of Technology, Museum of Fine Arts, New England Conservatory of Music, Northeastern University, Tufts University and the Boston Symphony. A citizens' committee also raised $160,000 for the stations' first year.

WGBH-TV is blessed by a vast reservoir of free talent: the faculty members of the community's many educational institutions. Its average program cost, including such overhead as heat, lights and janitor service, runs to the fantastically small sum of roughly $300 an hour, or under $5,000 for its twenty-five hours of programming a week.

This is a pittance in television, yet substantial in education. One can only dream of the superb accomplishments that would be possible if the budgets of educational stations could be increased according to their worth and contribution. The live pickups they would be able to do, the improvements in production and the more extensive exchange of programs almost stagger the imagination.

Educational television has suffered not only from inadequate and disorganized public relations; it also has been handicapped in some quarters by a narrow concept of its teaching role. Educational television can have a direct in-school use, supplementing and aiding the live teacher, but its more exciting potential lies in going directly into the home. Here it cannot be limited by the pedagogic approach; the world should be its oyster, filling the wide voids inevitably left by commercial TV.

WGBH-TV is one of the fortunate educational stations; it has a license for a channel that can be seen on present sets. In many communities the only educational channel lies in the ultra high frequency range, for which a special adapter is necessary. Unhappily, this is true in New York. And, even more unfortunately, the Federal Communications Commission reportedly may abandon the reservation of channels for educational use.

Not Easy

None of educational television's problems are susceptible to easy solution; neither are they insurmountable. Frequency modulation radio faced the adapter difficulty, but since it provided an alternative to the general run of commercial broadcasting it has shown steady growth; the basic cost of a noncommercial U. H. F. station in New York might well be justified by its daytime use as a communications media for the school system and Police Department. In the evening it could be a WNYC in the home video field. Also there is always a chance that one of the existing commercial outlets might not be adverse to an offer.

Both the city and the Metropolitan Educational Television Association should perhaps see if there is not common ground on which they could explore the possibility of a single noncommercial station. Despite all the discouragements, the idea is at least worth renewed study, and perhaps this time more of New York's civic-minded leaders would lend a hand. For one fact is unalterable: a station WGBH-TV could be an asset for any community.

— more on page 183

1/10/57

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JAN 1[illegible] 1957

Clement Len[illegible] Former Symp[illegible]

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If all the dull speeches, academic treatises and lofty handouts on the subject of educational television were unceremoniously junked, it would be a public service. Educational television must be lived with before it makes sense.

Here in Boston there is the only noncommercial educational station on the Eastern seaboard, WGBH-TV, operated by the Lowell Institute Cooperative Broadcasting Council. After a sampling of the station's wares there need be no alarm that the Harvard faculty will supplant Dinah Shore and Lucille Ball in another thirteen weeks.

But it is equally apparent that Madison Avenue has scratched only one side of the medium: educational TV, despite its forbidding title, is one of the most hopeful remedies yet seen for what ails the electronic colossus. The lesson of WGBH-TV is that after a while a viewer can be entertained to death; there does come a time when it is refreshing to have the mind titillated with regularity and purpose.

Educational TV is an acquired taste. The beginner in the realm of noncommercialism at first may find it hard to take, especially until he learns the knack of tuning out the pedestrian professor. But with time and patience the viewer finds himself undergoing a subtle yet civilized emotional readjustment.

The pace of educational broadcasting is very much slower, the tone infinitely quieter, the goal very much more definitive. Educational TV, at least as represented by WGBH-TV, is stimulatingly presumptuous. It holds that a viewer is both ready and willing to contribute personally to the success of a program, that his role is not passive, that he is as selective in TV as he is in everything else. The viewer reared in the conviction that he is part of the body Trendex cannot instantaneously comprehend being treated as an individual; it is, frankly, strange.

How would any New Yorker feel, for instance, if amid the plethora of family adventure series, the miscellaneous mysteries, the plays and spectaculars there were these escapes:

Offerings

An occasional full, uninterrupted concert by the Boston Symphony; a series of lectures on co-existence by Hugh Gaitskell, British Labor leader; an exposure to psychology that includes a fascinating demonstration of hypnosis; a frank discussion of Congressional abuses of the rights of the private citizen; a hilarious analysis by an elder sociologist of the evils of 1957 décolletage; a quiz by a soft-spoken North Carolina girl on geology; a lesson in French; nightly commentary by Louis M. Lyons; a study of science, talks on art and a course in jazz.

The tireless WGBH-TV staff does not invariably ring the bell; in its chosen field its batting average is neither better nor worse than, say, the British Broadcasting Corporation or Young & Rubicam. In this regard educational TV is decidedly human.

But what Parker Wheatley, director of the Lowell council, and his colleagues are doing is to open TV's horizons to those pursuits and interests that are an everyday part of adult life yet do not fall within the ken of commercially popular entertainment diversion. It is the WGBH-TV premise that an audience is not a "mass" but composed of groups whose curiosity covers the whole range of human endeavor, of which popular entertainment is only one. It is to satisfy these complementary wants and hungers that WGBH-TV operates five days a week, from 5:15 to 10.15 P. M.

To burden such a service with the label of "education" is palpably both nonsense and unfair. For tax purposes the identification may be unavoidable. But judged from the standpoint of the layman, who admittedly may not fully share the educator's unrelenting sense of mission, the enormous and incalculable gain of educational television is that it introduces the element of realistic and sensible choice in the use of the airwaves.

"Alternative broadcasting" actually would be both a happier and more accurate description of WGBH-TV and the country's other noncommercial stations (twenty-two are on the air with regular programming).

Majority

It is the nature of commercial TV, if it is to keep its advertisers content and happy, to pursue the largest number of potential customers; this philosophy is both economically justifiable and understandable but it does impose inherent limitations on TV's scope. Essentially, it is what might be called "majority television." What cannot be forgotten is that there never can be a majority in anything unless the minority is not only preserved but nurtured.

But if minority television is to be a living reality, it cannot be put on the air at the times and places that happen to fit in with majority preferences. On Sundays in particular there is much fine, stimulating fare on the commercial networks. But during the run of week-day nights there is little or none. The achievement of WGBH-TV is that it fills this void; it assures a franchise on the airwaves for the minority set owner simultaneously with commercial TV's satisfaction of the majority preference. This alone is true choice, not between essentially similar TV shows but between basically different services.

Commercial broadcasters and advertisers should be the first to recognize the vital importance of minority or alternative television. Because one of the fascinating consequences of watching WGBH-TV is this: if there is some stimulating channel to which a viewer can turn regularly during peak evening week-day hours, he not only is far less likely to complain over what advertisers present but also enjoy it more.

And what does a WGBH-TV cost? Its basic budget is $200,000 a year. Of this sum, $100,000 is provided by the Lowell Institute. The other $100,000 comes from the participating groups in the broadcasting council: Harvard, Brandeis, Boston University, Boston College, Massachusetts Institute of Technology, Museum of Fine Arts, New England Conservatory of Music, Northeastern University, Tufts University and the Boston Symphony. A citizens' committee also raised $160,000 for the stations' first year.

WGBH-TV is blessed by a vast reservoir of free talent: the faculty members of the community's many educational institutions. Its average program cost, including such overhead as heat, lights and janitor service, runs to the fantastically small sum of roughly $300 an hour, or under $5,000 for its twenty-five hours of programming a week.

This is a pittance in television, yet substantial in education. One can only dream of the superb accomplishments that would be possible if the budgets of educational stations could be increased according to their worth and contribution. The live pickups they would be able to do, the improvements in production and the more extensive exchange of programs almost stagger the imagination.

Educational television has suffered not only from inadequate and disorganized public relations; it also has been handicapped in some quarters by a narrow concept of its teaching role. Educational television can have a direct in-school use, supplementing and aiding the live teacher, but the more exciting potential lies in going directly into the home. Here it cannot be limited by the pedagogic approach; the world should be its oyster, filling the wide voids inevitably left by commercial TV.

WGBH-TV is one of the fortunate educational stations; it has a license for a channel that can be seen on present sets. In many communities the only educational channel lies in the ultra high frequency range, for which a special adapter is necessary. Unhappily, this is true in New York. And, even more unfortunately, the Federal Communications Commission reportedly may abandon the reservation of channels for educational use.

Not Easy

None of educational television's problems are susceptible to easy solution; neither are they insurmountable. Frequency modulation radio faced the adapter difficulty, but since it provided an alternative to the general run of commercial broadcasting it has shown steady growth; the basic cost of a noncommercial U. H. F. station in New York might well be justified by its daytime use as a communications media for the school system and Police Department. In the evening it could be a WNYC in the home video field. Also there is always a chance that one of the existing commercial outlets might not be adverse to an offer.

Both the city and the Metropolitan Educational Television Association should perhaps see if there is not common ground on which they could explore the possibility of a single noncommercial station. Despite all the discouragements, the idea is at least worth renewed study, and perhaps this time more of New York's civic-minded leaders would lend a hand. For one fact is unalterable: a station WGBH-TV could be an asset for any community.

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And they came up with many a suggestion for the performance of works I overlooked. The writers need not, I think, be identified, but their suggestions are interesting. Several, for example, propose a whole list of works that might be programmed as off-the-path novelties worth an occasional outing at these concerts.

One list suggests the following: Beethoven's Jena Symphony, Bizet's Symphony No. 1, Chausson's Symphony in B flat, Glazounov's "The Seasons," Goldmark's "Rustic Wedding" Symphony, Kallinikov's Symphony No. 1; Saint Saens' Third Symphony; Smetana's "Ma Vlast," Vaughan Williams' Norfolk Rhapsody and Vainberg's Serenade for Strings.

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It may be said of the list above that Mr. Munch has done Saint Saens' Third in recent years, and he has also conducted the Bizet symphony and the Chaisson Symphony. Vainberg is unknown to me, but the Jena Symphony, which Beethoven certainly did not write, is interesting if only for its controversial value, while Goldmark's Rustic Wedding, old-fashioned although it is, is certainly worth doing. It hasn't been heard here in 48 years.

Another correspondent suggests C. P. E. Bach's Concerto for orchestra in Steinberg's arrangement: Florent Schmitt's "Tragedy of Salome," Roussel's "Evocations," Loeffler's "Death of Tintagiles" and "La Bonne Chanson," and Prokofieff's "Sept, ils sont sept."

Still another writer, touching on the fact that the early Haydn symphonies are delightful, asks for his Symphony No. 22 with the two English horns; Mendelssohn's "The Fair Melusina," not heard here since 1906; the same composer's "Scottish" Symphony; Locatelli's "Elegiac" Symphony; Boccherini's C major Symphony; Chadwick's Symphonic Studies; Gilbert's "Riders to the Sea" and "Comedy Overture;" Hill's "Stevensoniana" and Foote's E major Suite.

He also points out that both Bruckner and Mahler are consistently overlooked, and would especially like to hear Mahler's Third. Others on his list are Strauss "Le Bourgeoise Gentilhomme;" Rabaud's "Procession Nocturne;" D'Indy's "Jour d'ete a la montange montagne;" and Sibelius First and Fourth.

Other suggestions by other writers range from John Knowles Paine's "The Tempest" to Roy Harris' Third Symphony; from Frederick the Great's D major Symphony to Foote's "Night Piece for Flute and Strings." So it would appear that there is plenty of room for investigation and if the works don't all turn out to be equal to the standard repertoire, what does that matter? It is certainly better, in my view (and evidently in my readers' view), to hear a long forgotten or overlooked work from time to time than to sit through endless repetitions of the standard symphonies of Brahms, Beethoven, Schumann, Tchaikovsky and so on, as well as works of Debussy, Ravel and others of the acknowledged heirarchy of music. That they have their place is undeniable: new members of the audience deserve to hear them while the old never really tire of them.

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By CYRUS DURGIN

Ernest Newman, the music critic of the Sunday Times in London, has had a long and brilliant career; indeed, he has proved one of the greatest writers about music in the English tongue. His influence has been enormous, because he has worked with sharp perception and in the simple style of a truly informative writer. He also has written the definitive biography, in English, of Richard Wagner.

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But in a piece which I happened to see because it was reprinted in the Boston Symphony Orchestra program books week before last, Mr. Newman states some peculiar—to say the least—views about his own profession and its practitioners. In this article, originally published a year ago, Mr. Newman sounds disillusioned and very old and tired.

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"The craft is obviously sick," claims Mr. Newman, "and this being so, is it not time that the craftsmen themselves made an effort to trace the malady to its source?"

JUDGMENT

"What we call our critical judgment . . . is a balance struck by a number of hidden forces within us; the object put before us is instinctively referred by us to a complex of elements in ourselves—temperament, intellect, knowledge, experience and so on—and our final approval or disapproval is the expression, in quantity and quality, of the results of that impact; and there is so little fundamental resemblance between these subtle complexes in different individuals that it is little wonder that each of us has his own system of 'marking' that is only partially valid or quite invalid for others."

Mr. Newman then adds that one finds that attention to a given work or production "has been curiously intermittent." Since no two critics are intermittent at just the same moments, "need the public be surprised if next day or next week it reads two wholly different estimates of the work or the production?"

No, it need not, but not for the reasons that Mr. Newman gives. Music criticism is not an exact science, but a written personal account of how one person finds the quality of a work or performance, according to the hidden forces detailed above. All listeners, indeed, are critics, but most give their personal view for private consumption, while the professional critic gives his in public. Usually, and there is no need to hedge behind spurious modesty here, the professional critic is better informed, more experienced, and more sound in his judgement than the amateur.

If he were not, he would have no following of readers. The fact of human nature is that all of us differ in our views, in what moves, bores, pleases or displeases us. That is why the divergence of attitudes which so often is the case in published criticism. That is altogether healthy, logical, natural—and inevitable. That is why some readers prefer some critics—the ones who reflect their own views—and ignore others.

CONSCIENTIOUS

The professional critic knows that he has a responsibility to "call 'em as he sees 'em," because his readers want him to do that. Accordingly he is conscientious, and I strongly believe that he is not "intermittent" in his concentration. A new, big production likely will offer so much that it cannot be digested in one hearing, and two different critics likely will not be alike in what they first perceive to be the outstanding qualities of the production.

That, really, is what makes two quite different accounts of the same thing—not mental woolgathering.

Candidly, I think that writing about music today, on the part of its ablest practitioners—and I won't mention any names!—is on a higher general level than ever before. There is less romantic nonsense, less purely personal bias, a much greater interest in contemporary music, more simple writing, more attempt to inform the reader of the character of music and the nature of its performance, and an unceasing urge to strike a balance between the antithetical poles of subjective impression and objective judgment.

You never can reconcile the two, but the better you are, the nearer you come to achieving it.

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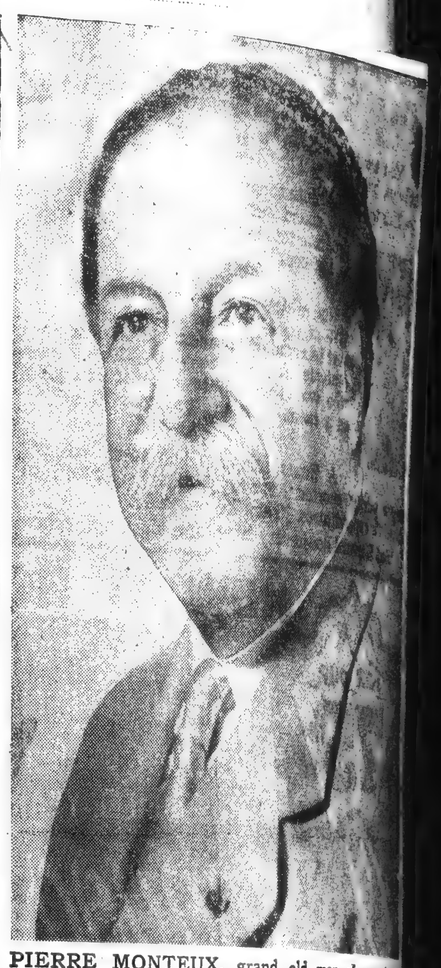

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Probably the original marathon opera, designed for two-night presentation, takes care of this matter. There is no wonder that the Metropolitan decided against producing it.

It was a Herculean task for the NBC Television Opera theatre to tackle the revised version. That they did it so well reflects great credit on their daring, their perseverance, and their resourcefulness.

Incidentally, they proved that a Met performance would have been technically unwise, if not impossible.

As for the opera, Prokofieff appears to have over-reached himself almost as much as Napoleon on his trip to Moscow. While revealing his great gifts as a composer, the musical substance of the opera lingers tentatively in the mind. Its finest moments are lyrical.

Prokofieff reveals depth of understanding in the story of Natasha and Andrey. It is during their scenes and in the moment of her disillusionment about Anatol that the score rises to its highest point. The lyric grace of these measures is notable.

Elsewhere in the course of the 12 scenes the music sounds functional. The Prokofieff touch is there but muffled, especially in the scene with Napoleon. The composer had more bite in "Alexander Nevsky," but his writing for dialogue is masterful.

NBC Television Opera Theatre assembled a cast of 92 singers and an orchestra of 60 for Peter Herman Adler to direct. This was the largest assemblage in its eight-year history.

The leading roles were well sung by Helena Scott as Natasha, Morley Meredith as Andrey, Linda McNaughton as Sonia, David Lloyd as Pierre, Davis Cuningham as Anatol, Gloria Lane as Helene, Kenneth Smith as Koutuzov, Chester Watson as Rostov, and Leon Lishner as Napoleon.

The production was shrewdly designed by Otis Riggs, with effective costumes for the color-cast by Guy Kent.

If the chief distinction in giving the opera turns out to be having done it, that is distinction indeed. Once again the Opera Theatre has made a splendid contribution to television.

Burgin Conducts

In providing a diverting program, Richard Burgin gave the Boston Symphony's Saturday matinee audience a most agreeable concert. Honegger's "Rugby" conveyed a muscular exuberance at the start, Debussy's "Rondes de Printemps", Ravel's "Pavane" and "Alborada del Gracioso", some pleasant impressionism; Mahler's Fourth Symphony, the sunny serenity of the composer in a most lyrical mood.

The performances reflected the nature of the music. While not wholly distinguished, they were much more than acceptable. Burgin's penchant for Mahler paid off nicely. The performance ingratiated the audience in his favor. Nancy Carr sang the soprano part in pleasing voice and manner.

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Elsewhere in the course of the 12 scenes the music sounds functional. The Prokofieff touch is there but muffled, especially in the scene with Napoleon. The composer had more bite in "Alexander Nevsky," but his writing for dialogue is masterful.

NBC Television Opera Theatre assembled a cast of 92 singers and an orchestra of 60 for Peter Herman Adler to direct. This was the largest assemblage in its eight-year history.

The leading roles were well sung by Helena Scott as Natasha, Morley Meredith as Andrey, Linda McNaughton as Sonia, David Lloyd as Pierre, Davis Cuningham as Anatol, Gloria Lane as Helene, Kenneth Smith as Koutuzov, Chester Watson as Rostov, and Leon Lishner as Napoleon.

The production was shrewdly designed by Otis Riggs, with effective costumes for the color-cast by Guy Kent.

If the chief distinction in giving the opera turns out to be having done it, that is distinction indeed. Once again the Opera Theatre has made a splendid contribution to television.

Burgin Conducts

In providing a diverting program, Richard Burgin gave the Boston Symphony's Saturday matinee audience a most acceptable concert. Honegger's "Rugby" conveyed a muscular exuberance at the start, Debussy's "Rondes de Printemps", Ravel's "Pavane" and "Alborada del Gracioso", some pleasant impressionism; Mahler's Fourth Symphony, the sunny smile of the composer in a most lyrical mood.

The performances reflected the nature of the music. While not wholly distinguished, they were much more than acceptable. Burgin's penchant for Mahler paid off nicely. The performance ingratiated the audience in his favor. Nancy Carr sang the soprano part in pleasing voice and manner.

INFORMATION OBSCURED TIGHT BINDING

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 · S. 528,253
JAN 14 1957

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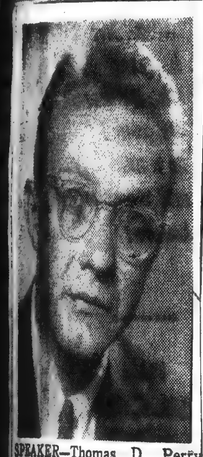

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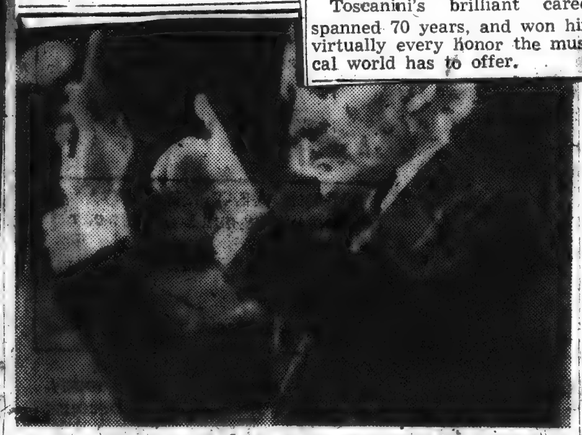

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JAN 17 1957

C. Lenom Dies At Home Here

Clement Lenom of Brookline, former Boston Symphony Orchestra oboist and a conductor in this country and abroad, died last Thursday at his home on Addington Rd. in his 91st year. Funeral services were held Sunday afternoon at the Waterman Chapel in Boston.

Born in Gilly, Belgium, Mr. Lenom was educated at the Royal Conservatory of Brussels and the Paris Conservatory of Music, where he studied with Jule Massenet, famed composer. He was oboist with the Colonne Symphony Orchestra in Paris from 1885 to 1895 and conducted at Monte Carlo. He received the honorary awards of Officer de l'Instructor Publique from the French Government and of Chevalier de la Couronne from the Belgian Government for "distinguished service to music."

Mr. Lenom came to the United States in 1901 and was with the Boston Symphony until 1925, meanwhile conducting the Boston Pops Concerts four seasons. He was instructor in oboe and woodwind ensemble and head of the solfege department at the Boston Conservatory of Music from 1901 to 1942. He then lived in New York City a number of years and returned to Boston in 1953. He was a member of the Honorary Society of Pi Kappa Lambda of America, French Society of Authors, Composers and Publishers of Music, Phi Mu Alpha Sinfonia Fraternity and Euclid Lodge of Masons. He leaves his wife.

Sunday He
BOSTON,
Independent Re
Circ. 253,
JAN 13 1957

PIERRE MONTEUX, will conduct the Boston phony Orchestra on F Saturday and Sunday Symphony Hall.

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749
JAN 16 1957

Toscanini, 89, Dies Of Stroke

Arturo Toscanini

De at his home nx, at 8:40 said the ffered a ay and om it. reer im

In Boston, Pierre Monteux, guest conductor of the Boston Symphony Orchestra, said that with Toscanini's death "I lost one of my closest friends. The world lost its greatest conductor."

He already had scored great success before he came to the United States in 1908. In this country he swept on to the heights.

For seven seasons he conducted at the renowned Metropolitan Opera in New York—during the era of such never-to-be forgotten artists as Caruso, Melba and Scotti. But a disagreement, never explained, caused him to quit the Met in 1915, never to return.

Subsequently, he directed the New York Philharmonic Sym-

TOSCANINI
(Continued on Page Six)

Toscanini

(Continued from First Page)

phony and the National Broadcasting Co. Symphony Orchestra. The latter brought him closer to the American public than any of his other endeavors.

Toscanini conducted his last concert with the NBC Symphony at Carnegie Hall April 4, 1954. But neither the capacity audience nor those who heard the program on radio knew it was his farewell.

RETIREMENT TOLD AFTER CONCERT

His retirement was made known after the concert by the release of letters exchanged previously between Toscanini and David Sarnoff, chairman of the board of the Radio Corp. of America. This was in accord with the maestro's wish that news of his retirement should be withheld until after his final appearance with the orchestra which he had led for 17 years.

His last concert was an all-Wagner program. As he stepped off the podium, as the last chord of "Die Meistersinger" overture sounded, his baton slipped from his hand. A member of the orchestra picked it up and handed it to him. Then Toscanini slowly walked off. He was applauded for many minutes by the audience.

Toscanini did not return.

Toscanini, known as a severe taskmaster and a perfectionist in his direction, was hailed by many as "the greatest living conductor."

PATH TO SUCCESS NOT EASY ONE

But his path to success was not an easy one. Although he surmounted the obstacles of poverty to win musical recognition at the beginning, it was a whim of fate that made him a conductor.

Born to a poor tailor and his wife in Parma, Italy, music beckoned to the young Toscanini at an age when most boys are occupied only by the games and diversions of childhood.

At 9 he entered a conservatory at Parma. Students lived at the school, operated along monastic lines.

The food there was of a very plain nature. The students seldom were treated to meat. To get this delicacy, they had to give up coupons.

Toscanini, who loved music better than food, took to selling his meat coupons to boys with greater means. He used the money thus obtained to buy music.

He was graduated in piano and cello, winning honors in composition.

FELT COMPOSITION BELOW STANDARD

However, he did not pursue composition because he felt that "whatever I composed would fall below the standard I set for myself."

The strange twist of fate that brought him to the podium to stay occurred in 1886 when Toscanini was just 19.

He had taken a job with a touring opera company headed for South America.

There in Rio de Janeiro, the Brazilian conductor got into a quarrel with some of the Italian artists before a performance of Verdi's opera, "Aida."

The Brazilian audience, out of loyalty to the conductor, hissed the orchestra's Italian conductor off the stage when he sought to take over the baton. The orchestra's chorus master met the same fate. Confusion reigned.

THOUGHT HE WOULDN'T SHOW UP

Toscanini, then a cellist with the touring orchestra, had thought once that evening he wouldn't even show up for the performance.

But he changed his mind at the last moment and arrived late—slipping into his usual chair unnoticed.

Women in the company's chorus became greatly worried, for fear they would be stranded far away from home. One spied the tardy Toscanini and set up a cry: "He will save us! He knows all the operas by heart!"

Fellow musicians, snatching at the last straw, handed Toscanini a baton. He went to work in the masterly fashion, so well known later in his career, and the audience, jeering and laughing over what they expected to be a fiasco, shortly subsided to rapt attention.

When the performance was concluded, the audience rose with resounding cheers. Toscanini's fortune was made.

STILL ROCKY TIMES AHEAD

Even so, there still were a few rocky times ahead. Such as the beating he received, at the age of 64, from some of Mussolini's black-shirts. The maestro had refused to play the Fascist anthem, contending it was "not music."

Globe music writer hears many tales of great and strange genius at funeral of Arturo Toscanini

A Sweet Tyrant

Smashed music rack to bits when he did not like rehearsal.

* * *

Stormed off to So. America when singer said she was star.

* * *

Listened to all sorts of radio music.

* * *

Proudly said: "I am well born. I am a peasant."

By CYRUS DURGIN

NEW YORK, Jan. 19—A great light in music was extinguished when Arturo Toscanini died this week. This was not only the death of an eminent man and a supreme musician, but the end of an era.

There had been no one quite like Toscanini. Without him the musical world will never be quite the same again. For so many years Toscanini had been with us, it seemed almost that we should never be without him.

Even in the self-centered hustle of Manhattan, people seemed to feel it. The cab driver who sped me to the Campbell Funeral Church at Madison av. and 81st st., where the body of the conductor was to lie in state until the requiem mass in St. Patrick's Cathedral, remarked about it.

"Too bad Toscanini died," he murmured as I paid him.

This was last Wednesday at 1:30 in the afternoon, and already 150 or 200 persons were waiting in the damp cold on the sidewalk outside Campbell's. The doors had been announced to open at 1, but there had been a delay. The family naturally wanted a few more minutes alone with their dead.

TOSCANINI
Page A-One

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844
JAN 16 1957

Pierre Monteux Mourns 'Greatest Conductor'

BOSTON (UP) — Pierre Monteux, guest conductor of the Boston Symphony Orchestra, said today that with Arturo Toscanini's death "I lost one of my closest friends. The world lost its greatest conductor."

Monteux is guest conductor for Charles Munch, who is vacationing in Paris.

Traveler (e)
BOSTON, Mass.
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Circ. 198,749
JAN 17 1957

Munch Will Fly To Toscanini Rites

PARIS (AP)—Charles Munch, conductor of the Boston Symphony Orchestra, said today he is flying to New York immediately for the funeral of Arturo Toscanini.

"Of all the great, he was the greatest," said the distinguished French-born conductor with a break in his voice. "It is a great blow to me and to us all."

Munch said he would be in New York tomorrow.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118
JAN 17 1957

Toscanini "Greatest", Says Monteux

BOSTON (AP) — Pierre Monteux, former conductor of the San Francisco symphony, today described Arturo Toscanini as the world's "greatest conductor."

"With the passing of Arturo Toscanini," Monteux said, "I lost one of my closest friends and the world lost its greatest conductor."

The comment was made to WBZ-TV as Monteux left New York for Boston to be guest conductor of the Boston Symphony Orchestra during the winter vacation of Charles Munch, its music director.

TIGHT BINDING

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

JAN 19 1957

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
JAN 19 1957

Monteux Guest Conductor at Symphony

Celebrate Mass In N.Y. Today For Toscanini

NEW YORK, (AP)—A pontifical requiem Mass will be offered today at St. Patrick's Cathedral for world-famed conductor Arturo Toscanini.

The maestro, 89, was found dead Wednesday morning at his home in Riverdale, The Bronx, following a stroke. He would have been 90 years old in March.

ITALIAN BORN BISHOP OFFICIATES

The Mass will be sung by the Most Rev. Joseph M. Pernicone, Italian-born auxiliary bishop of the Archdiocese of New York.

Francis Cardinal Spellman, Roman Catholic Archbishop of New York, will preside in the sanctuary and will sing the absolution over the coffin after the Mass.

Some 5,000 persons filed past Toscanini's bier yesterday at a funeral home, where his body has lain in state since Thursday.

Among the thousands were "juust plain folks" who revered the maestro for the musical pleasures he brought to them via radio and recordings down through the years.

Among the noted musical artists paying personal respects to Toscanini yesterday were violinist Fritz Kreisler and Charles Munch, conductor of the Boston Symphony Orchestra.

CALLED 'GREATEST OF THE GREAT'

Munch, who is attending the Mass today, said he had known the maestro for about 30 years and called him "the greatest of the great."

Mourners appeared at the flower-banked funeral chapel singly of in small groups. Pausing before the bier, some kneeled and said short prayers for the musical genius beloved by millions for more than two generations.

Thousands of telegrams of condolence have been received by Toscanini's immediate family survivors—two daughters, Mrs. Wanda Horowitz and Countess Wally Castelbarco, and a son, Walter.

Mourn Toscanini

(AP Wirephoto)

FAMILY OF TOSCANINI—The family of Arturo Toscanini, famed conductor, gather in Manhattan funeral home where the body lay in state. A requiem Mass was celebrated today in St. Patrick's Cathedral. Left to right: son, Walter; daughter, Countess Wally Castelbarco; his granddaughter, Sonia; and her mother, Mrs. Wanda Horowitz, wife of pianist Vladmir Horowitz.

Stravinsky, Debussy, Elgar on Program

By Harold Rogers

Sir Edward Elgar's "Enigma" Variations were the least perplexing of the items on Pierre Monteux's program yesterday afternoon. The program itself took a labyrinthian way, as dark as the forest in which Golaud finds Mélisande.

It seems odd that Mr. Monteux would assemble a program as one might assemble a jigsaw puzzle, in bits and blocks. There are 34 sections in his Symphony Hall program this week, not counting the "Death of Clärchen" from Beethoven's "Egmont" music, played at the opening in Toscanini's memory.

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It was continuity of form that at least one listener longed for, movements well bound with lucid logic. Not until the final selection, the "Enigma" Variations, did we come upon a flow of musical ideas that were marshaled in masterly fashion.

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It is ingratiating, albeit slender, and would have won its way more readily yesterday if Mr. Monteux had not given it desultory treatment and if Richard Burgin's solo violin had not been off key. (This was not Mr. Burgin's day; he was also off key in the Debussy which followed).

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Mr. Monteux then offered 11 instrumental excerpts from "Pelléas et Mélisande," Debussy's opera, in a collection including preludes, interludes, and conclusions drawn from the five acts. Contrary to the Stravinsky, Mr. Monteux gave this music a lustrous and loving touch. Yet the shimmering light in the score is reflected light, the light of the moon perhaps, or a few vagabond rays of sun on the well where Mélisande loses her wedding ring, for Debussy's opera comes out of the night and goes into the night while its other-wordly people are forever seeking an elusive, symbolic light.

In the opera house this music underlines the dreamlike action on the stage, and both forward the direction of the drama. Divorced from the drama, the music has the effect of emerging from darkness to elucidate itself for a few brief moments before dispersing itself into another starless blue. It is a lonely wanderer, and one wonders if the concert hall is its home.

Perhaps Mr. Monteux has long since earned the right to play what he pleases. Yet there are certain fundamental principles in program building that should be observed, and which, if ignored, result in a dispersal of interest.

We admire and cherish his humanity, his kindliness, his musicianship, and we shall continue to look forward to his guest appearances as we have in the past. We also hope, however, for more of the Monteux we heard yesterday in the magnificent Elgar variations. Here he was vivid, dynamic, superb.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

JAN 19 1957

Enterprise (e)
LEOMINSTER, Mass.
Non-Partisan
Circ. 4,945

JAN 17 1957

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Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

JAN 19 1957

American (e)
BOSTON, Mass.
Independent
Circ. 184,973

JAN 17 1957

MUSIC

Symphony Concert

The Boston Symphony orchestra, Pierre Monteux conducting, gave the 12th concert of the 76th season in Symphony Hall yesterday afternoon. The program:

"Pulcinella" — Stravinsky
Instrumental excerpts from "Pelleas et Melisande" — Debussy
"Enigma" Variations — Elgar

By RUDOLPH ELIE

That octogenarian of octogenarians, Pierre Monteux returned for his annual visit as guest conductor of the Boston Symphony yesterday afternoon and, rather than displaying any sign of the diminishing of his power in his 82d year he displayed every sign of being stronger and more mettlesome than ever. The word for it all is phenomenal.

While it was his sad duty—and ours—to pay tribute to the memory of Arturo Toscanini at the opening of the concert, when Claerchen's Death scene from Beethoven's "Egmont," was per-

minor violin Concerto has been given while the Cello Concerto has never been done.

Yet all this music, and more, is repeatedly heard in England and, 23 years after his death, Sir Edward Elgar occupies a unique position in the hearts of the people of his native land. So it would seem he just never has been given a chance elsewhere, much as Sibelius has never been given a chance on the continent. This year, then, seems the appropriate one to reappraise the symphonies of Sir Edward Elgar. In any case, it does not seem possible that a man who could reveal such a mastery of the orchestra as he does in the Variations, could go on to further maturity and write two symphonies deserving of neglect on this side of the water.

Different Mood

It was particularly interest- to hear the instrumental excerpts from Debussy's lyric drama "Pelleas and Melisande" in the special isolation of the concert hall. Somehow or other operaitc performance, due perhaps to the quite different mood an operatic performance engenders, they go by heard but at the same time essentially unheard. Here, without any extraneous distractions, these exquisite interludes shimmer with a poetry, a delicacy of feeling and shading and nuance and plasticity that is marvelous to hear.

Only momentarily do they ever rise to dramatic intensity and never do they come into focus revealing earthly sensuality. The outlines remain vague, ever-shifting and impressionistic but in the end, as in Monet's waterlillies, filled with impact. Mr. Monteux, who conducted as always without a score, let the music speak for itself; he never forced it or lingered over its unique tonal atmosphere.

"Pulcinella" was charmingly set forth, its lugubrious Vivo bringing out a rare chuckle among the audience, and Mr. Monteux outdid himself in the Variations, as did the orchestra in peak form. Mr. Munch returns next week to conduct the first performance of Walton's Cello Concerto with Gregor Piatigorsky the soloist. Another first for Boston will be Randall Thompson's "A Trip to Nahant." The concert closes with Beethoven's Fourth.

JAN 17 1957

Toscanini Rites Saturday in New York

NEW YORK (INS)—The great and the humble today shared a common grief as they moruned the death of famed conductor Arturo Toscanini.

The body of the musical genius beloved by millions lay in state at the Frank E. Campbell Funeral Chapel on Madison ave.

So many mourners are expected to pay their last respects to the maestro, the funeral home will remain open continuously until shortly before the funeral Saturday.

A solemn requiem mass will be offered at 10 a. m. Saturday in St. Patrick's Cathedral.

The body will then be flown to Italy for burial beside that of his wife in the family chapel in Milan.

Toscanini, who would have been 90 March 25, died in his sleep yesterday at his home, Villa Pauline, in the Riverdale section of New York city.

Munch in Paris, Will Fly to Funeral

PARIS (AP)—Charles Munch, conductor of the Boston Symphony Orchestra, said today he is flying to New York immediately for the funeral of Toscanini.

"Of all the great, he was the greatest," said the distinguished French-born conductor with a break in his voice. "It is a great blow to me and to us all."

Not Played Here

Although 1957 is the 100th anniversary of the birth of Sid Edard Edward Elgar, it is much to be doubted if the fact will be much noted in this country save by performances of the Variations, which rank with the finest sets of orchestral variations ever written.

The general view—though what it is based on I do not know—is that Elgar is too "Englishy. But how much English is too Englishy? The Variations certainly are not: a listener who did not know Elgar was English would never suspect it from this work, nor would he find any references to British folk music, for Elgar never used it saying it was a composer's business to compose, not embroider the folk music of his country.

The plain fact of the case is that Elgar simply is not played here and nobody really knows his music. It is 48 years since his First Symphony has been done at these concerts and 23 since his second. More than 20 years have passed since the B

BOSTON SYMPHONY ORCHEST

Monteux Is Guest Conduc

THE BOSTON SYMPHONY ORCHESTRA gave its Symphony Hall yesterday afternoon, and will repeat tonight, the 12th program of the Friday–Saturday series. Pierre Monteux was guest conductor. Before the stated program he conducted the larghetto ("Claerchen's Death") from the "Egmont" music of Beethoven, in memory of Toscanini. The main body of the program: Stravinsky: Suite from the Ballet "Pulcinella" (after Pergolesi); Debussy: Two Preludes, Five Interludes and "The Death of Melisande" from "Pelleas and Melisande" (first time at these concerts); Elgar; "Enigma" Variations.

By CYRUS DURGIN

To one's eyes, the rotund figure, the long baton and the unforced gestures of Pierre Monteux were a familiar sight at Symphony Hall yesterday afternoon. Once again this long-admired elder musician was welcomed back as guest conductor of the Boston Symphony Orchestra. But to one's ears the sounds produced were not entirely familiar, they were not entirely agreeable and they led one to the disturbing conclusion that the conductor was not in full command of the orchestra.

Not that anything went seriously wrong. But frequently the players were not together, almost as frequently there were places where the balance between sections was not right; there were untidy details, some coarseness of sonority, and an almost constant feeling that musicians and conductor were far from the leadership and the willing cooperation which has typified much of their work together in the past.

Between these lapses of ensemble you did perceive orchestral richness and eloquence. But it was not, steady, not consistent. Stravinsky went fairly well, Debussy better, but the Elgar Variations were almost insensitive, careless in some pages. There was none of the continuity which should bind the Variations into a string of matched tonal jewels, and much too often the voices beneath the principal melodies buzzed rather than sang.

Whose the fault, and why? A conductor must answer first when matters go indifferently, in the case of a virtuoso orchestra. His ear, his beat, his energy, his mand, these singly or collec can be involved. Whatever reason, the masterly Monteux no longer in evidence yeste

It was an interesting ven play so much of the instrum portion of "Pelleas and sande," but the total effect of sameness. In the theatre stage action, the progress drama provide the links of tinuity and variety which missing yesterday. It seem long and nearly soporific sion of fragments of mood without structure or "line." all operatic music, instrumen speaking, is in itself except and this of "Pelleas and sande" in such quantity and tion did not benefit by the pro

Toscanini Tribute

Before the stated program, Boston Symphony honored memory of the late Arturo canini with the larghetto is titled "Claerchen's Death," the "Egmont" music of Beeth This was an appropriate since Beethoven was one of canini's most cherished compo But somehow the music itself too small for the memorializing so huge a figure in musical Much better (and well away the more dramatic items somet used for the purpose) would been the slow movement Beethoven's last String Quar the F major, Op. 135. Tosca himself once made a version for massed strings.

By way of footnote, I wo if any choral group in these few days will perform in canini's memory the one-piece completely suited to the That is the prevailingly un chorus from Verdi's "Nabuc the "Va, pensiero," which sung spontaneously by the pe at one of the funeral services Verdi.

Charles Munch will return next week to conduct the wo premiere of Sir William Walto Cello Concerto, with Gregor Pi igorsky as soloist. The program will begin with the first performance in Boston of Randall Thompson's "A Trip to Nahant," and will end with Beethoven's Fourth Symphony.

Morning
BOSTON,
Independ
Circ. 131,
JAN 17 1957

E. Morton Jennings

At a meeting of the trus the Boston Symphony O yesterday, election to th E. Morton Jennings Jr. president of the First Bank of Boston, was co Jennings, with the Fi Bank since 1929, and president in the Credit sion, will devote himse ing up support for the in the business commun

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It was particularly interesting to hear the instrumental excerpts from Debussy's lyric drama "Pelleas and Melisande" in the special isolation of the concert hall. Somehow or other an operaitc performance, due perhaps to the quite different mood an operatic performance engenders, they go by heard but at the same time essentially unheard. Here, without any extraneous distractions, these exquisite interludes shimmer with a poetry, a delicacy of feeling and shading and nuance and plasticity that is marvelous to hear.

Only momentarily do they ever rise to dramatic intensity; and never do they come into focus revealing earthly sensuality. The outlines remain vague, ever-shifting and impressionistic but in the end, as in Monet's waterlillies, filled with impact. Mr. Monteux, who conducted as always without a score, let the music speak for itself; he never forced it or lingered over its unique tonal atmosphere.

"Pulcinella" was charmingly set forth, its lugubrious Vivo bringing out a rare chuckle among the audience, and Mr. Monteux outdid himself in the Variations, as did the orchestra in peak form. Mr. Munch returns next week to conduct the first performance of Walton's Cello Concerto with Gregor Piatigorsky the soloist. Another first for Boston will be Randall Thompson's "A Trip to Nahant." The concert closes with Beethoven's Fourth.

JAN 17 1957

Toscanini Rites Saturday in New York

NEW YORY (INS)—The great and the humble today shared a common grief as they moruned the death of famed conductor Arturo Toscanini.

The body of the musical genius beloved by millions lay in state at the Frank E. Campbell Funeral Chapel on Madison ave.

So many mourners are expected to pay their last respects to the maestro, the funeral home will remain open continuously until shortly before the funeral Saturday.

A solemn requiem mass will be offered at 10 a. m. Saturday in St. Patrick's Cathedral.

The body will then be flown to Italy for burial beside that of his wife in the family chapel in Milan.

Toscanini, who would have been 90 March 25, died in his sleep yesterday at his home, Villa Pauline, in the Riverdale section of New York city.

Munch in Paris, Will Fly to Funeral

PARIS (AP)—Charles Munch, conductor of the Boston Symphony Orchestra, said today he is flying to New York immediately for the funeral of Toscanini.

"Of all the great, he was the greatest," said the distinguished French-born conductor with a break in his voice. "It is a great blow to me and to us all."

Not Played Here

Although 1957 is the 100th anniversary of the birth of Sid Edard Edward Elgar, it is much to be doubted if the fact will be much noted in this country save by performances of the Variations, which rank with the finest sets of orchestral variations ever written.

The general view—though what it is based on I do not know—is that Elgar is too "Englishy. But how much English is too Englishy? The Variations certainly are not: a listener who did not know Elgar was English would never suspect it from this work, nor would he find any references to British folk music, for Elgar never used it saying it was a composer's business to compose, not embroider the folk music of his country.

The plain fact of the case is that Elgar simply is not played here and nobody really knows his music. It is 48 years since his First Symphony has been done at these concerts and 23 since his second. More than 20 years have passed since the B

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

BOSTON SYMPHONY ORCHEST

Monteux Is Guest Conduct

THE BOSTON SYMPHONY ORCHESTRA gave at Symphony Hall yesterday afternoon, and will repeat tonight, the 12th program of the Friday-Saturday series. Pierre Monteux was guest conductor. Before the stated program he conducted the larghetto "Claerchen's Death" from the "Egmont" music of Beethoven, in memory of Toscanini. The main body of the program: Stravinsky: Suite from the Ballet "Pulcinella" (after Pergolesi); Debussy: Two Preludes, Five Interludes and "The Death of Melisande" from "Pelleas and Melisande" (first time at these concerts); Elgar: "Enigma" Variations.

By CYRUS DURGIN

To one's eyes, the rotund figure, the long baton and the unforced gestures of Pierre Monteux were a familiar sight at Symphony Hall yesterday afternoon. Once again this long-admired elder musician was welcomed back as guest conductor of the Boston Symphony Orchestra. But to one's ears the sounds produced were not entirely familiar, they were not entirely agreeable and they led one to the disturbing conclusion that the conductor was not in full command of the orchestra.

Not that anything went so much wrong. But frequently the players were not together, almost as frequently there were places where the balance between sections was not right; there was untidy details, some coarseness of sonority, and an almost constant feeling that musicians and conductor were far from the leader's mind and the willing cooperation which has typified much of their work together in the past.

Between these lapses of ensemble you did perceive orchestral richness and eloquence. But not, steady, not consistently. Stravinsky went fairly well, better, but the Elgar Variations were almost insensitive, at some pages. There was the continuity which should the Variations into a matched tonal jewels, and too often the voices beneath principal melodies buzzed rather than sang.

Whose the fault, and conductor must answer matters go indifferently, case of a virtuoso orchestra

ear, his beat, his energy, his mand, these singly or collectively can be involved. Whatever reason, the masterly Monteux no longer in evidence yesterday.

It was an interesting venture play so much of the instrumental portion of "Pelleas and Melisande," but the total effect was of sameness. In the theater, stage action, the progress of drama provide the links of continuity and variety which were missing yesterday. It seemed long and nearly soporific succession of fragments of mood without structure or "line." All operatic music, instrumental speaking, is in itself exceptional and this, of "Pelleas and Melisande" in such quantity and selection did not benefit by the process.

Toscanini Tribute

Before the stated program, the Boston Symphony honored the memory of the late Arturo Toscanini with the larghetto which is titled "Claerchen's Death," from the "Egmont" music of Beethoven. This was an appropriate choice since Beethoven was one of Toscanini's most cherished composers. But somehow the music itself was too small for the memorializing, too lacking in musical substance a figure in musical history. March better and well away from the main dramatic items sometimes used for the purpose would have been the slow movement from Beethoven's last String Quartet, Op. 135. Toscanini, made a version of this for strings.

[illegible] footnote. I wonder [illegible] general group in these [illegible] will perform in [illegible] memory the one-piece [illegible] completely suited to the occasion is the prevailingly [illegible] from Verdi's "Nabucco" "Va, pensiero," which [illegible] spontaneously by the public [illegible] of the funeral services.

Charles Munch will return next [illegible] to conduct the world [illegible] of Sir William Walton's [illegible] Concerto, with Gregor Piatigorsky [illegible]

[illegible] program [illegible] Nabucco [illegible] Beethoven's [illegible] Fourth Symphony.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
JAN 17 1957

New D

[illegible] By

Recordings

By Harold Rogers

"Spotlight on Brass" [illegible] of a new Vox album featuring the musicians Roger Voisin, Harold [illegible] Joseph Orosz, all of [illegible] listed in the annotation [illegible] members of a "well known" [illegible] chestra." This amusing [illegible] silly designation [illegible] less the result of [illegible] mysterious profession [illegible] cations concerning [illegible] and contracts. Why [illegible] right out and say [illegible] members of the Boston [illegible] Orchestra?

[illegible] his album the spotlight [illegible] on the brass—on a group [illegible] ruments ranging from [illegible] horn through [illegible] is serpents, hunting horns, trumpets, cornets, bugles, tubas, bones, euphoniums, and tubas. [illegible] is an illustrational album especially suitable for music [illegible] raries, musicologists, the classroom, and for those who have some particular interest in the evolution of brass instruments. Consisting of scales and typical melodies, the program will appeal to the listener looking [illegible] concerted band or brass music.

* * *

If, however, you have the [illegible] of curiosity that has plagued you about the sound of the [illegible] pent (several of which are on display in the Symphony [illegible] collection of antique instruments), you can now satisfy your ambition. The church [illegible] pent and calvary serpent, played by Mr. Orosz, sound much better than they look. [illegible] appearance they are almost [illegible] rociously reptilian. In sound they are more like a mild-mannered bassoon.

The instruments heard on the disk were chosen mainly from the Belle Skinner collection in Holyoke, Mass., and from the Casadesus Collection in Symphony Hall, Boston.

Háry János, as nearly everyone knows, is that teller of tales from Hungarian folklore preserved since 1926 in music of an opera by Zoltán Kodály. The "Háry János" Suite, taken from the opera, has long since established itself as a brilliant concert favorite, filled with spirited little marches and swirling gypsy tunes.

This Suite is now available on two recent performances — one for Epic (LC-3290) by the Concertgebouw Orchestra of Amsterdam under Eduard van Beinum, the other for Decca (DL 9855) by the RIAS Symphony Orchestra of Berlin under Ferenc Fricsay. Both disks are excellently played and recorded with the van Beinum [illegible] perhaps a bit mellower than [illegible]

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485
JAN 17 1957

E. Morton Jennings

At a meeting of the trustees of the Boston Symphony Orchestra yesterday, election to the board of E. Morton Jennings Jr., a vice president of the First National Bank of Boston, was confirmed. Jennings, with the First National Bank since 1929 and now a vice president in the Credit Division, will devote himself to building up support for the orchestra in the business community.

TIGHT BINDING

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

JAN 19 1957

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

JAN 19 1957

Monteux Guest Conductor at Symphony

Celebrate Mass In N.Y. Today For Toscanini

NEW YORK, (AP)—A pontifical requiem Mass will be offered today at St. Patrick's Cathedral for world-famed conductor Arturo Toscanini.

The maestro, 89, was found dead Wednesday morning at his home in Riverdale, The Bronx, following a stroke. He would have been 90 years old in March.

ITALIAN BORN BISHOP OFFICIATES

The Mass will be sung by the Most Rev. Joseph M. Pernicone, Italian-born auxiliary bishop of the Archdiocese of New York.

Francis Cardinal Spellman, Roman Catholic Archbishop of New York, will preside in the sanctuary and will sing the absolution over the coffin after the Mass.

Some 5,000 persons filed past Toscanini's bier yesterday at a funeral home, where his body has lain in state since Thursday.

Among the thousands were "juust plain folks" who revered the maestro for the musical pleasures he brought to them via radio and recordings down through the years.

Among the noted musical artists paying personal respects to Toscanini yesterday were violinist Fritz Kreisler and Charles Munch, conductor of the Boston Symphony Orchestra.

CALLED 'GREATEST OF THE GREAT'

Munch, who is attending the Mass today, said he had known the maestro for about 30 years and called him "the greatest of the great."

Mourners appeared at the flower-banked funeral chapel singly of in small groups. Pausing before the bier, some kneeled and said short prayers for the musical genius beloved by millions for more than two generations.

Thousands of telegrams of condolence have been received by Toscanini's immediate family survivors—two daughters, Mrs. Wanda Horowitz and Countess Wally Castelbarco, and a son, Walter.

American (e)
BOSTON, Mass.
Independent
Circ. 184,973

JAN 17 1957

Mourn Toscanini

(AP Wirephoto)

FAMILY OF TOSCANINI—The family of Arturo Toscanini, famed conductor, gather in Manhattan funeral home where the body lay in state. A requiem Mass was celebrated today in St. Patrick's Cathedral. Left to right: son, Walter; daughter, Countess Wally Castelbarco; his granddaughter, Sonia; and her mother, Mrs. Wanda Horowitz, wife of pianist Vladmir Horowitz.

Stravinsky, Debussy, Elgar on Program

By Harold Rogers

Sir Edward Elgar's "Enigma" Variations were the least perplexing of the items on Pierre Monteux's program yesterday afternoon. The program itself took a labyrinthian way, as dark as the forest in which Golaud finds Mélisande.

It seems odd that Mr. Monteux would assemble a program as one might assemble a jigsaw puzzle, in bits and blocks. There are 34 sections in his Symphony Hall program this week, not counting the "Death of Clärchen" from Beethoven's "Egmont" music, played at the opening in Toscanini's memory.

* * *

It was continuity of form that at least one listener longed for, movements well bound with lucid logic. Not until the final selection, the "Enigma" Variations, did we come upon a flow of musical ideas that were marshaled in masterly fashion. Even though the variations form itself is a kind of pastiche, it is to Sir Edward's credit that he employed variations to produce his best work—or at least the work that survives as the most popular.

Mr. Monteux opened with Stravinsky's "Pulcinella" Suite, arranged in eight sections from the ballet. This is music drawn by Stravinsky from Pergolesi in 1920 and introduced to the United States when Mr. Monteux was regular conductor of the Boston Symphony in 1922.

It is ingratiating, albeit slender, and would have won its way more readily yesterday if Mr. Monteux had not given it desultory treatment and if Richard Burgin's solo violin had not been off key. (This was not Mr. Burgin's day; he was also off key in the Debussy which followed).

* * *

Mr. Monteux then offered 11 instrumental excerpts from "Pelléas et Mélisande," Debussy's opera, in a collection including preludes, interludes, and conclusions drawn from the five acts. Contrary to the Stravinsky, Mr. Monteux gave this music a lustrous and loving touch. Yet the shimmering light in the score is reflected light, the light of the moon perhaps, or a few vagabond rays of sun on the well where Mélisande loses her wedding ring, for Debussy's opera comes out of the night and goes into the night while its other-wordly people are forever seeking an elusive, symbolic light.

In the opera house this music underlines the dreamlike action on the stage, and both forward the direction of the drama. Divorced from the drama, the music has the effect of emerging from darkness to elucidate itself for a few brief moments before dispersing itself into another starless blue. It is a lonely wanderer, and one wonders if the concert hall is its home.

Perhaps Mr. Monteux has long since earned the right to play what he pleases. Yet there are certain fundamental principles in program building that should be observed, and which, if ignored, result in a dispersal of interest.

We admire and cherish his humanity, his kindliness, his musicianship, and we shall continue to look forward to his guest appearances as we have in the past. We also hope, however, for more of the Monteux we heard yesterday in the magnificent Elgar variations. Here he was vivid, dynamic, superb.

Enterprise (e)
LEOMINSTER, Mass.
Non-Partisan
Circ. 4,945

JAN 17 1957

TO ATTEND FUNERAL

PARIS, Jan. 17, (AP)—Charles Munch, conductor of the Boston Symphony Orchestra, said today he is flying to New York immediately for the funeral of Arturo Toscanini.

"Of all the great, he was the greatest," said the distinguished French-born conductor with a break in his voice. "It is a great blow to me and to us all."

Munch said he would be in New York tomorrow.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

JAN 19 1957

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

JAN 1[illegible]

Toscanini Rit[illegible] She Won't

NEW YORY (INS)—The g[illegible] and the humble today shared [illegible] common grief as they morur[illegible] the death of famed conduct[illegible] Arturo Toscanini.

The body of the musical geniu[illegible] beloved by millions lay in state [illegible] over the place. It will be a mad-house—not a very good time for a visit." [illegible] respects to the [illegible] funeral home will [illegible] open continuously until [illegible] shortly before the funeral Saturday.

A solemn requiem mass will be offered at 10 a. m. Saturday in St. Patrick's Cathedral.

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MUSIC

Symphony Concert

The Boston Symphony orchestra, Pierre Monteux conducting, gave the 12th concert of the 76th season in Symphony Hall yesterday afternoon. The program:

"Pulcinella" — Stravinsky
Instrumental excerpts from "Pelleas et Melisande" — Debussy
"Enigma" Variations — Elgar

By RUDOLPH ELIE

That octogenarian of octogenarians, Pierre Monteux returned for his annual visit as guest conductor of the Boston Symphony yesterday afternoon and, rather than displaying any sign of the diminishing of his power in his 82d year he displayed every sign of being stronger and more mettlesome than ever. The word for it all is phenomenal.

While it was his sad duty—and ours—to pay tribue to the memory of Arturo Toscanini at the opening of the concert, when Claerchen's Death scene from Beethoven's "Egmont," was performed, the program from then on was a happy choice indeed. For there are few works by a contemporary composer so delightful as Stravinsky's "Pulcinella" and equally few concert pieces in any age so engaging as the musical portraits contained in Elgar's "Enigma" Variations.

Not Played Here

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The general view—though what it is based on I do not know—is that Elgar is too "Englishy. But how much English is too Englishy? The Variations certainly are not: a listener who did not know Elgar was English would never suspect it from this work, nor would he find any references to British folk music, for Elgar never used it saying it was a composer's business to compose, not embroider the folk music of his country.

The plain fact of the case is that Elgar simply is not played here and nobody really knows his music. It is 48 years since his First Symphony has been done at these concerts and 23 since his second. More than 20 years have passed since the B minor violin Concerto has been given while the Cello Concerto has never been done.

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BOSTON SYMPHONY ORCHEST[illegible]

Monteux Is Guest Conduct[illegible]

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By CYRUS DURGIN

To one's eyes, the rotund figure, the long baton and the unforced gestures of Pierre Monteux were a familiar sight at Symphony Hall yesterday afternoon. Once again this long-admired elder musician was welcomed back as guest conductor of the Boston Symphony Orchestra. But to one's ears the sounds produced were not entirely familiar, they were not entirely agreeable and they led one to the disturbing conclusion that the conductor was not in full command of the orchestra.

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Toscanini Tribute

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Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

JAN 17 1957

E. Morton Jennings

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

JAN 17 1957

New Disk Puts 'Spotlight on Brass'—

Unusual Horns Played By Boston Musicians

Recordings

By Harold Rogers

"Spotlight on Brass" is the title of a new Vox album (DL-309) featuring the musicianship of Roger Voisin, Harold Meek, and Joseph Orosz, all of whom are listed in the annotations as members of a "well known" Boston orchestra." This amusing and slightly silly designation is doubtless the result of one of those mysterious professional complications concerning committals and contracts. Why not come right out and say these men are members of the Boston Symphony Orchestra?

In this album the spotlight is truly on the brass—on a gamut of instruments ranging from the elephant horn, through such items as serpents, hunting horns, trumpets, cornets, bugles, trombones, euphoniums, and tubas. It is an illustrational album especially suitable for music libraries, musicologists, the classroom, and for those who have some particular interest in the evolution of brass instruments. Consisting of scales and typical melodies, the program will not appeal to the listener looking for concerted band or brass music.

♪ ♪ ♪

If, however, you have the kind of curiosity that has plagued you about the sound of the serpent (several of which are on display in the Symphony Hall collection of antique instruments), you can now satisfy your ambition. The church serpent and calvary serpent, as played by Mr. Orosz, sound much better than they look. In appearance they are almost fearsomely reptilian. In sound they are more like a mild-mannered bassoon.

The instruments heard on this disk were chosen mainly from the Belle Skinner collection at Holyoke, Mass., and from the Amadeus Collection in Symphony Hall, Boston.

Háry János, as nearly everyone knows, is that teller of tall tales from Hungarian folklore, preserved since 1926 in the music of an opera by Zoltán Kodály. The **"Háry János" Suite**, taken from the opera, has long since established itself as a brilliant concert favorite, filled with spirited little marches and swirling gypsy tunes.

This Suite is now available in two recent performances — one for Epic (LC-3290) by the Concertgebouw Orchestra of Amsterdam under Eduard van Beinum, the other for Decca (DL-9[illegible]) by the RIAS Symphony Orchestra of Berlin under Ferenc Fricsay. Both disks are excellently played and recorded, with the van Beinum reading perhaps a bit mellower than the Fricsay, though both are entertainingly done.

These two disks also include works by Stravinsky. Van Beinum conducts the "Firebird" Suite for Epic, and Fricsay the Divertimento (Suite de Ballet, "Le Baiser de la Fée") for Decca. In the first we hear the young Stravinsky of 1910 when he was astonishing the world with his originality; in the latter we find the composer paying charming homage to Tchaikovsky in 1928.

Angel has just brought out an appealing new recording of **Shostakovitch's Symphony No. 1, and Prokofev's "Scythian" Suite**, recorded by the Orchestre de la Radiodifusion Française under Igor Markevitch, a conductor especially fitted to interpret the Russian moderns with precision and power.

The Shostakovitch symphony, composed when he was 19 in 1925, is one of those contemporary pieces that almost any music lover can take to his heart. While it is unusual in melodic and formal structure, the dissonant content is low. Prokofiev's "Scythian" Suite, on the other hand, was composed 11 years earlier at a time when Prokofiev was especially audacious. Some conservative ears may yet recoil at his earthy and barbaric sounds.

Vox is continuing its commendable policy of bringing out luxury albums devoted to works by the Italian baroque composers. The latest is devoted to the **Twelve Concerti Grossi, Op. 1**, for strings, by Locatelli (1695-1764), played by I Musici Virtuosi di Milano. The conductor is Dean Eckertsen, the young man who has already produced the de luxe albums of Corelli and Manfredini for Vox.

♪ ♪ ♪

This latest album (DL-333) is another welcome addition to the field of recorded music, though one cannot give unstinting praise to the performances of these Locatelli works. The string players do more than a little scrubbing on their instruments, the blame for which Mr. Eckertsen can assume. Italian string players, under sensitive direction, will play like angels when performing Italian music.

This is not to discourage Mr. Eckertsen, whose labors in this direction are much appreciated, but rather to urge him to gain the polish and precision that is the essence of Italian string playing. The biographical and analytical notes by Joseph Braunstein are informatively and entertainingly written.

Those who are intrigued by the novel, the garish, or the weird in music may enjoy investigating an odd recording, made by Ducretet-Thomson for London, called **Panorama of Musique Concrète** (DTL-93090). The "composers" are Henry, Schaeffer, and Arthuys, who have experimented in Paris with the possibility of assembling a kind of music from sounds recorded on tape, after which the sounds are altered through variations in speed.

These sounds are then combined through a montage process in such a way as to be heard in themes, forms, counterpoint, etc. The results have something of a ghastly fascination and appear especially suitable for film scores accompanying science fiction tales.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 56,950
JAN 17 1957

BOSTON

NAME BANKER TRUSTEE OF HUB SYMPHONY

BOSTON (AP)—E. Morton Jennings Jr., a vice president of the First National Bank of Boston, yesterday was elected a trustee of the Boston Symphony Orchestra. Jennings, a 1928 graduate of Dartmouth College, is a resident of Needham. He has served several terms as treasurer of the New England Coun[illegible]

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

JAN 17 1957

E. Morton Jennings Jr. New Symphony Trustee

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Jennings, with the First National Bank since 1929 and now vice-president in the Credit-Loan Division, will devote himself to building up support for the orchestra in the business community. The First National Bank has made a substantial contribution to the orchestra, through sponsorship of a concert on the Esplanade last season.

staats-zeitung
30 January 1957

MUSIK

[illegible]cnegie Hall [illegible]len schwer

[illegible] chansons "Nous n'irons plus au bois" an — aber mein Turgot, Herr Burgin, rauscht im Lenz in den Stämmen, daß die Säfte überschäumen. Ravels "Pavane" wurde zutreffend nicht als Trauermarsch, sondern als höfischer spanischer Tanz aufgefaßt. Das Morgenständchen eines Narren (Alborado del Gracioso) desselben Ravel stellt man sich närrischer, nachtrunkener, torkelnd eher als träumerisch vor.

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E. P.

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Walter Daran

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First violin was more than second fiddle.

Although Burgin is forgetful in his private life (once he even left his Stradivarius on his commuter train), he has a legendary memory for music. And many times he has saved the situation when a conductor lost his place—by simply playing on until the maestro found himself again. In the words of the late Felix Weingartner, Burgin says: "As long as even one piccolo is playing, we don't give up."

Many concertmasters are tempted by a virtuoso's career. But Burgin says: "I know many virtuosos and I do not envy them. They tell me what it's like to play the same few pieces over and over and know they have to go here and then be there. Not for me. I like the orchestra."

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TIME, JANUARY 21, 1957

Musical Courier (NYC)
February, 1957

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

JAN 17 1957

New Disk Puts 'Spotlight on Brass'

Unusual Horns Played By Boston Musicians

Recordings

By Harold Rogers

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Telegram (m)
WORCESTER, Mass.
Republican
Circ. 56,950
JAN 17 1957

BOSTON

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Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485
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staats-zeitung
20 January 1957

MUSIK

Carnegie Hall den schwer

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185

Musical Courier
(NYC)
February, 1957

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ymphor

on Progra

are forever seeking an
symbolic light.

In the opera house thi
underlines the dreamlik
on the stage, and both
the direction of the dra
vorced from the drama,
sic has the effect of e
from darkness to elucida
for a few brief moments
dispersing itself into
starless blue. It is a lone
derer, and one wonders
concert hall is its home.

Perhaps Mr. Monte
long since earned the
play what he pleases. Y
are certain fundamenta
ciples in program build
should be observed, and
if ignored, result in a
of interest.

We admire and che
humanity, his kindlin
musicianship, and we sh
tinue to look forward
guest appearances as
in the past. We also ho
ever, for more of the
we heard yesterday in
nificent Elgar variatio
he was vivid, dynamic

ONY ORCHES

Guest Condu

lear, his beat, his energy,
mand, these singly or co
can be involved. What
reason, the masterly Mon
no longer in evidence ye

It was an interesting
play so much of the inst
portion of "Pelleas a
sande," but the total e
of sameness. In the the
stage action, the progre
drama provide the link
tinuity and variety wh
missing yesterday. It
long and nearly soporifi
sion of fragments of mo
without structure or "li
all operatic music, instru
speaking, is in itself ex
and this, of "Pelleas a
sande" in such quantity a
tion did not benefit by th

Toscanini Tribute

Before the stated prog
Boston Symphony hon
memory of the late Art
canini with the larghett
is titled "Claerchen's Dea
the "Egmont" music of B
This was an appropriate
since Beethoven was one
canini's most cherished co
But somehow the music i
too small for the memoria
so huge a figure in mus
Much better (and well aw
the more dramatic items so
used for the purpose) wo
been the slow moveme
Beethoven's last String
the F major, Op. 135. T
himself once made a vers
for massed strings.

By way of footnote, I
if any choral group in th
few days will perform
canini's memory the one
completely suited to the
That is the prevailingly
chorus from Verdi's "N
the "Va, pensiero," wh
sung spontaneously by th
at one of the funeral serv
Verdi.

Charles Munch will ret
week to conduct the
premiere of Sir William
Cello Concerto, with Gre

program
st pe
Randa
Bahan
hoven

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

JAN 17

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Republican
Circ. 56,950
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Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485
JAN 17

E. Morton Jennings Jr. New Symphony Trustee

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Concertmaster

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The first violinist did not always play second fiddle to the conductor. In the small 18th century ensembles, the other musicians often took their lead from the first violin, but growing orchestras, complex scores and the public demand for a good show have made the conductor virtually irreplaceable. Still, the concertmaster has far more to do with running the orchestra than meets the eye.

Under Conductor Charles Munch, who used to be a concertmaster himself, Concertmaster Burgin's job moves along well-established grooves, but it was different under the late Serge Koussevitzky, whose famous, poetic perorations had to be translated into technical terms, *e.g.*, how to make the violins sound like first love or the flutes like ice breaking.

Walter Daran

BOSTON SYMPHONY'S BURGIN
First violin was more than second fiddle.

Although Burgin is forgetful in his private life (once he even left his Stradivarius on his commuter train), he has a legendary memory for music. And many times he has saved the situation when a conductor lost his place—by simply playing on until the maestro found himself again. In the words of the late Felix Weingartner, Burgin says: "As long as even one piccolo is playing, we don't give up."

Many concertmasters are tempted by a virtuoso's career. But Burgin says: "I know many virtuosos and I do not envy them. They tell me what it's like to play the same few pieces over and over and know they have to go here and then be there. Not for me. I like the orchestra."

Next week, after his spell in the limelight, Concertmaster Burgin will be back at his accustomed chair in Boston. He will mark the bowings efficiently, play his passages beautifully, and go home to Brookline on his usual commuter train, where trainmen have instructions to see that he does not lose his Stradivarius.

TIME, JANUARY 21, 1957

185

staats-zeitung
20 January 1957

MUSIK

Carnegie Hall
Den schwer

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R. P.

Musical Courier
(Rec)
February, 1957

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

t as Red Wings I

Unusual Horns Played By Boston Musicians

Recordings

By Harold Rogers

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This Suite is now available in two recent performances — one for Epic (LC-3290) by the Concertgebouw Orchestra of Amsterdam under Eduard van Beinum, the other for Decca (DL-9900) by the RIAS Symphony Orchestra of Berlin under Ferenc Fricsay. Both disks are excellently played and recorded, with the van Beinum reading perhaps a bit mellower than the Fricsay, though both are entertainingly done.

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This is not to discourage Mr. Eckertsen, whose labors in this direction are much appreciated, but rather to urge him to gain the polish and precision that is the essence of Italian string playing. The biographical and analytical notes by Joseph Braunstein are informatively and entertainingly written.

Those who are intrigued by the novel, the garish, or the weird in music may enjoy investigating an odd recording, made by Ducretet-Thomson for London, called **Panorama of Musique Concrète** (DTL-93090). The "composers" are Henry, Schaeffer, and Arthuys, who have experimented in Paris with the possibility of assembling a kind of music from sounds recorded on tape, after which the sounds are altered through variations in speed.

These sounds are then combined through a montage process in such a way as to be heard in themes, forms, counterpoint, etc. The results have something of a ghastly fascination and appear especially suitable for film scores accompanying science fiction tales.

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485
JAN 17 1957

BOSTON NAME BANKER TRUSTEE OF HUB SYMPHONY

BOSTON (AP)—E. Morton Jennings Jr., a vice president of the First National Bank of Boston, yesterday was elected a trustee of the Boston Symphony Orchestra. Jennings, a 1928 graduate of Dartmouth College, is a resident of Needham. He has served several terms as treasurer of the New England Council.

E. Morton Jennings Jr. New Symphony Trustee

At a meeting of the trustees of the Boston Symphony Orchestra yesterday, election to the board of E. Morton Jennings Jr., a vice-president of the First National Bank of Boston, was confirmed.

Jennings, with the First National Bank since 1929 and now vice-president in the Credit-Loan Division, will devote himself to building up support for the orchestra in the business community. The First National Bank has made a substantial contribution to the orchestra, through sponsorship of a concert on the Esplanade last season.

Staats-Zeitung
20 January 1957
MUSIK

Carnegie Hall
Den schwer

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H. P.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 56,950
JAN 17 1957

Concertmaster

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But unlike most other concertmasters in the U.S., Polish-born Richard Burgin gets two or three weeks a year on the podium. Last week he led the Boston Symphony at Manhattan's Carnegie Hall, in a concert of Vaughan Williams, Beethoven and Shostakovich, which he delivered with craftsmanship and no melodrama whatever. "I know what I want, I know how to tell them what I want, and they give it to me," he said, adding as an afterthought: "just as they give it to any other conductor, only maybe to me a little quicker."

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K.H.

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Toscanini Tribute

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t as Red Wings In

Unusual Horns Played By Boston Musicians

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By Harold Rogers

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WORCESTER, Mass.
Republican
Circ. 56,950
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Morning Globe
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Independent
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JAN 17

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staats-zeitung
20 January 1957

MUSIK

...negie Hall
...len schwer

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R. P.

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The first violinist did not always play second fiddle to the conductor. In the small 18th century ensembles, the other musicians often took their lead from the first violin, but growing orchestras, complex scores and the public demand for a good show have made the conductor virtually irreplaceable. So the concertmaster has far more to do with running the orchestra than meets the eye.

Under Conductor Charles Munch, who used to be a concertmaster himself, Concertmaster Burgin's job moves along well-established grooves, but it was different under the late Serge Koussevitzky, whose famous, poetic perorations had to be

Walter Daran

BOSTON SYMPHONY'S BURGIN
First violin was more than second fiddle.

translated into technical terms, *e.g.*, how to make the violins sound like first love or the flutes like ice breaking.

Although Burgin is forgetful in his private life (once he even left his Stradivarius on his commuter train), he has a legendary memory for music. And many times he has saved the situation when a conductor lost his place—by simply playing on until the maestro found himself again. In the words of the late Felix Weingartner, Burgin says: "As long as even one piccolo is playing, we don't give up."

Many concertmasters are tempted by a virtuoso's career. But Burgin says: "I know many virtuosos and I do not envy them. They tell me what it's like to play the same few pieces over and over and know they have to go here and then be there. Not for me. I like the orchestra."

Next week, after his spell in the limelight, Concertmaster Burgin will be back at his accustomed chair in Boston. He will mark the bowings efficiently, play his passages beautifully, and go home to Brookline on his usual commuter train, where trainmen have instructions to see that he does not lose his Stradivarius.

TIME, JANUARY 21, 1957

Montreal Courier
(Que)
February, 1957

The Philadelphia Orchestra, Pierre Monteux conducting, Jan. 15, E.—Despite a raging blizzard outside, the house was filled with loyal subscribers and admirers of Monteux, who rewarded the bold, the brave, and the frostbitten with his magnificent music making and endearing charm. He comes on stage like nothing so much as a genial walrus whose whiskers you want to tweak, just to hear him laugh. But there is no nonsense when the music starts, as it did delightfully with Stravinsky's reconstruction of Pergolesi tunes, called "Pulcinella," which are touched with Stravinsky's own penetrating intellect and special magic. Then came Brahms' Second Symphony in one of the loveliest, most limpid, and most serene readings we have ever heard, all as vernal as anyone could wish for on a winter night. In the Allegretto grazioso, the strings were especially fine as they swung out a long, lilting phrase as a young girl might swirl out her taffeta at a dance. Monteux kept things moving, but never hurried anything or forced an effect. He was bravoed from the floor and applauded, not with beating bows, but by the respectful bare hands of his men. We fled, glad and glowing, into the snowstorm, confident that Debussy and Wagner, after intermission, would be in good hands. K.H.

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MPHONY ORCHE

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Toscanini Tribute

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Charles Munch will
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Cello Concerto, with

Christian Science
Monitor (e)
BOSTON, Mass.
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JAN 1 7 1957

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Unusual Horns Played By Boston Musicians

Recordings

By Harold Rogers

"Spotlight on Brass" is the title of a new Vox album (DL-300) featuring the musicianship of Roger Voisin, Harold Meek, and Joseph Orosz, all of whom are listed in the annotations as members of a "well known" Boston orchestra." This amusing and slightly silly designation is doubtless the result of one of those mysterious professional complications concerning committals and contracts. Why not come right out and say these men are members of the Boston Symphony Orchestra?

In this album the spotlight is truly on the brass—on a gamut of instruments ranging from the elephant horn, through such items as serpents, hunting horns, trumpets, cornets, bugles, trombones, euphoniums, and tubas. It is an illustrational album especially suitable for music libraries, musicologists, the classroom, and for those who have some particular interest in the evolution of brass instruments. Consisting of scales and typical melodies, the program will not appeal to the listener looking for concerted band or brass music.

* * *

If, however, you have the kind of curiosity that has plagued you about the sound of the serpent (several of which are on display in the Symphony Hall collection of antique instruments), you can now satisfy your ambition. The church serpent and calvary serpent, as played by Mr. Orosz, sound much better than they look. In appearance they are almost ferociously reptilian. In sound they are more like a mild-mannered bassoon.

The instruments heard on this disk were chosen mainly from the Belle Skinner collection at Holyoke, Mass., and from the Casadesus Collection in Symphony Hall, Boston.

Háry János, as nearly everyone knows, is that teller of tall tales from Hungarian folklore, preserved since 1926 in the music of an opera by Zoltán Kodály. The **"Háry János" Suite,** taken from the opera, has long since established itself as a brilliant concert favorite, filled with spirited little marches and swirling gypsy tunes.

This Suite is now available in two recent performances — one for Epic (LC-3290) by the Concertgebouw Orchestra of Amsterdam under Eduard van Beinum, the other for Decca (DL-9633) by the RIAS Symphony Orchestra of Berlin under Ferenc Fricsay. Both disks are excellently played and recorded, with the van Beinum reading perhaps a bit mellower than the Fricsay, though both are entertainingly done.

These two disks also include works by Stravinsky. Van Beinum conducts the "Firebird" Suite for Epic, and Fricsay the Divertimento (Suite de Ballet, "Le Baiser de la Fée") for Decca. In the first we hear the young Stravinsky of 1910 when he was astonishing the world with his originality; in the latter we find the composer paying charming homage to Tchaikovsky in 1928.

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Angel has just brought out an appealing new recording of **Shostakovitch's Symphony No. 1, and Prokofiev's "Scythian" Suite,** recorded by the Orchestre de la Radiodifusion Française under Igor Markevitch, a conductor especially fitted to interpret the Russian moderns with precision and power.

The Shostakovitch symphony, composed when he was 19 in 1925, is one of those contemporary pieces that almost any music lover can take to his heart. While it is unusual in melodic and formal structure, the dissonant content is low. Prokofiev's "Scythian" Suite, on the other hand, was composed 11 years earlier at a time when Prokofiev was especially audacious. Some conservative ears may yet recoil at his earthy and barbaric sounds.

Vox is continuing its commendable policy of bringing out luxury albums devoted to works by the Italian baroque composers. The latest is devoted to the **Twelve Concerti Grossi, Op. 1,** for strings, by Locatelli (1695-1764), played by I Musici Virtuosi di Milano. The conductor is Dean Eckertsen, the young man who has already produced the de luxe albums of Corelli and Manfredini for Vox.

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GENERAL KUTUZOV

A m

Prokofiev & Tolstoy

The U.S. witnessed a major musical event this week: the American première of the late Sergei Prokofiev's *War and Peace*. Although the composer finished his first version while the Germans were still rumbling toward Stalingrad, the sprawling work, which in one version took eight hours, had been performed only once before outside Russia (in Florence, in 1953). The present 2½-hour edition—brilliantly produced in an English translation by NBC-TV's enterprising Opera Theater, and conducted by Peter Herman Adler—was the version Prokofiev himself approved before his death four years ago. It turned out to be less an opera than a pageant, but it offered some of the best music Prokofiev ever wrote.

The libretto, by Prokofiev and his wife, Poetess Mira Mendelsohn, arbitrarily hacked great chunks out of the Tolstoy epic without ever linking them in true dramatic tension. Tolstoy's own brilliant literary counterpoint—in which he switched from peace to war scenes and back—was abandoned. All the peace was concentrated in the first part, all the war in the second, so that many of the figures in Part I suddenly dropped out of sight. Moreover, the libretto was narrative rather than dramatic, required whole passages of flat prose to be set to music, with the result that long stretches of the score were labored and discursive. In the war scenes the opera stiffened with self-conscious patriotism, which Prokofiev illustrated with military airs that occasionally verged on the banal. But overall, *War and Peace* was a notable achievement. Whatever it lacked in sustained dramatic effect it made up in color, movement, and the driving force of lyric melody and great choral frescoes.

The music of the first part and the situations that it animated glowed with an almost Latin fervor. Andrey and Natasha (well sung by Morley Meredith and Helena Scott) faced each other across a garden ashiver with moonlight and poured out their yearnings in great warm gusts of melody; Natasha pirouetted giddily at

TIME, JANUARY 21, 1957

staats-zeitung
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USIK 179

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R. P.

Musical Courier
(NYC)
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K.H.

186

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

JAN 19 1957

Gregor Piatigorsky will be soloist in the world première of Sir William Walton's Cello Concerto, to be presented by the Boston Symphony Orchestra Friday afternoon and Saturday evening, Jan. 25 and 26.

C.S. Monitor
Jan 17, 1957

Gus Manos

Pierre Monteux will be guest conductor of the Boston Symphony Orchestra for its Symphony Hall concerts Friday afternoon, Saturday evening, and Sunday afternoon.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

JAN 18 1957

Social Chatter

By Alison Arnold

Literary Spotlight off Boston, Focuses on Philadelphia Society

PHILADELPHIA SOCIETY, instead of Boston society, seems to be in the literary spotlight just now. The Apleys of John P. Marquand's pen have taken a back seat for the Lawrences of Richard Cromwell's "The Philadelphian," recently published by Charles Scribner's Sons. So it's Rittenhouse Square versus Louisburgh Square, although the suburbs are more popular with the younger generation. In an interesting article in the New York Times recently, Philadelphia society was said to be changing, but changeless. For instance, a fox-hunting young matron on the Main Line still rides to hounds when she can get a baby-sitter. A butler of impeccable suavity turns up one night at a home on the Main Line to the surprise of guests who saw him the night before at another house. But the Philadelphia Assembly, which started in 1792, and the Friday afternoon concerts of the Philadelphia Orchestra at the Academy of Music, still continue.

* * *

HERE IN BOSTON, Friday afternoons during the winter are reserved for the Boston Symphony Orchestra concerts in Symphony Hall. In order to understand and enjoy the programs fully many members of the Junior League will gather at the Harvard Club this morning to hear the second of the popular lectures by Boris Goldovsky, who interprets the Friday afternoon and Saturday evening programs of the Boston Symphony Orchestra. Sponsored by the Junior League of Boston, Inc., for the benefit of its various community projects, these lectures have for several years attracted a coterie of enthusiastic listeners. The lectures start promptly at 11:30 and are preceded by a coffee half-hour at 11. Today's hostesses will be Mrs. Sydney Harwood and Mrs. Walter E. Lovejoy. As the lectures end promptly at 12:30, there's plenty of time to reach Symphony Hall for the concert. Cocktails and luncheon (by reservation) are available at the Harvard Club. In addition to season tickets for the lectures, single tickets for the individual lectures are available at the door. Among this year's season ticket holders are Mrs. Frederick B. Lund, Mrs. Charles W. Dean, Mrs. Peter Woodbury, Mrs. G. Lincoln Dow, Jr., Mrs. Arthur W. Bell, Mrs. Alfred F. Donovan, Mrs. Alexander Steinert, Mrs. H. Bowen White, Miss Dorothy Whitman and Mrs. Henry Wheeler.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 374,544

JAN 20 1957

WORLD PREMIERE
Cellist Piatigorsky Plays William Walton Concerto

The Boston Symphony Orchestra, under the direction of Charles Munch, will present two first performances at its 13th pair of Friday afternoon and Saturday evening concerts on Jan. 25 and 26.

Gregor Piatigorsky will present the postponed world premiere of the Violoncello Concerto by Sir William Walton at the concerts of next Friday and Saturday. The concerto, which was completed last March, is the composer's first for this instrument and is dedicated to Mr. Piatigorsky. It is similar in form to Walton's earlier works for violin and viola and is in three movements of which Sir William has written: "I. Moderato (lyrical and melodic); II. Allegro appassionato (technically more speetacular); III. Lento—Tema con variazione—four 'improvisations,' the second and fourth for solo cello only." The work closes with "the Epilogue which is based on themes from the first and last moments."

"TRIP TO NAHANT"

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Dr. Munch's performance of tw new works fits in with the pro gram of the International Musi Fund which has declared an "In ternational Music Fund Week" i February to further its objective of "the encouragement of contemporary composers and the interchange of their music throughout the world." The International Music Fund was started by the late Serge Koussevitzky in 1948 and was revived on a permanent basis in 1953.

The second half of the program of next Friday and Saturday will be Beethoven's Fourth Symphony.

MIAMI, FLA.
HERALD
Circ. D. 244,295 - S. 284,929

JAN 26 1957

It May Be News

By ARTHUR GRIFFITH

I WAS a speaker at the testimonial dinner given J. A. McGowan, general superintendent of mail at the Miami post office, last week at the Allapattah Lions clubhouse.

The affair was sponsored by post office employes. Nearly three hundred of them were at the dinner. Mr. McGowan retires after 42 years of public service. He steps down officially on February 28.

Nobody can or does become rich on the salaries paid by the Post Office Department. But Mr. McGowan is rich—rich as only such as he can be rich.

He was gathered not with mere acquaintances around a dinner table. These were friends with whom he had worked and dedicated himself to the purpose of solving together the many and continuing problems that crop up each day in the general post office of this great and growing community.

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I'VE heard the Boston Symphony Orchestra in concert many times. I remember Muck and Monteux when these two master conductors lead this great orchestra to the very heights of symphonic production.

Oddly, however, my most vivid memories of the orchestra in those long-gone days are Arthur Fiedler conducting the "Pops" and of changing money at the box office.

Fiedler will conduct the Pops Tour Orchestra Thursday evening at the Dade County Auditorium under the sponsorship of the "University of Miami Presents."

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AS TO my money memory of the world famous Boston Symphony Orchestra.

A Boston relative of mine and I used to enjoy walking over to Symphony Hall to purchase concert tickets. Finally it struck me that whenever I was handed change at the window, the bills were as clean as if they had just come from the printing press and the coins as shiny as if freshly minted.

I got up courage to ask the ticket seller how this always happened. She raised a quizzical eye at me. She must have sensed that I was not a "proper" Bostonian.

Looking down her pretty nose, she disdainfully explained that the Hall never gave "dirty" money in change to its patrons. She was so pretty and so proud that I did not make the obvious retort that Symphony Hall had no reluctance in taking in "dirty" money.

* * *

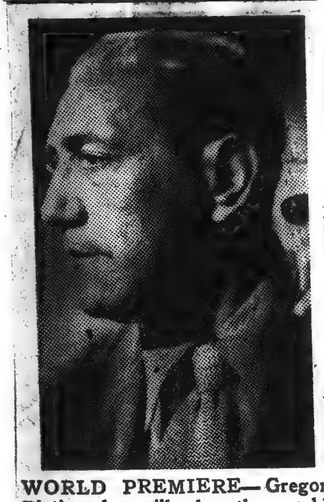
THE HISTORICAL Association of Southern Florida will have as its speaker January 30 Dr. William C. Sturtevant of the Smithsonian Institution at Washing is an Eastern

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

JAN 25 1957

Harold Farberman, percussionist, will conduct a concert of his own compositions in Jordan Hall Thursday evening, Jan. 31. The players will be the Boston Percussion Ensemble and 30 members of the Boston Symphony.

THE BOSTON DAILY GLOBE—TUESDAY, JANUARY 22, 1957



WORLD PREMIERE—Gregor Piatigorsky will play the world premiere of Sir William Walton's new Cello Concerto with the Boston Symphony next Friday and Saturday.

FRIDAY, JANUARY 25, 1957 16
THE PROVIDENCE JEWISH HERALD,

Cellist to Play At Tuesday Concert

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Mr. Piatigorsky, who will be making his first appearance with the Boston Symphony Orchestra in Providence, will play Bloch's "Schelomo" (Solomon), Hebrew Rhapsody for Cello and Orchestra.

Dr. Munch will open the program with Benjamin Britten's Variations for String Orchestra on a Theme by Frank Bridge, and the second half of the program will consist of Beethoven's Symphony No. 4, in B flat major.

INFORMATION OBSCURED

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

JAN 19 1957

Gregor Piatigorsky will be soloist in the world première of Sir William Walton's Cello Concerto, to be presented by the Boston Symphony Orchestra Friday afternoon and Saturday evening, Jan. 25 and 26.

S. Monitor
Jan 17, 1957

Gus Manos

Pierre Monteux will be guest conductor of the Boston Symphony Orchestra for its Symphony Hall concerts Friday afternoon, Saturday evening, and Sunday afternoon.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

JAN 18 1957

Social Chatter

By Alison Arnold

Literary Spotlight off Boston, Focuses on Philadelphia Society

PHILADELPHIA SOCIETY, instead of Boston society, seems to be in the literary spotlight just now. The Apleys of John P. Marquand's pen have taken a back seat for the Lawrences of Richard Cromwell's "The Philadelphian," recently published by Charles Scribner's Sons. So it's Rittenhouse Square versus Louisburgh Square, although the suburbs are more popular with the younger generation. In an interesting article in the New York Times recently, Philadelphia society was said to be changing, but changeless. For instance, a fox-hunting young matron on the Main Line still rides to hounds when she can get a baby-sitter. A butler of impeccable suavity turns up one night at a home on the Main Line to the surprise of guests who saw him the night before at another house. But the Philadelphia Assembly, which started in 1792, and the Friday afternoon concerts of the Philadelphia Orchestra at the Academy of Music, still continue.

* * *

HERE IN BOSTON, Friday afternoons during the winter are reserved for the Boston Symphony Orchestra concerts in Symphony Hall. In order to understand and enjoy the programs fully many members of the Junior League will gather at the Harvard Club this morning to hear the second of the popular lectures by Boris Goldovsky, who interprets the Friday afternoon and Saturday evening programs of the Boston Symphony Orchestra. Sponsored by the Junior League of Boston, Inc., for the benefit of its various community projects, these lectures have for several years attracted a coterie of enthusiastic listeners. The lectures start promptly at 11:30 and are preceded by a coffee half-hour at 11. Today's hostesses will be Mrs. Sydney Harwood and Mrs. Walter E. Lovejoy. As the lectures end promptly at 12:30, there's plenty of time to reach Symphony Hall for the concert. Cocktails and luncheon (by reservation) are available at the Harvard Club. In addition to season tickets for the lectures, single tickets for the individual lectures are available at the door. Among this year's season ticket holders are Mrs. Frederick B. Lund, Mrs. Charles W. Dean, Mrs. Peter Woodbury, Mrs. G. Lincoln Dow, Jr., Mrs. Arthur W. Bell, Mrs. Alfred F. Donovan, Mrs. Alexander Steinert, Mrs. H. Bowen White, Miss Dorothy Whitman and Mrs. Henry Wheeler.

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Sunday Globe
BOSTON, Mass.
Independent
Circ. 374,544

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Christian Science Monitor
BOSTON, Mass.
Non-partisan
Circ. 161,675

25 1957

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

JAN 21 1957

Ludwig Juht Of Symphony Is Dead at 62

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It was in the fall of 1934 that the late Dr. Serge Koussevitzsky introduced Juht as the surprise soloist to play in the premiere of Koussevitzsky's own composition, "Concerto Double-Bass and Orchestra," at a special concert in Symphony Hall for the benefit of the then Community Chest—now known as the Community Fund. The double-blass was the instrument Koussevitzsky himself played before becoming a conductor.

From the moment of that aucpicious debut Juht was a member of the orchestra.

Born in Tartu, Estonia, Juht studied music there and in Petrograd and Berlin before joining the Helsinki Symphony Orchestra as a soloist and member in 1916.

He was a member of the Estonia Symphony Orchestra from 1918 to 1920, and of the Estonia Opera Company from 1928 to 1930. He was an active member of the Estonian Society of Boston.

Surviving is his wife, Mrs. Amanda Juht. Services will be held Wednesday at 2 p.m. at the Waterman Chapel in Kenmore Square. Cremation will follow at Forest Hills cemetery.

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,564

JAN 21 1957

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He leaves his widow, Amanda Juht. Services will be held at 2 p. m. Wednesday in Waterman Chapel in Kenmore square. Cremation will follow in Forest Hills Cemetery.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844

JAN 21 1957

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Ludwig Juht

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Boston Traveler
Jan 21 '57

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Boston Globe
Jan. 21 '57

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Ludwig A. Juht, 62, a member of the bass viol section of the Boston Symphony Orchestra since 1934, died yesterday at the Peter Bent Brigham Hospital after a brief illness.

A native of Tartu, Estonia, Mr. Juht made his debut in Boston at a Community Chest benefit under Serge Kousevitsky.

Mr. Juht, who lived at 51 Park drive, Boston, was a member of the Helsinki Symphony Orchestra, Finland, from 1916 to 1918, member and soloist in the Estonian

LUDWIG JUHT

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Mr. Juht was president of the Boston Estonian Society, director of the Baltic-American Society of New England, Inc.; a member of the advisory board of the International Institute, Boston; director of the Estonian Music Center of the United States, and was an honorary board member of the World Association of Estonians, New York.

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Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

JAN 2[illegible]

L. Juht, Symphony Veteran, Dies

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

JAN 25 1957

Jennings Elected Trustee

At a recent meeting of the trustees of the Boston Symphony Orchestra the election to the board of E. Morton Jennings, Jr., a vice-president of the First National Bank of Boston, was confirmed.

Mr. Jennings, who has been with the First National Bank since 1929, will devote himself to building up support for the Boston Symphony Orchestra in the business community. The First National Bank has already made a substantial contribution to the orchestra through the sponsorship of a concert on the Esplanade last season.

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

JAN 22 1957

Speaker

MANAGER of Boston Symphony Orchestra, Thomas D. Perry Jr., will address Publicity Club on aspects of the orchestra's international public relations job during recent European tour. He will speak at club's luncheon meeting at Hotel Vendome tomorrow.

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300

JAN 24 1957

Symphony Official Says Tour 'Sold' Boston Abroad

The Boston Symphony Orchestra's concert tour last Summer turned out to be a gigantic public-relations campaign for Boston, conducted by 104 agents in 19 European cities, manager Thomas Perry told the Publicity Club at its meeting in the Vendome.

The orchestra "sold" Boston's cultural achievements and New England's friendliness, and in addition distributed on its own thousands of illustrated brochures about Boston. Guests of the club for the meeting were Symphony trustees Talcott Banks and E. Morton Jennings.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

JAN 24 1957

Symphony Held Uninspired

To the Editor of The Herald:

I should like to utter a hearty cheer for the recent article by your music critic, Mr. Elie, pointing out that the programs presented by the Boston Symphony Orchestra have reached a new low ebb this season. I had hoped this "low ebb" had been reached in the season when the Orchestra played 15 especially commissioned new works, of which, on the most charitable judgment, perhaps two or three were worth hearing.

But the programs this season have been even more disappointing, with painfully little to fire the imagination, lift the spirit or touch the heart. The programs, with unhappily rare exceptions, reveal a fear of greatness and an obsession with novelty. Even when the works of great composers are played, which is all too seldom, there seems to be a perverse effort to seek out their less inspired, less successful and more mediocre compositions.

Mr. Elie suggested a long list of neglected compositions that would enrich the current programs; I should like to offer a few such suggestions myself. There is the rich and rewarding literature of Wagner, surely one of music's few immortals, and almost completely boycotted in the concerts of the Boston Symphony Orchestra. There are Liszt's great symphonic poems, "Tasso," "Les Preludes," "Mazeppa." And isn't Smetana's superb tone picture of the Moldau more worth hearing than Thompson's "Journey to Nahant"?

The Boston Orchestra programs also have suffered from disproportionate representation of French impressionist works and from too many choral compositions.

I hope Mr. Elie has lit a fire that will not be put out until the present painful discrepancy between the high musicianship of the Boston Symphony Orchestra and the low quality of too many of its programs is overcome and Boston audiences can again, as in the time of Gerick and Muck, hear consistently great music greatly performed.

WILLIAM H. CHAMBERLIN,
Cambridge.

Herald (m)
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Jennings Elected Trustee

At a recent meeting of the trustees of the Boston Symphony Orchestra the election to the board of E. Morton Jennings, Jr., a vice-president of the First National Bank of Boston, was confirmed.

Mr. Jennings, who has been with the First National Bank since 1929, will devote himself to building up support for the Boston Symphony Orchestra in the business community. The First National Bank has already made a substantial contribution to the orchestra through the sponsorship of a concert on the Esplanade last season.

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

JAN 22 1957

Speaker

MANAGER of Boston Symphony Orchestra, Thomas D. Perry Jr., will address Publicity Club on aspects of the orchestra's international public relations job during recent European tour. He will speak at club's luncheon meeting at Hotel Vendome tomorrow.

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300

JAN 24 1957

Symphony Official Says Tour 'Sold' Boston Abroad

The Boston Symphony Orchestra's concert tour last Summer turned out to be a gigantic public-relations campaign for Boston, conducted by 104 agents in 19 European cities, manager Thomas Perry Jr. told the Publicity Club at its meeting in the Vendome.

The orchestra "sold" Boston's cultural achievements and New England's friendliness, and in addition distributed on its own thousands of illustrated brochures about Boston. Guests of the club for the meeting were Symphony trustees Talcott Banks and E. Morton Jennings.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

JAN 24 1957

Symphony Held Uninspired

To the Editor of The Herald:

I should like to utter a hearty cheer for the recent article by your music critic, Mr. Elie, pointing out that the programs presented by the Boston Symphony Orchestra have reached a new low ebb this season. I had hoped this "low ebb" had been reached in the season when the Orchestra played 15 especially commissioned new works, of which, on the most charitable judgment, perhaps two or three were worth hearing.

But the programs this season have been even more disappointing, with painfully little to fire the imagination, lift the spirit or touch the heart. The programs, with unhappily rare exceptions, reveal a fear of greatness and an obsession with novelty. Even when the works of great composers are played, which is all too seldom, there seems to be a perverse effort to seek out their less inspired, less successful and more mediocre compositions.

Mr. Elie suggested a long list of neglected compositions that would enrich the current programs; I should like to offer a few such suggestions myself. There is the rich and rewarding literature of Wagner, surely one of music's few immortals, and almost completely boycotted in the concerts of the Boston Symphony Orchestra. There are Liszt's great symphonic poems, "Tasso," "Les Preludes," "Mazeppa." And isn't Smetana's superb tone picture of the Moldau more worth hearing than Thompson's "Journey to Nahant"?

The Boston Orchestra programs also have suffered from disproportionate representation of French impressionist works and from too many choral compositions.

I hope Mr. Elie has lit a fire that will not be put out until the present painful discrepancy between the high musicianship of the Boston Symphony Orchestra and the low quality of too many of its programs is overcome and Boston audiences can again, as in the time of Gerick and Muck, hear consistently great music greatly performed.

WILLIAM H. CHAMBERLIN,
Cambridge.

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

JAN 24 1957

Music in Review

Monteux Conducts BSO

By GERALD A. BERLIN

When Pierre Monteux is not utilizing his guest appearances here as a de facto dress rehearsal for some pending transcontinental or overseas tour with the orchestra, he can draw upon his enormous versatility to adduce some uncommonly arresting programs. Such was the genial happenstance last weekend at Symphony Hall, where the works included Stravinsky's Suite from the Ballet "Pulcinella" after Pergolesi), instrumental excerpts from Debussy's "Pelleas et Melisande" and Elgar's "Enigma" Variations. As a memorial to Arturo Toscanini Mr. Monteux commenced the concert with the Larghetto, the "Death of Clarchen," from Beethoven's "Egmont."

The "Pulcinella" is a ballet which Stravinsky created from the old Neopolitan comedy and for whose initial production Picasso devised both the scenery and the costumes. It marked Stravinsky's first assay into the neo-classic period of his development. The musical material is based on some then newly discovered scores of what were thought to be some Pergolesi trio sonatas but which are now considered to be spurious. The composer, attacked both for his plagiarism and for the liberties he took with the old music, promptly became a fresh source of controversy. As Nicolas Slonimsky has put it: "Stravinsky, in his use of thematic material from other composers, is never a mere arranger; his ballets after Pergolesi or Tchaikowsky are either perversions or recreation, depending on the viewpoint.' Heard in the retrospect of thirty-seven years, the "Pulcinella" comes through as a marvelously skilled employment of delightful baroque material seasoned with the harmonic astringencies and rhythmic eccentricities that could be no one's but Stravinsky's.

In Debussy's opera, "Pelleas et Melisande," a song text that flows like natural speech is combined with a suggestive orchestral background that has been described as a "tonal envelope." This orchestral portion, which continues from act to act and scene to scene before the closed curtain, contributes prodigiously to sustaining the ineffable mood of the opera, which may well represent the very peak of musical impressionism. The excerpts played here were taken from that continuous music. Whenever I have heard "Pelleas," the audience has tended to stir about and talk so during these orchestral interludes that not only is the mood ruptured but indeed the musical sound itself blotted out. It was therefore gratifying for once to hear these excerpts well enough to find out what the music is like. Lovely though it is, it only hints, when lifted thus out of context, at the spell engendered by this remarkable work.

Edward Elgar is a titan of the English music tradition, but outside of his own country his music is far more often mentioned than played. I have yet to hear, or even hear of, a performance of his admitted masterpiece, "The Dream of Gerontius,' for example, or of his two symphonies; nor can it be complained that his concerto for violin and for 'cello, both works of substance, have become exactly staples of the overworked repertory of those two instruments. The one Elgar piece of large dimensions that has achieved real acceptance in this country is the so-called "Enigma" variations, fourteen variations done more or less in musical portraiture of fourteen friends of the composer on a theme marked "enigma." One wonders what treasures lie buried within those other large works, for in many ways, the majestic, grave, yet tender "Enigma" variations constitute one of the more moving and eloquent restatements of the whole late romantic period.

No phyicist has ever been a more devoted exponent of the law of conservation of energy than the eighty-two-year-old Mr. Monteux and the performance of all of the foregoing works is a case in point. To be sure, there was no fuss, no bother, no extravagant interpolations, no undue dilation on sheer gorgeousness of sound. But in music the line between economy and listlessness is often obscure and I am afraid that Mr. Monteux's readings have more than a tendency to partake of the latter characteristic. On the present occasion, too, the igniting spark was never forthcoming, so that a concert that had the ingredients of something really satisfying ended up as something only adequate.

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American (e)
BOSTON, Mass.
Independent
Circ. 184,978

JAN 25 1957

My Boston

By Alan Frazer

Family Ties to Symphony Conductor

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JEROME HILL, producer of a movie about Dr. Schweitzer which opens Sunday at the Exeter, is a grandson of JAMES J. HILL, creator of the Northern Pacific Railroad.

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Item (e)
LYNN, Mass.
Republican
Circ. 21,915

JAN 29 1957

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Sights and Sidelights

By THE SIGHTSEER

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Sunday Herald
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Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

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INFORMATION OBSCURED

184

Jewish Advocate
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Circ. 20,000

JAN 24 1957

Music in Review

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Item
LYNN, Ma[illegible]
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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
JAN 26 1957

Two Premières on Symphony Program

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866
JAN 26 1957

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the fifth program of the 76th season in Symphony Hall yesterday afternoon. Gregor Piatigorsky, cellist, was the soloist. The program:

"A Trip to Nahant", Randall Thompson
Violoncello Concerto ..... Walton
Symphony No. 4 in B flat, Op. 60 ..... Beethoven

By RUDOLPH ELIE

Sir William Walton's Violoncello Concerto, receiving its world premiere at yesterday's concert with Gregor Piatigorsky (to whom it is dedicated) as soloist, is a most difficult work to evaluate at a first hearing, one of the most difficult in recent years.

It is in the first place an immense and lofty conception, perhaps the most complicated work for the cello in the literature. Although it is cyclical in its architecture, the material of the opening appearing at the end in an epilogue of a melancholy character verging on stark tragedy, the outlines of the work remain deeply enshadowed: it seems on first hearing to be a continuous revelation, moving forward without structure, without form, without a point of reference and without the slightest concession to melodic felicity whatever. It is, moreover, much too long; it seems to go on and on forever, and all the more so for the fact there isn't a touch of lightness, save in atmosphere at the very beginning, to relieve the overall severity of mood.

Inner Character

Yet there is more to it than meets the casual ear, and it is more than possible that repeated hearings of the work would reveal that the inner character of the music is much more meaningful than it seems. It was certainly clear that Mr. Piatigorsky has every conviction in the true value of the work: he played with all his customary technical security and bravura, but it was evident he was grateful for the opportunity to explore new horizons in cello concertos.

The result was a performance of enormous conviction. It was not a conviction I could share since I found myself bored much of the time, but I am charging this off, for the present, anyway, to inability to crack this musical nut the first time around. In any case, the cellist enjoyed a tremendous personal success being called back to the stage four times, meanwhile characteristically waving his cello around as if it were a violin.

Randall Thompson's "A Trip to Nahant" receiving its first performance in Boston, was a world apart from the Walton. A genial and very witty essay depicting a young couple on a day's outing to the Nahant of a half century ago, it is a kaleidescope of exhuberant impressions.

Mr. Thompson captures everything from a square dance to a choir rehearsal, but over all hovers the warm romantic theme (and it is a very beautiful one) of the young lovers as they wander, hand in hand, from the amusements to a tryst by the seaside. The atmosphere is one of nostalgia and of charming candor, yet the composer never descends to sentimentality. The work may be a little too long for its content, but it is a very attractive occasional piece to say the least, beautifully and sensitively scored

The program ended with a very clean and vivacious performance of Beethoven's Fourth, one of the towering marvels of musical architecture, and a joy from beginning to end. It seemed to me the finale was awfully fast for an allegro ma non troppo, but this is more than likely to be Mr. Munch's way with the Beethoven finales anyway, and no one can deny its effectiveness.

Nicole Henriot returns next week to do Prokofieff's Second Piano Concerto. The same composer's "Romeo and Juliet" suite is also included, and there will be the first performance of Leo Smit's Symphony No. 1.

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485
JAN 26 1957

Piatigorsky Plays New Walton Concerto

By Harold Rogers

Two premières—one for Boston and one for the world—grace the concerts this weekend by the Boston Symphony Orchestra. Yesterday afternoon in Symphony Hall Charles Munch conducted the first Boston performance of Randall Thompson's Fantasy for Orchestra, "A Trip to Nahant." The world première—and by far the more important of the two—was of Sir William Watson's Violoncello Concerto, dedicated to Gregor Piatigorsky, the soloist.

Sir William composed this, his first concerto for the instrument, last year while on the island of Ischia, and one wonders if some of the softer moods of the Mediterranean have found their way into his score. It is thoroughly romantic in the best and highest sense of the word, though occasionally colored with impressionistic orchestral effects more Latin than Anglo-Saxon.

* * *

It is a masterful piece of writing throughout. Opening with a Moderato tempo, it strikes a strolling pace over which the cello soars in a tender, aspiring melody, almost in the manner of a free improvisation. Mr. Piatigorsky's lustrous tone came forth with a shining brilliance, firm, strong, and pure.

Sir William saved the tour de force for the middle movement, an Allegro appassionato. Here he gives the cello some fiddling flourishes over simple rhythmic figures. The scoring is always economical, yet appealing in its deft patches of color.

The final movement—Lento; Allegro molto; Adagio—opens with a plaintive, singing melody, muted and eloquent. Sir William features the soloist at all times and gives the instrument the music that displays it to best advantage.

This movement is interrupted twice by improvizations for unaccompanied cello. The first of these puts the soloist to the test with the usual complications of doublestops, pizzicato chords, and harmonics. The second is more thoughtful, more introspective. The concerto then returns to the opening mood, and the final utterance is intense, lofty, and quiet.

Mr. Piatogorsky's listeners gave both him and his work a warm reception, recalling him four times to the stage with bravos.

* * *

Mr. Thompson's "A Trip to Nahant," which opened the concert, derives its title from an old square-dance tune which the composer once heard and has since forgotten. With the title as his basis, however, he devised some folk music of his own in pure American style, plus an ingenuous story to go along with it.

The piece opens with zippy hoe-down energy as a young couple at Nahant take in a square dance. Then, as they wander along, we hear the hurdy-gurdy of a merry-go-round, the rehearsal of a church choir, and wind sweeping the lonely beach. Here Mr. Thompson provides some impassioned music as the two "declare their undying love." As they retrace their steps we hear a recapitulation of the themes that have gone before.

This "Visit to Nahant" takes almost half an hour, which at times seems overlong for the lightness of the material. But it is preeminently youthful, always pleasant, and often entertaining. Mr. Munch beckoned for the composer to rise twice from his seat to acknowledge the applause.

Beethoven's Symphony No. 4 is the concluding selection for the concerts this weekend.

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749
JAN 25 1957

Symphony Soloist

GREGOR PIATIGORSKY will be 'cello soloist with Dr. Charles Munch and the Boston Symphony Orchestra at concerts this afternoon and tomorrow night.

Morning Globe
BOSTON, Mass.
Independent
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JAN 26 1957

BOSTON SYMPHONY ORCHESTRA
Premiere of Walton Concerto

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By CYRUS DURGIN

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Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Independent
Circ. 39,259
JAN 30 1957

Music In Review

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C.H.L.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 253,604
JAN 27 1957

gliano
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mphony

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Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485
JAN 26 1957

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SEER

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SEER

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866
JAN 26 1957

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the opening set of the 76th season in Symphony Hall yesterday afternoon. Gregor Piatigorsky, cellist, was the soloist. The program

"A Trip to Nahant", Randall Thompson
Violoncello Concerto ..... Walton
Symphony No. 4 in B flat, Op. 60 ..... Beethoven

By RUDOLPH ELIE

Sir William Walton's Violoncello Concerto, receiving its world premiere at yesterday's concert with Gregor Piatigorsky (to whom it is dedicated) as soloist, is a most difficult work to evaluate at a first hearing, one of the most difficult in recent years.

It is in the first place an immense and lofty conception, perhaps the most complicated work for the cello in the literature. Although it is cyclical in its architecture, the material of the opening appearing at the end in an epilogue of a melancholy character verging on stark tragedy, the outlines of the work remain deeply enshadowed: it seems on first hearing to be a continuous revelation, moving forward without structure, without form, without a point of reference and without the slightest concession to melodic felicity whatever. It is, moreover, much too long; it seems to go on and on forever, and all the more so for the fact there isn't a touch of lightness, save in atmosphere at the very beginning, to relieve the overall severity of mood.

Inner Character

Yet there is more to it than meets the casual ear, and it is more than possible that repeated hearings of the work would reveal that the inner character of the music is much more meaningful than it seems. It was certainly clear that Mr. Piatigorsky has every conviction in the true value of the work: he played with all his customary technical security and bravura, but it was evident he was grateful for the opportunity to explore new horizons in cello concertos.

The result was a performance of enormous conviction. It was not a conviction I could share since I found myself bored much of the time, but I am charging this off, for the present, anyway, to inability to crack this musical nut the first time around. In any case, the cellist enjoyed a tremendous personal success being called back to the stage four times, meanwhile characteristically waving his cello around as if it were a violin.

Randall Thompson's "A Trip to Nahant" receiving its first performance in Boston, was a world apart from the Walton. A genial and very witty essay depicting a young couple on a day's outing to the Nahant of a half century ago, it is a kaleidescope of exhuberant impressions.

Mr. Thompson captures everything from a square dance to a choir rehearsal, but over all hovers the warm romantic theme (and it is a very beautiful one) of the young lovers as they wander, hand in hand, from the amusements to a tryst by the seaside. The atmosphere is one of nostalgia and of charming candor, yet the composer never descends to sentimentality. The work may be a little too long for its content, but it is a very attractive occasional piece to say the least, beautifully and sensitively scored

The program ended with a very clean and vivacious performance of Beethoven's Fourth, one of the towering marvels of musical architecture, and a joy from beginning to end. It seemed to me the finale was awfully fast for an allegro ma non troppo, but this is more than likely to be Mr. Munch's way with the Beethoven finales anyway, and no one can deny its effectiveness.

Nicole Henriot returns next week to do Prokofieff's Second Piano Concerto. The same composer's "Romeo and Juliet" suite is also included, and there will be the first performance of Leo Smit's Symphony No. 1.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
JAN 26 1957

Two Premières on Symphony Program

Piatigorsky Plays New Walton Concerto

By Harold Rogers

Two premières—one for Boston and one for the world—grace the concerts this weekend by the Boston Symphony Orchestra. Yesterday afternoon in Symphony Hall Charles Munch conducted the first Boston performance of Randall Thompson's Fantasy for Orchestra, "A Trip to Nahant." The world première—and by far the more important of the two—was of Sir William Watson's Violoncello Concerto, dedicated to Gregor Piatigorsky, the soloist.

Sir William composed this, his first concerto for the instrument, last year while on the island of Ischia, and one wonders if some of the softer moods of the Mediterranean have found their way into his score. It is thoroughly romantic in the best and highest sense of the word, though occasionally colored with impressionistic orchestral effects more Latin than Anglo-Saxon.

* * *

It is a masterful piece of writing throughout. Opening with a Moderato tempo, it strikes a strolling pace over which the cello soars in a tender, aspiring melody, almost in the manner of a free improvisation. Mr. Piatigorsky's lustrous tone came forth with a shining brilliance, firm, strong, and pure.

Sir William saved the tour de force for the middle movement, an Allegro appassionato. Here he gives the cello some fiddling flourishes over simple rhythmic figures. The scoring is always economical, yet appealing in its deft patches of color.

The final movement—Lento; Allegro molto; Adagio—opens with a plaintive, singing melody, muted and eloquent. Sir William features the soloist at all times and gives the instrument the music that displays it to best advantage.

This movement is interrupted twice by improvizations for unaccompanied cello. The first of these puts the soloist to the test with the usual complications of doublestops, pizzicato chords, and harmonics. The second is more thoughtful, more introspective. The concerto then returns to the opening mood, and the final utterance is intense, lofty, and quiet.

Mr. Piatogorsky's listeners gave both him and his work a warm reception, recalling him four times to the stage with bravos.

* * *

Mr. Thompson's "A Trip to Nahant," which opened the concert, derives its title from an old square-dance tune which the composer once heard and has since forgotten. With the title as his basis, however, he devised some folk music of his own in pure American style, plus an ingenuous story to go along with it.

The piece opens with zippy hoe-down energy as a young couple at Nahant take in a square dance. Then, as they wander along, we hear the hurdy-gurdy of a merry-go-round, the rehearsal of a church choir, and wind sweeping the lonely beach. Here Mr. Thompson provides some impassioned music as the two "declare their undying love." As they retrace their steps we hear a recapitulation of the themes that have gone before.

This "Visit to Nahant" takes almost half an hour, which at times seems overlong for the lightness of the material. But it is preeminently youthful, always pleasant, and often entertaining. Mr. Munch beckoned for the composer to rise twice from his seat to acknowledge the applause.

Beethoven's Symphony No. 4 is the concluding selection for the concerts this weekend.

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749
JAN 25 1957

Symphony Soloist

GREGOR PIATIGORSKY will be 'cello soloist with Dr. Charles Munch and the Boston Symphony Orchestra at concerts this afternoon and tomorrow night.

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485
JAN 26 1957

BOSTON SYMPHONY ORCHESTRA
Premiere of Walton Concerto

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Notably Slow, Soft

This is a notably slow and soft Concerto. While there is a good deal of subtle rhythm, a considerable portion of the forward motion is in the cello part, and that carries the orchestra along. The beginning is very quiet, so is the conclusion. Never once did Walton make it difficult for the cello to be heard above the orchestra, much less ever drown it in a flood of resonance.

If the Concerto is soft dynamically, it is gentle as custard in its harmonic basis. What dissonance there is would not alarm an elderly aunt or an old-fashioned professor of music. There are few bright colors in the instrumentation; the texture is mainly blends of pastel tints. Perhaps the sun was not shining fiercely upon the island of Ischia when Walton was composing.

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Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Independent
Circ. 39,259
JAN 30 1957

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C.H.L.

TIGHT BINDING

190

KOUSSEVITZKY LEGACY

International Music Fund Week Carries Out His Interest in Living Composer

Jan 31 '57 N Times

By JOHN BRIGGS

THE United States, which already observes among other things National Invest in America Week, National Children's Dental Health Week and National Coffee Week, will soon have the opportunity for still another observance, that of "International Music Fund Week."

This celebration (not to be confused with National Music Week, which occurs later in the spring) will be opened by Dimitri Mitropoulos and the New York Philharmonic-Symphony at their Carnegie Hall concerts on Thursday and Friday. On that occasion they will present the first performances of Jan Meyerowitz' Symphony "Midrash Esther."

Also during this week the Boston Symphony Orchestra, under the direction of C. Charles Munch, will play first performances of Leo Smit's Symphony No. 1 in Boston, this city and Washington.

In Philadelphia, Eugene Ormandy and the Philadelphia Orchestra will play first performances of Louis Gesensway's tone-poem, "Now Let the Night Be Dark for All of Me," and in Cincinnati [illegible] live performance, publication, recording and broadcasting of their compositions.

In so doing Koussevitzky was continuing his long interest in aiding the cause of the living composer.

In 1948, through a benefit concert with the Boston Symphony Orchestra, Koussevitzky began the International Music Fund. The money raised at this concert, and at a similar concert in 1949, was turned over to the United Nations Educational, Scientific and Cultural Organization, which supervised distribution of the money in the form of fellowships to composers and commissions for new works.

In May, 1951, Mr. Munch, Koussevitzky's successor in Boston, led the National Orchestra of Paris in a similar benefit concert, the proceeds again being turned over to UNESCO for distribution to worthy composers.

The establishment of "International Music Fund Week" represents the continuation of a campaign to establish the fund on a permanent, continuing basis.

The table of organization of the proposed permanent organization is complex. It will operate in connection with the International Music Council, an organization founded in Paris in 1949 on the initiative of UNESCO, which receives from the U. N. body a yearly subsidy of $25,000. Headquarters of the Council are at UNESCO House in Paris.

Aid to Composers

The International Music Fund will turn over a portion of the funds it collects to the Council, but also will undertake its own independent projects. The Council is interested in student-exchange programs and similar international-goodwill activities, whereas the Fund will devote itself to aiding composers.

A close affiliation already exists between the Fund and the Council. Domingo Santa Cruz of Chile, president of the Council, is a member of the executive committee of the Fund, as are Sir Steuart Wilson, immediate past president of the Council, and Henry Barraud and Marcel Cuvelier, vice persident and secretary of the Council. Jack Bornoff is executive secretary of both organizations.

The Fund itself is divided into two branches. One, the International Fund proper, has Mrs. Koussevitzky as its president. There is also an American International Music Fund, Inc., which has Mrs. Koussevitzky, Samuel Barber, Aaron Copland, Howard Hanson, Seymour Siegel and Carleton Sprague Smith as directors.

Assuming that the necessary funds are forthcoming, the Fund will endeavor to carry on in the spirit of Koussevitzky. The Fund likes to quote from a speech the conductor made at Unesco House in May 1950, that "the composer is the ultimate creator and source of our great and living art. To him we are indebted for the spiritual wealth of music; the cultural wealth of musical literature; part [illegible] the material wealth of the expanding musical profession and industry."

JAN. 27, 57

THE BOSTON SUNDAY GLOBE

Concert News -- Opera Repertory

Nicole Henriot Symphony Soloist; Premiere of Leo Smit Symphony

The concerts of the Boston Symphony Orchestra in Symphony Hall on next Friday afternoon and Saturday evening will be under the direction of Charles Munch, who has recently returned from a mid-winter vacation in Paris. Nicole Henriot, the young French pianist, will be soloist in the Second Piano Concerto by Serge Prokofieff.

This concerto, which was composed in 1912-13 and received its first performance in 1913 with the composer as soloist, has not been heard at these concerts since its United States premiere on Jan. 31, 1930, when the composer was soloist with the Boston Symphony Orchestra under Serge Koussevitzky. The original score was lost and Prokofieff rewrote the work from a piano sketch. This revised version was performed by the composer under Dr. Koussevitzky in Paris in 1923. It was heard at a Berkshire Festival concert in 1951, conducted by Eleazar de Carvalho, with the pianist Jorge Bolet.

Mlle. Henriot made her first appearance with the Boston Symphony Orchestra in 1949, and has been heard here frequently, both with the orchestra and in recital, since that time.

Dr. Munch will open the program of Feb. 1-2 with the first performance of the Symphony by the American composer, Leo Smit. The Symphony, which was begun in 1951 and completed in the Summer of 1955, was commissioned by the Koussevitzky Music Foundation for the League of Composers on the occasion of its 30th anniversary, and Mr. Smit has dedicated the work to Serge and Natalie Koussevitzky. It is therefore singularly appropriate that its first performance at these concerts should be the second in a series of observances by Charles Munch of International Music Fund Week, since the International Music Fund was established by Dr. Koussevitzky to aid composers through performance, publication, recording and broadcasting of their compositions.

The orchestra will be out of town in the following week, touring to Troy, New Haven, Washington, Brooklyn and Carnegie Hall, New York.

SYMPHONY SOLOIST—Nicole Henriot, gifted young French pianist, will be the soloist at the Friday and Saturday concerts of the Boston Symphony in Prokofieff's Second Piano Concerto. Charles Munch conducts.

Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free
JAN 31 1957

Munch to Conduct Performance Of Smit Symphony

The concerts of the Boston Symphony Orchestra in Symphony Hall tomorrow afternoon and Saturday evening, February 1 and 2, will be under the direction of Charles Munch, who has recently returned from a mid-winter vacation in Paris. Nicole Henriot, the young French pianist, will be soloist in the Second Piano Concerto by Serge Prokofieff. This con-

Continued on Page Six

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The program will close with a concert suite from Prokofieff's ballet, "Romeo and Juliet." The movements of the suite are as follows: Montagues and Capulets; Young Juliet; Friar Laurence; Dance; Scene; Masks; Hybalt's Death. The ballet was composed for the Bolshoi Theatre in Moscow in 1935 and received its Russian premiere in Leningad in 1950 with the great ballerina, Ulanova, in the leading role. The score has also served as the basis for a Russian film which features members of the Bolshoi Theatre ballet and has received a wide circulation in this country.

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On the Aisle BROWN DAILY HERALD

Piatigorsky Sings

Tuesday evening's concert at the Veterans' Memorial Auditorium provided Providence listeners with the rare combination of a great cellist and orchestra, Gregor Piatigorsky and the Boston Symphony Orchestra under the direction of Charles Munch.

Piatigorsky performed Ernest Block's "Schelomo". The opportunities for artistic expression in this work are manifold and Mr. Piatigorsky took full advantage of the lyricism and ample breadth of phrasing in the score to give one of the finest performances of the work we have heard. Needless to say it was warmly received. Here's hoping that the B.S.O. will bring more artists of Piatigorsky's calibre to Providence in the future.

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KENNETH S. LATCHIS AND DAVID C. LEWIS

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000
JAN 31 1957

Music in

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TIGHT BINDING

190

KOUSSEVITZKY LEGACY

International Music Fund Week Carries Out His Interest in Living Composer

Jan 27 '57 Bkt Times

By JOHN BRIGGS

THE United States, which already observes among other things National Invest-in-America Week, National Children's Dental Health Week and National Coffee Week, will soon have the opportunity for still another observance, that of "International Music Fund Week."

This celebration (not to be confused with National Music Week, which occurs later in the spring) will be opened by Dimitri Mitropoulos and the New York Philharmonic-Symphony at their Carnegie Hall concerts on Thursday and Friday. On that occasion they will present the first performances of Jan Meyerowitz' Symphony "Midrash Esther."

Also during this week the Boston Symphony Orchestra, under the direction of Charles Munch, will play first performances of Leo Smit's Symphony No. 1 in Boston, this city and Washington.

In Philadelphia, Eugene Ormandy and the Philadelphia Orchestra will play first performances of Louis Gesensway's tone-poem, "Now Let the Night Be Dark for All of Me," and in Cincinnati, the proceeds again being turned over to UNESCO for distribution to worthy composers.

The establishment of "International Music Fund Week" represents the continuation of a campaign to establish the fund on a permanent, continuing basis.

The table of organization of the proposed permanent organization is complex. It will operate in conjunction with the International Music Council, an organization founded in Paris in 1949 on the initiative of UNESCO, which receives from the U. N. body a yearly subsidy of $25,000. Headquarters of the Council are at UNESCO House in Paris.

Aid to Composers

The International Music Fund will turn over a portion of the funds it collects to the Council, but also will undertake its own independent projects. The Council is interested in student-exchange programs and similar international-goodwill activities, whereas the Fund will devote itself to aiding composers.

A close affiliation already exists between the Fund and the Council. Domingo Santa Cruz of Chile, president of the Council, is a member of the executive committee of the Fund, as are Sir Steuart Wilson, immediate past president of the Council, and Henry Barraud and Marcel Cuvelier, vice persident and secretary of the Council. Jack Bornoff is executive secretary of both organizations.

The Fund itself is divided into two branches. One, the International Fund proper, has Mrs. Koussevitzky as its president. There is also an American International Music Fund, Inc., which has Mrs. Koussevitzky, Samuel Barber, Aaron Copland, Howard Hanson, Seymour Siegel and Carleton Sprague Smith as directors.

Assuming that the necessary funds are forthcoming, the Fund will endeavor to carry on in the spirit of Koussevitzky. The Fund likes to quote from a speech the conductor made at Unesco House in May 1950, that "the composer is the ultimate creator and source of our great and living art. To him we are indebted for the spiritual wealth of music; the cultural wealth of musical literature, past and present; the material wealth of the expanding musical profession and industry."

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JAN. 27, 57
THE BOSTON SUNDAY GLOBE

Concert News -- Opera Repertory

Nicole Henriot Symphony Soloist; Premiere of Leo Smit Symphony

The concerts of the Boston Symphony Orchestra in Symphony Hall on next Friday afternoon and Saturday evening will be under the direction of Charles Munch, who has recently returned from a mid-Winter vacation in Paris. Nicole Henriot, the young French pianist, will be soloist in the Second Piano Concerto by Serge Prokofieff.

This concerto, which was composed in 1912-13 and received its first performance in 1913 with the composer as soloist, has not been heard at these concerts since its United States premiere on Jan. 31, 1930, when the composer was soloist with the Boston Symphony Orchestra under Serge Koussevitzky. The original score was lost and Prokofieff rewrote the work from a piano sketch. This revised version was performed by the composer under Dr. Koussevitzky in Paris in 1923. It was heard at a Berkshire Festival concert in 1951, conducted by Eleazar de Carvalho, with the pianist Jorge Bolet.

Mlle. Henriot made her first appearance with the Boston Symphony Orchestra in 1949, and has been heard here frequently, both with the orchestra and in recital, since that time.

Dr. Munch will open the program of Feb. 1-2 with the first performance of the Symphony by the American composer, Leo Smit. The Symphony, which was begun in 1951 and completed in the Summer of 1955, was commissioned by the Koussevitzky Music Foundation for the League of Composers on the occasion of its 30th anniversary, and Mr. Smit has dedicated the work to Serge and Natalie Koussevitzky. It is therefore singularly appropriate that its first performance at these concerts should be the second in a series of observances by Charles Munch of International Music Fund Week, since the International Music Fund was established by Dr. Koussevitzky to aid composers through performance, publication, recording and broadcasting of their compositions.

The orchestra will be out of town in the following week, touring to Troy, New Haven, Washington, Brooklyn and Carnegie Hall, New York.

SYMPHONY SOLOIST—Nicole Henriot, gifted young French pianist, will be the soloist at the Friday and Saturday concerts of the Boston Symphony in Prokofieff's Second Piano Concerto. Charles Munch conducts.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free
JAN 31 1957

Munch to Conduct Performance Of Smit Symphony

The concerts of the Boston Symphony Orchestra in Symphony Hall tomorrow afternoon and Saturday evening, February 1 and 2, will be under the direction of Charles Munch, who has recently returned from a mid-winter vacation in Paris. Nicole Henriot, the young French pianist, will be soloist in the Second Piano Concerto by Serge Prokofieff. This con-

Continued on Page Six

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The program will close with a concert suite from Prokofieff's ballet, "Romeo and Juliet." The movements of the suite are as follows: Montagues and Capulets; Young Juliet; Friar Laurence; Dance; Scene; Masks; Hybalt's Death. The ballet was composed for the Bolshoi Theatre in Moscow in 1935 and received its Russian premiere in Leningad in 1950 with the great ballerina, Ulanova, in the leading role. The score has also served as the basis for a Russian film which features members of the Bolshoi Theatre ballet and has received a wide circulation in this country.

The Orchestra will be out of town in the following week, touring to Troy, New Haven, Washington, Brooklyn and Carnegie Hall, New York.

On the Aisle BROWN DAILY HERALD

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Piatigorsky performed Ernest Block's "Schelomo". The opportunities for artistic expression in this work are manifold and Mr. Piatigorsky took full advantage of the lyricism and ample breadth of phrasing in the score to give one of the finest performances of the work we have heard. Needless to say it was warmly received. Here's hoping that the B.S.O. will bring more artists of Piatigorsky's calibre to Providence in the future.

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In contrast to the two contemporary works of Block and Britten, the program concluded with the Fourth Symphony of Beethoven. It is noteworthy that a lesser known symphony of a great composer still holds its own against the most ambitious works of good contemporary composers. The interpretation of the Symphony was vigorous, and Mr. Munch's stressing of the rhythmic and dynamic elements of the work enhanced the melodic line. Beethoven gave the woodwinds their share of technical problems in this work and when in the third movement, "Allegro vicace", the clarinet attempted to answer an upward arpeggio, the resulting sound was more like a sneeze!

KENNETH S. LATCHIS AND DAVID C. LEWIS

Music

Boston Symphony, Led By Charles Munch, Gives Third Concert

By RUTH TRIPP

The Boston Symphony Orchestra, conducted by Charles Munch, played the third concert in the Providence series last night at the Veterans' Memorial Auditorium. The occasion was marked by the return after a [illegible] absence of Gregor Piatigorsky [illegible] solo in [illegible]

[illegible] Munch assembled a [illegible] usually interesting program [illegible] with Benjamin Britten's [illegible] for String Orchestra [illegible] by Frank Bridge, Op. [illegible] ended with Beethoven's Symphony No. 4, Op. 60. It would seem [illegible] a new alignment of the "three Bs" in music. Bloch, Britten certainly held their own with Beethoven thanks to the [illegible] of the Boston orchestra [illegible] its brilliant conductor.

The Bloch piece, written 30 years ago, is one of the giants of the 'cello repertoire and its plaintive singing of Hebrew melodies alternates with descriptive passages of orchestral splendor. As we heard it played last evening it was a pageant of history reaching from Bible times into our own [illegible] ion. Piatigorsky made it vital and real and the orchestra was inspired to match his conception of the score. There were some memorable moments in this music [illegible] ts close the audience recalled soloist and conductor several times.

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Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000
JAN 31 1957

Music in

Piatigorsky

By

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TIGHT BINDING

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Jan 27 '57 NY Times

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JAN. 27, 57
THE BOSTON SUNDAY GLOBE

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Munch to Conduct

Continued from Page One

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KENNETH S. LATCHIS AND DAVID C. LEW

Music

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By RUTH TRIPP

The Boston Symphony Orchestra, conducted by Charles Munch, played the third concert in the Pops series last [illegible] at Symphony Memorial. Au[illegible] occasion was marked [illegible] ...

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The Britten Theme and Variations, only 20 years old, was fascinating to follow. A clear definition of the thematic material and the mood. The interesting sequence of variations held the interest throughout. Transparent scoring displayed the virtuosity of the strings and throughout the work the listener was aware of the firm grasp of counterpoint which Britten has. The little section with a mandolin accompaniment figured gay. The rhythmic sweep of the playing was no small part of the interesting presentation and near close the trio of first desk players delivering gossamer harmony over the rich texture of the orchestral tone made an exciting bit of listening.

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The fourth concert of the series will be given on Feb. 28 when Markevitch will be the guest conductor.

Jewish Advocate
BOSTON, Mass
Weekly Non-Pa
Circ. 20,000
JAN 31 195

Music in

Piatigorsky

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Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 53,259

JAN 30 1957

Music

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By RUTH TRIPP

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Weather means nothing to loyal devotees of the Boston Symphony, some of whom are seen entering auditorium.

Music lovers say the Boston Symphony even sounds good when tuning up.
—Staff Photos by J. David Lamontagne

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

JAN 31 1957

Music in Review

Piatigorsky in Walton Premiere

By GERALD A. BERLIN

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The Concerto, completed only three months ago, was dedicated to the distinguished soloist of the evening, Gregor Piatigorsky. Since Sir William has a proven capability for lyrical, poignant expression in general, and since with his violin and viola concertos he has previously demonstrated a particularly felicitous capacity in writing for solo stringed instruments, the chances of his providing a permanent addition to the impoverished concerto repertory of the 'cello seemed good. Unhappily, this new work, at least on a first listening, does not seem one that attains that end. True, it is spacious and large sinewed and there are in it some fine moments, as in the broad, introspective opening and the rather tender, characteristically Waltonian restatement in the concluding Adagio. But the long development of the first movement failed to fulfill the initial promise; in the second movement the passage work in the lower registers for the solo instrument did not penetrate through the hall, though it may well have in the broadcast; while the first of the two unaccompanied "improvisations" in the third movement sounded like a joltingly superfluous cadenza. Mr. Piatigorsky, who has been unaccountably absent from the concert stage of late, was his old self, which means high style, a big tone, suavity of execution, perhaps a note here and there of dubious parentage and an extravagant attitude for holding on to terminal pianissimos that borders on barefaced theatricality.

Randall Thompson knows his way around American folksong material and an orchestra. As a result he has developed a knack for the type of "color" music that is used in documentary films of a certain sort or for period-piece ballets on native themes. Typically, a "Trip to Nahant" takes its name from an old square-dance fiddle tune and is intended to be a sort of musical depiction of an outing many years ago, of a young boy and girl to that resort town. The hoe-down and old hymnal sources and extended fugal climaxes could just as well have served for something called "A Trip to Texarkana." In small doses such music can prove extremely listenable. This composition, however, is no small dose; it goes on for twenty-five minutes, with one climax piled atop another. For this listener irreversible boredom began to set in somewhere this side of Pulpit Rock. As a model of how this type of thing can really be done, I would commend to Mr. Thompson's attention Aaron Copland's "Appalachian Spring."

As I suggested, then, all this left the honors of the evening to Beethoven's 4th. Perhaps there is some poetic justice in this circumstance, for appreciation for the "Greek-like, slender one in B-flat major," as Schumann termed this symphony, is usually siphoned off by its two towering siblings, the "Eroica" and the 5th. But as the great J. W. N. Sullivan has pointed out, "Beethoven could find plenty of good music in himself without sounding to the depths and in the 4th Beethoven had temporarily turned aside from the fundamental line of his spiritual development to enjoy his art for its own sake." The "rich adult warmth and vigor" of this work is something that speaks eloquently for itself and Mr. Munch's reading was properly straightforward. He chose his tempi sensibly and adhered to them strictly. All told, it was a joyous conclusion to the evening.

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 53,259

JAN 30 1957

Music

Boston Symphony, Led By Charles Munch, Gives Third Concert

By RUTH TRIPP

The Boston Symphony Orchestra, conducted by Charles Munch, played the third concert of their Providence series last evening at Veterans Memorial Auditorium. The occasion was marked by the orchestra's return after a long absence and Gregor Piatigorsky, cellist, was soloist in Bloch's "Schelomo."

Mr. Munch assembled an unusually interesting program which began with Benjamin Britten's Variations for String Orchestra on a Theme by Frank Bridge, Op. 10, and ended with Beethoven's Symphony No. 4, Op. 60. It would seem to be a new alignment of the "three Bs" in music. Bloch and Britten certainly held their own with Beethoven thanks to the virtuosity of the Boston orchestra and its brilliant conductor.

The Bloch piece, written 40 years ago, is one of the giants of the cello repertoire and its plaintive singing of Hebrew melodies alternates with descriptive passages of orchestral splendor. As we heard it played last evening it was a pageant of history reaching from Bible times into our own generation. Piatigorsky made it vital and real and the orchestra was inspired to match his conception of the rich score. There were some memorable moments in this music and at its close the audience recalled soloist and conductor several times.

The Britten Theme and Variations, only 20 years old, was fascinating to follow. A clear definition of the thematic material set the mood. The interesting sequence of variations held the interest throughout. Transparent part leading displayed the virtuosity of the strings and throughout the piece the listener was aware of the firm grasp of counterpoint which Britten has. The little section with a mandolin accompaniment figure was gay. The rhythmic sweep of the playing was no small part of its interesting presentation and near the close the trio of first desk players delivering gossamer harmonics over the rich texture of the orchestral tone made an exciting bit of listening.

The Beethoven Fourth could hardly have been played with greater refinement of tone or more skillful shading of color. There was special beauty in the slow movement and here it was a pleasure to let the familiar music drift past with no effort to dissect and analyze. The fast sections were brilliant and once again the audience showed its hearty approval by prolonged applause.

The fourth concert of the series will be given on Feb. 26 when Igor Markevitch will be the guest conductor.

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—Staff Photos by J. David Lamontagne

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192

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

JAN 31 1957

Boston Symphony Players Gourmets And Chefs, Too!

Charles Munch Likes 'Charcuterie'

By ELEANOR ROBERTS

Don't ask conductor Charles Munch what his favorite dish is. He'll hedge!

And can you blame him? The poor man once made the mistake of confiding to the press that he liked kidneys. He hasn't been able to live it down since.

Everywhere the famous Boston Symphony conductor went, after that . . . he was served kidneys. Actually, Mr. Munch who's a native of Alsace, likes to vary his menu with a sort of Alsatian delicatessen called "charcuterie."

But hostesses, hold those cold cuts! You just can't compete with the luscious slices of cold pork, sausage and ham his cook serves.

Like most musicians, Boston Symphony men are both gourmets and skilled chefs. Violinist Stanley Benson and his wife Clara are happiest in the kitchen.

Stanley is Swedish. Clara is Italian . . . a cousin of James Stagliano, the "first horn" in the orchestra.

Her favorite dish? Swedish meatballs. His pet concoction? Veal Cutlets alla Parmigiana and Linguine alla Marinara.

Oboist John Holmes whips up a wonderful Collop of veal with wine and mushrooms. Rosario Mazzeo, the base clarinetist, makes Steak Tartare as they do in Sacher's in Vienna. Raw scraped beef, raw egg, chopped onion and capers . . . wow!

First bassoonist, Sherman Walt was so impressed with the caviar he ate in Moscow he came home with 12 half-pound jars!

The Symphony players who sampled Chicken Ragout in an obscure Paris restaurant liked it so much they dreamed up an Americanized version. We're handing it on to you, today.

VEAL CUTLETS ALLA PARMIGIANA

2 pounds veal cutlets, cut wafer-thin
1 pound Mozzarella cheese, cut in thin slices
4 cups tomato puree
½ cup Parmesan cheese

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BOSTON, Mass.
Independent
Circ. 131,485

JAN 31 1957

and broil to an even brownness. Cover with a slice of Mozzarella cheese, slide back under broiler until cheese is brown. Top with hot tomato sauce, sprinkle with Parmesan cheese and serve with plain buttered spaghetti.

(Note:) Cutlets may be dipped in egg and bread crumbs and fried before covering with cheese, instead of broiling.

CHICKEN RAGOUT

1 package frozen chicken drumsticks
1 package frozen chicken breasts
¼ pound bacon, cut in 1-inch pieces
½ cup flour
4 carrots, cut in 1-inch lengths
1 cup chopped celery
10 small white onions
⅓ cup button mushrooms, drained
½ cup dry white wine
1 can condensed chicken bouillon
2 cups canned tomatoes
2 whole cloves and 1 bay leaf
½ teaspoon dry thyme

Thaw chicken as directed on package. Fry bacon in heavy kettle until crisp; remove bacon and save. Flour chicken; brown in bacon drippings. Add carrots, celery, onions and mushrooms. Brown lightly. Add ½ cup wine and remaining ingredients. Cover and cook over low heat for 1 hour. Remove cover; cook 30 minutes longer. Add remaining ¼ cup wine 15 minutes before serving. Serves 6 to 8.

Society:

Symphony Musicians to Speak At Pre-Concert Lunch Friday

By MARJORIE W. SHERMAN

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Speakers will include Mr. Cabot, Rosario Mazzeo, who plays bass clarinet in the orchestra and is its personnel manager, and violinist Harry Ellis Dickson, assistant conductor of the Boston Pops Orchestra and conductor of the popular children's concerts.

Among the first to accept invitations to Friday's luncheon were Mrs. George L. Batchelder, Mrs. Archibald M. Howe, Mrs. James Jackson, Mrs. Phillips Ketchum, Mrs. Henry Seton, Mrs. Philip Stockton, Mr. and Mrs. Edward C. Stone, Mrs. Roger Preston, Mrs. James Perkins, Mrs. Renouf Russell, Mrs. Charles A. Rheault, Mrs. N. S. Bartlett, Mrs. W. B. Felton, C. Comstock Clayton, A. D. Fay, Reginald Gray, Mrs. Seth E. Guild, Miss Marian Homans, Frank Hatch Jr., Mrs. Charles P. Lyman and Mrs. Franklin H. Palmer.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

JAN 31 1957

Social Chatter

By Alison Arnold

Ernest Hendersons to Entertain Carroll M. Shanks This Afternoon

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MR. SHANKS

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Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

JAN 31 1957

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GIRLS' CLUBS 20th annual meeting at Algonquin Club was attended by Mrs. Georges Doriot, assistant treasurer, left, chatting with Mrs. Edward J. Mitton, chairman of the house committee.

(Record-American, Lee Renaitan)

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

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1 pound Mozzarella cheese, cut in thin slices
4 cups tomato puree
½ cup Parmesan cheese, grated
1 tablespoon olive oil

Brush cutlets with olive oil and broil to an even brownness. Cover with a slice of Mozzarella cheese, slide back under broiler until cheese is brown. Top with hot tomato sauce, sprinkle with Parmesan cheese and serve with plain buttered spaghetti.

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1 package frozen chicken drumsticks
1 package frozen chicken breasts
¼ pound bacon, cut in 1-inch pieces
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(Record-American, Leo Renaud)

Globe Feb 15 57

SITTING IN WITH TED ASHBY

Fanning With Laning

LANING HUMPHREY, erudite public relations representative for the Boston Symphony Orchestra (though strictly a choral man himself), uttered a startling revealment. It demonstrated that the obvious not infrequently is the most obscure. "All that was necessary to do in order to avoid all that fuss," he mused, "was to get a cat and let it listen."

★ ★ ★

LANING had been discussing the family out in California that thought a cat was imprisoned within one of the walls in the dwelling. For 24 days the Vincent Carta household knocked holes in the plaster, pleaded with the cat to emerge, set out food and tiptoed away. Nothing. Finally a sound engineer and a water system expert discovered the noise was a meowing meter.

★ ★ ★

"ANY MATURE CAT," Humphrey pointed out, "would instantly have known whether the noise heard by the Carta family was made by a cat. If they had brought in a cat, and it ignored what they believed was a 'meow,' the Cartas could have bet their bottom dollar there was none in the wall. The 24-day mystery could have been solved as easily as that."

★ ★ ★

LANING IS, of course, indisputably right. It is utterly impossible to fool a cat with an imitation 'meow.' Or an imitation anything else. For example, when a cat sees its reflection in a mirror, it doesn't recognize itself, but it instinctively knows that the reflection has no substance. It completely ignores what it conceivably could think was another cat.

★ ★ ★

THE CAT doesn't know that the one in the mirror is a reflection of itself. If it did, it would stare admiringly at the glass, straighten every hair in disarray, perhaps note a fleck of dust on an ear and carefully brush it off with a paw. Furthermore, it would insist on its own mirror, and not infrequently sit or stand before it to carefully groom itself.

★ ★ ★

THIS IS NOT TRUE of other animals. Humphrey, himself, has proof. "I recall an occasion when I took several children to the Benson Animal Farm," he recounted. "There was a seal or two thrashing about in the water. I experimentally barked like a seal. Now, I do not contend that I sounded so much like a seal that an Eskimo would have come a-running with a harpoon.

★ ★ ★

"BE THAT as it may, one of the seals immediately tore through the water toward me, half-emerged and, with great flapping of its flippers, seemed about to embrace me. It cast enough water over me so that I, myself, had I been suitably attired, might have gone for a dip. The point is that the seal was thoroughly misled by my bark.

★ ★ ★

"FURTHERMORE, we later picked up another child which had not seen the seals, and returned to the basin. Again, perhaps carried away by my previous success, I barked. Same thing happened. The seal came tearing toward me, again failed to recognize me as not of the marine carnivore family, and once more doused me with water until, I fear, I dripped most of the day."

TIGHT BINDING

MUSICAL AMERICA
NEW YORK, N. Y.

MAR 1957

First Symphony [illegible] mit Has Boston Pr[illegible]

Boston.—One of the most stimulating pairs of concerts of the Boston Symphony season thus far was that of Feb. 1 and 7 at Symphony Hall when Charles Munch conducted first performances of the Symphony No. [illegible] in E flat, by Leo Smit and two superscores of Prokofieff—the Piano Concerto No. 2 in G minor, with Nicole Henriot as soloist, and seven numbers drawn from the two suites from the ballet "Romeo and Juliet".

Smit's new work, commissioned by the Koussevitzky Music Foundation, is a most uncommon score, for it is a curious blend of what seems to be a basic conservatism with devices and a feeling of modernity. The structure is spare and carefully wrought, there is always something going on amid the steady forward motion, and that something is unfailingly interesting. The rhythmic play is as discernible as the instrumentation is clear. There are influences of the past in this symphony, to be sure, and Smit is not a bold innovator. But he is obviously a real musician, with a sensitive "inward ear".

Miss Henriot fully [illegible] over the two audiences with her performance of Prokofieff's G minor Concerto. A greater virtuoso and better musician than Miss Henriot [illegible] received a huge ovation.

Greeted [illegible] by Charles Munch, and the Boston Symphony gave the first performance anywhere of Sir [illegible] Concerto No. 25, [illegible] written [illegible] 1st. [illegible] to his [illegible] now sw[illegible] [illegible] poet [illegible] [illegible] indeed [illegible] [illegible] much more [illegible] [illegible] idiom of the [illegible] both of [illegible] effects and of [illegible] [illegible] range of [illegible] In the main, this [illegible] slow and soft concerto, [illegible] relatively few pages where the tempo accelerates or the dynamic level rises high. The beginning is very quiet, [illegible] the conclusion. While there is a good deal of subtle rhythm, a considerable portion of the forward motion is in the cello part, and it has the effect of carrying the orchestra along. Never once did Walton make it difficult for the cello to be heard above the orchestra, much less ever drown it in a flood of resonance.

If the concerto is soft dynamically, it is gentle as custard in its harmonic basis. What dissonance there is would

(Continued on page 18)

(Continued from page 16)

scarcely alarm an elderly aunt, perhaps not even an old-fashioned professor of music. There are few bright colors in the instrumentation, mostly the texture is blends of pastel tints.

First music of the program, and new to Boston, was the Fantasy for Orchestra, "A Trip to Nahant", by Randall Thompson, of the Harvard University music department. The piece is quite light, a bit too long for its substance, altogether inoffensive, but, taking all in all, a trifle.

The remaining [illegible] Beethoven's Fourth Symphony, given a brisk, taut performance that seemed to arouse general delight.

Monteux Is Guest

The week previously, Pierre Monteux was guest conductor, and, unhappily, did not show his usual mastery. He did not seem to be in full control of the orchestra, and matters were often indifferent or untidy. Frankly, it was a dull afternoon, though the program consisted of Stravinsky's "Pulcinella" Suite, a string of preludes and interludes from Debussy's "Pelléas et Mélisande", and Elgar's "Enigma" Variations. "The Death of Claerchen", from Beethoven's "Egmont" music, was performed in memory of Arturo Toscanini.

Pierre Luboshutz and Genia Nemenoff, to my taste the paragon of all two-piano teams, provided one of the season's finest concerts at Symphony Hall on Feb. 13. Highlights of the event were Aram Khatchaturian's Suite, new to Boston; and a Luboshutz-Nemenoff arrangement after Moscheles, "Hommage à Handel".

Violinist Carroll Glenn and pianist Eugene List, another admirable husband-and-wife musical team, enthralled the subscribers to the Boston Morning Musicales in the Hotel Statler on Jan. 23. The Boston Cecilian Society, still progressing steadily toward excellence of former days, appeared under the direction of Theodore Marier at Jordan Hall, on Jan. 24.

Percussion Ensemble Plays

Harold Farberman, percussionist of the Boston Symphony, together with a sizable number of his colleagues and the Boston Percussion Ensemble, has given the town one of the biggest musical lifts it has enjoyed in years. At Jordan Hall, the night of Jan. 31, Mr. Farberman conducted a program of his own compositions, music which puts the accent upon percussion. All four works were composed between 1955 and 1956, with "Evolution", already known from recording, the eldest of them all. Here is a marvelous tapestry of rhythm and the color contrasts of struck chords, plus a soprano singing voice without words, and the cool melodic sonority of the horn. There is something really primal about this piece.

The opening piece, "Three and Three Developments", is dryer in texture but a fascinating contrast between the near-squeakings of strings in high positions and the lower sound of a solo bassoon. There might be a touch of Stravinsky here, but mostly the music is Farberman. In a structural sense, his Symphony No. 1 was the biggest piece of all, again a setting of percussion qualities against strings and vice versa, in tempo fast and slow, straight and syncopated beat, and even the triple meter of the waltz. The Quartet for two higher woodwind voices and the middle and lower strings is less free-flowing, rythmically, for the continuity is interspersed with bravura solos which have an improvisational nature. Here, once more, are pungent tonal contrast and blend. The whole occasion was off-beat, and it was wonderfully fresh and livening.

Renata Tebaldi returned to Symphony Hall Feb. 3, where she had made a tumultuously successful debut a year ago nearly to the day. She was accompanied, and most ably, by Martin Rich, in a program wholly Italian save for arias by Handel and

Harold Farberman, conductor of the Boston Percussion Ensemble

Mozart. Her singing was better poised, more refined, but no less expressive than before.

[illegible] Pinto is not much known [illegible] metropolitan Boston at the [illegible] but if he experiences the [illegible] he deserves, one day he will [illegible] known across continents and seas. Mr. Pinto is a Brazilian, now in his [illegible]'s and a pupil of Richard Fu[illegible]. He has an enormous musical [illegible] terms of the violin. He gave [illegible] Hall concert on Jan. 30 [illegible] of the conditions as candidates for the artists' diploma of the [illegible]land Conservatory. The excellence of his technique, though considerable, was not any greater than his command of style and legato, steady rhythm and real musical [illegible] phrase and period. The [illegible]franck Sonata; a new sonata by John Bavicchi; the great [illegible] Bach's formidable, unaccompanied Chaconne; and the "Ballade" of Ernest Bloch made up [illegible]

Durgin

Leo Smit's Symphony in World Première

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

FEB -2 1957

Talbot.

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Mlle Henriot Soloist in Prokofiev Concerto

By Harold Rogers

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Mr. Smit shows his greatest originality in the structure of his orchestral fabric. Little melodic lines overlap, starting on some unexpected off-beat and ending just as whimsically. Chords do not always resolve at an obvious moment, but gradually change their character voice by voice. Thus he weaves a tapestry, but it is not very colorful. When the finished product is held up at full length, the beholder is surprised to find it done in tones of gray.

Yesterday afternoon the composer was in the audience. He rose twice at Dr. Munch's bidding to accept the warm applause.

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Mlle Henriot, it will easily be recalled by those who have heard her, is a French pianist of the Gallic school. Her wire is fine, her touch is light, her style is of the finest French finishing. Though she has been noted as a dynamic artist who can easily cleave obscuring orchestral forces, there was a new dimension in her playing yesterday—the ability to reign in, to refine, to fashion a true pianissimo.

The Prokofiev Second, however, requires little in this sensitive area. It is a tour de force almost from the first to the finale; it snaps, growls, roars; it scatters fire in a shower of sparks. Then again it smiles, chirps, bursts into a fit of chattering laughter; and in the final Allegro tempestoso Mlle Henriot's fingers are flashing like trip hammers. Her delighted audience gave her a stamping, shouting ovation. She deserved every decibel of it.

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Three ingratiating parts—called Dance, Scene, and Masks—are not easily tied into the story by the listener who has not seen the ballet performed. The suite, as played yesterday, concludes with the slaying of Tybalt. Here one could easily imagine the clash of swords, the staccato pacing, the lunges. Prokofiev employs a stark, repetitious rhythmic pattern through which a keening melody strikes home. It is a stunning piece of writing, and it was stunningly played.

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Boston Herald
February 2, 1957

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Symphony No. 1 ..... Leo Smit
Concerto No. 2 in G minor, Op. 16 ..... Prokofieff
"Romeo and Juliet" ..... Prokofieff

By RUDOLPH ELIE

Three vital works, one of them a symphony in its first performance, yesterday swept away the mid-winter program doldrums to restore a bracing, exciting atmosphere to Symphony Hall.

The new symphony, and an impressive one it is, is the work of Leo Smit, known to us largely as a brilliant piano virtuoso, but whose overture "The Parcae" was given four years ago. It is a work on a large scale in a highly personal idiom though one evidently derived in part from Stravinsky and, in a lesser degree, Copland. The texture is fresh and strong and exceptionally melodic considering the times.

Elegiac Quality

Indeed, the slow movement of this symphony certainly ranks among the most beautiful in any contemporary composition, progressing, with an elegiac quality almost Mahlerian in its repose. The two ensuing movements are also interesting, the scherzo having a light, good natured mood without being too overdrawn, as many contemporary orchestral scherzos are, and the finale has a sense of real culmination in all that has gone before.

It is the first movement that provides the trip over the threshold here, however. After a fine introduction awakening the senses for what might follow, there begins a movement so disjointed, so jagged in its rhythms and so aggressive in its harmonies that it seems to have no destination whatever. One fancied one could hear the gaps where the composer had left off work one day to pick it up another.

The material was assimilable enough, though it had none of the distinction of the other three movements; it merely leaped about in wild intervals from one voice to another pausing between leaps to gulp for air. It is, in any case, not at all worthy of the beautiful adagio, whose presence alone would indicate the potential of this 36-year-old composer, for a truism of the day is that almost anyone can write a loud and fast movement employing fierce orchestral techniques, but few can write a sustained adagio that is at the same time a work of melodic rather than atmospheric beauty. The composer was in the audience and was given a splendid reception by the audience.

Incredible Effect

It is not easy to convey the measure of success attained by Nicole Henriot, returning for another appearance with this orchestra yesterday. She played one of the two or three gigantic piano concertos of the 20th century, a work of incredible difficulty but incredible effect as well. It was Prokofieff's Second Concerto in G minor, not heard here since Prokofieff himself gave it its American premiere at these concerts 27 years ago. The reason, of course, lies in the formidable problems on the keyboard it presents (though it is said to pose fewer than the Fourth, which has never been done). But they certainly didn't trouble this attractive young blonde girl, who skips on and off the stage in the most winning manner.

She brought enormous power to bear without conveying a sense of pounding and executed the rapid scalewise passages in the fleetest way. It was, in short, a breath-taking performance of a breath-taking work and she was called back to the stage five times. Mr. Munch and the orchestra, it may be said, provided her with a brilliant accompaniment, but the orchestra really came into its own in Prokofieff's Suite from "Romeo and Juliet."

This is one of the composer's most engaging pieces, filled at once with vivid coloration, melodic felicity of the most attractive sort, with an abundance and an orchestral ingenuity not less than dazzling in its invention. This is the first time Mr. Munch has conducted it here but he captured the swift changing mood of the suite as if he had done this work all his life. All in all a great concert, one of the real high points of the season so far.

The orchestra is out of town next week, returning Feb. 15 to do the Overture to Mozart's "Abduction from the Seraglio" and his Clarinet Concerto (Gino Cioffi, soloist) and Strauss' "Ein Heldenleben."

MUSICAL AMERICA
NEW YORK, N. Y.

MAR 1957

Munch Conducts Symphony by Smit

Boston Symphony, Charles Munch, conductor. Nicole Henriot, pianist. Carnegie Hall, Feb. 6:

Symphony No. 1 in E flat .... Leo Smit
(First New York performance)
Piano Concerto No. 2 in G minor ..... Prokofieff
Symphony No. [illegible] in [illegible] ..... Beethoven

This concert at which Charles Munch introduced a new symphony by the 36-year-old American composer Leo Smit to New York, and at which Nicole Henriot played the piano concerto produced by Prokofieff when he was a young firebrand of 22, was enormously refreshing.

Mr. Smit is an able pianist as well as a composer, and he has for many years been known as a particularly sympathetic interpreter of contemporary music. His Symphony No. 1 owes much to Stravinsky, with lesser echoes of Mahler and others, but its frank eclecticism does not obscure Mr. Smit's own musical personality. It is obvious that he is a fertile inventor, and if, in this first essay, he has let himself be carried away by the sheer exhilaration of writing clever, effective, facile music, there is good reason to believe that his second symphony may be more original, more searching in content, and more closely integrated.

Mr. Smit has many things to his advantage: a keen sense of harmony (he understands the language of tonality as few young composers do these days); a melodic abundance that is almost embarrassing at times; and a real mastery of orchestration (the transparency of his orchestral writing was a delight, especially in the Allegretto scherzando movement). Now that he has shown us how intelligently he has studied Stravinsky and other modern masters, let us hope that he will trust more fully to his own wings. The performance was superb, and the audience gave the conductor, orchestra, and composer an ovation.

Miss Henriot took the savagely energetic G minor Concerto of Prokofieff exuberantly in her stride. What imagination, what furious energy, what romantic excitement there is in this music! Sure of finger, unerring in her sense of the central ideas of the work, and surcharged with the necessary abandon of spirit, Miss Henriot made it tremendously exciting. At times, one wished for greater volume and roundness of tone in the more clangorous passages, but this was a small matter, in view of so expert a performance. Mr. Munch and the orchestra provided a sumptuous accompaniment. —R. S.

BOSTON SYMPHONY ORCHESTRA

Music by Prokofieff and Smit

THE BOSTON SYMPHONY ORCHESTRA This gave a Symphony Hall yesterday afternoon, and will repeat tonight, the 14th program of the Friday-Saturday series. Charles Munch conducted. The program: Leo Smit: Symphony No. 1, in E-flat (first performance); Prokofieff: Piano Concerto No. 2, in G minor (Nicole Henriot, soloist); Prokofieff: Suite from "Romeo and Juliet" Ballet.

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Where to begin? This concert proved one of the most stimulating of the Boston Symphony season, endlessly fascinating and with not a dull moment. It reached its peak in the brilliant Concerto of Prokofieff and the truly marvelous "Romeo and Juliet" excerpts, but the First Symphony by Leo Smit was a most uncommon score and highly enjoyable.

It is most uncommon because, though the first symphony of a composer just over 36, it is a curious blend of tradition and modernity. Beneath the play of dissonance and contrapuntal decoration (relatively mild in their "bite"), is a striking fundamental conservatism. Mr. Smit has learned a lot from the past, as may plainly be heard in the largely diatonic idiom, the spare, carefully-wrought structure, the suggestions of Richard Strauss, Brahms and even Tchaikovsky; the introduction to the first movement, which is of an order established by Haydn; some rhythmic elements derived from Stravinsky, and a scherzo not too far removed from Beethoven. Indeed, the orchestra employed is of no more than Beethoven proportions.

Here is a man with respect for classic achievements. But—and this is a large but—Mr. Smit's work is no musical taxidermy but a hearty, substantial and individual score. There is always something going on, and that something is always interesting. There is consistent forward motion here, and the rhythmic play is as discernible as the instrumentation is clear.

A real musician with a sensitive "inward ear" wrote this Symphony, a musician probably not a bold experimenter, but one who grasps the essential nature of the symphony, and one who in his present and for his future has built upon the past. His next Symphony or two ought to show him—and us—where he is going, creatively, and they ought to be more important than his first. But his initial attempt shows much promise. Mr. Smit was in the audience and bowed to applause.

Audience Bowled Over

Nicole Henriot, more dashing and flashing than ever as a keyboard magician, fairly bowled over the audience with her performance of this little-known G minor Piano Concerto of Prokofieff. She has given us memorable playing before, but this, unless my memory is all wrong, was most dazzling of all. The Concerto is a big, displayful and very difficult score, written (in its original, and lost, version) when Prokofieff was 22. That would account for the echoes of Rachmaninoff and his Slavic luxuriance in the first movement. But the rest is pure, if early Prokofieff, with his characteristic turns of tune, phrase and harmony, and the restless, driving urge of his rhythm. It is a superb work and ought to be in the active repertory. Why it is not, who can tell? The last Boston performance was by the composer and Koussevitzky in 1930.

Miss Henriot received a merited ovation when it was over. Her performance, really, was as "big" and brilliant and powerful as the music itself.

Through the afternoon Charles Munch and the Orchestra gave a superb display of virtuoso playing, as much in Smit as in Prokofieff. If anything went wrong, it was not discernible to one listening out in front, unless you insist upon noting that the strings in the portamenti in the "Montagues and Capulets" sections were not absolutely together. (There's always a carper in the house!)

In the "Romeo and Juliet" Suite this virtuosity counted for everything, for Prokofieff here created a score whose enormous power of depiction is equaled only by its trickiness of detail. What a perfect musical mirror of Shakespeare's play is this music! Time was when I was very young and said otherwise, but perhaps that will be forgiven me!

Next week the orchestra will journey again to New York. At the Symphony Hall concerts of Feb. 15 and 16, Mr. Munch will present Mozart's Overture to "The Abduction From the Seraglio," Mozart's Clarinet Concerto in A major (K. 622), with the Boston Symphony's admirable Gino Cioffi as soloist, and Richard Strauss' Tone Poem, "A Hero's Life."

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Next week the orchestra will journey again to New York. At the Symphony Hall concerts of Feb. 15 and 16, Mr. Munch will present Mozart's Overture to "The Abduction From the Seraglio"; Mozart's Clarinet Concerto in A major (K. 622), with the Boston Symphony's admirable Gino Cioffi as soloist, and Richard Strauss' Tone Poem, "A Hero's Life."

MUSICAL AMERICA
NEW YORK, N. Y.

1957

Munch Conducts Symphony by Smit

Boston Symphony, Charles Munch, conductor. Nicole Henriot, pianist. Carnegie Hall, Feb. 6:

Symphony No. 1 in E flat ..... Leo Smit
(First New York performance)
Piano Concerto No. 2, G minor ..... Prokofieff
Symphony No. 4 ..... Beethoven

This concert at which Charles Munch introduced a new symphony by the 36-year-old American composer Leo Smit to New York, and at which Nicole Henriot played the piano concerto produced by Prokofieff when he was a young firebrand of 22, was enormously refreshing.

Mr. Smit is an able pianist as well as a composer, and he has for many years been known as a particularly sympathetic interpreter of contemporary music. His Symphony No. 1 owes much to Stravinsky, with lesser echoes of Mahler and others, but its frank eclecticism does not obscure Mr. Smit's own musical personality. It is obvious that he is a fertile inventor, and if, in this first essay, he has let himself be carried away by the sheer exhilaration of writing clever, effective, facile music, there is good reason to believe that his second symphony may be more original, more searching in content, and more closely integrated.

Mr. Smit has many things to his advantage: a keen sense of harmony (he understands the language of tonality as few young composers do these days); a melodic abundance that is almost embarrassing at times; and a real mastery of orchestration (the transparency of his orchestral writing was a delight, especially in the Allegretto scherzando movement). Now that he has shown us how intelligently he has studied Stravinsky and other modern masters, let us hope that he will trust more fully to his own wings. The performance was superb, and the audience gave the conductor, orchestra, and composer an ovation.

Miss Henriot took the savagely energetic G minor Concerto of Prokofieff exuberantly in her stride. What imagination, what furious energy, what romantic excitement there is in this music! Sure of finger, unerring in her sense of the central ideas of the work, and surcharged with the necessary abandon of spirit, Miss Henriot made it tremendously exciting. At times, one wished for greater volume and roundness of tone in the more clangorous passages, but this was a small matter, in view of so expert a performance. Mr. Munch and the orchestra provided a sumptuous accompaniment. —R. S.

Leo Smit's Symphony in World Première

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

FEB -2 1957

Talbot

Leo Smit, whose new Symphony is being given its world premiere by the Boston Symphony Orchestra this weekend.

Mlle Henriot Soloist in Prokofiev Concerto

By Harold Rogers

No matter how you look at the Boston Symphony concerts this weekend, the program—both in substance and performance—is stimulating. There is an arresting first performance of a new symphony by Leo Smit. There is a dazzling traversal of Prokofiev's Second Piano Concerto by Nicole Henriot. And Charles Munch closes the program with a flamboyant reading of seven parts from Prokofiev's ballet, "Romeo and Juliet."

Thus ran the general impressions in Symphony Hall yesterday afternoon. Mr. Smit's Symphony No. 1 in E-flat, commissioned by the Koussevitzky Music Foundation and completed in 1955, makes the usual obeisance to Stravinsky, only Mr. Smit is more independent than many of his colleagues. He has almost fought his way clear of obvious influences. His style is somewhat ascetic, rather dry in a neo-classical way, yet there are passages that sing a convincing song—as in the Andante sostenuto, for instance.

Mr. Smit shows his greatest originality in the structure of his orchestral fabric. Little melodic lines overlap, starting on some unexpected off-beat and ending just as whimsically. Chords do not always resolve at an obvious moment, but gradually change their character voice by voice. Thus he weaves a tapestry, but it is not very colorful. When the finished product is held up at full length, the beholder is surprised to find it done in tones of gray.

Yesterday afternoon the composer was in the audience. He rose twice at Dr. Munch's bidding to accept the warm applause.

* * *

Mlle Henriot, it will easily be recalled by those who have heard her, is the petite French pianist who plays as if she herself is strung with piano wire. The amount of volume at her command, plus the brilliance of her attack, compels astonishment and respect. Though she has been noted as a dynamic artist who can easily cleave obscuring orchestral forces, there was a new dimension in her playing yesterday—the ability to reign in, to refine, to fashion a true pianissimo.

The Prokofiev Second, however, requires little in this sensitive area. It is a tour de force almost from the first to the finale; it snaps, growls, roars; it scatters fire in a shower of sparks. Then again it smiles, chirps, bursts into a fit of chattering laughter; and in the final Allegro tempestoso Mlle Henriot's fingers are flashing like trip hammers. Her delighted audience gave her a stamping, shouting ovation. She deserved every decibel of it.

* * *

In the "Romeo and Juliet" ballet music we find Prokofiev at the height of his powers as a composer of descriptive music. How vividly he sums up the hatred between the Capulets and the Montagues in those great acidic chords we hear at the outset! And then there's the ball in all its pomp and splendor, evoked magnificently under Dr. Munch's majestic baton. There is a mercurial portion devoted to the young Juliet, and a short prayerful episode sketches the figure of Friar Laurence.

Three ingratiating parts—called Dance, Scene, and Masks—are not easily tied into the story by the listener who has not seen the ballet performed. The suite, as played yesterday, concludes with the slaying of Tybalt. Here one could easily imagine the clash of swords, the staccato pacing, the lunges. Prokofiev employs a stark, repetitious rhythmic pattern through which a keening melody strikes home. It is a stunning piece of writing, and it was stunningly played.

Boston Herald
February 2, 1957

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the 14th program of the 76th season in Symphony Hall yesterday afternoon. The soloist was Nicole Henriot, pianist. The program:

Symphony No. 1 ..... Leo Smit
Concerto No. 2 in G minor, Op. 16 ..... Prokofieff
"Romeo and Juliet" ..... Prokofieff

By RUDOLPH ELIE

Three vital works, one of them a symphony in its first performance, yesterday swept away the mid-winter program doldrums to restore a bracing, exciting atmosphere to Symphony Hall.

The new symphony, and an impressive one it is, is the work of Leo Smit, known to us largely as a brilliant piano virtuoso, but whose overture "The Parcae" was given four years ago. It is a work on a large scale in a highly personal idiom though one evidently derived in part from Stravinsky and, in a lesser degree, Copland. The texture is fresh and strong and exceptionally melodic considering the times.

Elegiac Quality

Indeed, the slow movement of this symphony certainly ranks among the most beautiful in any contemporary composition, progressing, with an elegiac quality almost Mahlerian in its repose. The two ensuing movements are also interesting, the scherzo having a light, good natured mood without being too overdrawn, as many contemporary orchestral scherzos are, and the finale has a sense of real culmination in all that has gone before.

It is the first movement that provides the trip over the threshold here, however. After a fine introduction awakening the senses for what might follow, there begins a movement so disjointed, so jagged in its rhythms and so aggressive in its harmonies that it seems to have no destination whatever. One fancied one could hear the gaps where the composer had left off work one day to pick it up another.

The material was assimilable enough, though it had none of the distinction of the other three movements; it merely leaped about in wild intervals from one voice to another pausing between leaps to gulp for air. It is, in any case, not at all worthy of the beautiful adagio, whose presence alone would indicate the potential of this 36-year-old composer, for a truism of the day is that almost anyone can write a loud and fast movement employing fierce orchestral techniques, but few can write a sustained adagio that is at the same time a work of melodic rather than atmospheric beauty. The composer was in the audience and was given a splendid reception by the audience.

Incredible Effect

It is not easy to convey the measure of success attained by Nicole Henriot, returning for another appearance with this orchestra yesterday. She played one of the two or three gigantic piano concertos of the 20th century, a work of incredible difficulty but incredible effect as well. It was Prokofieff's Second Concerto in G minor, not heard here since Prokofieff himself gave it its American premiere at these concerts 27 years ago. The reason of course, lies in the formidable problems on the keyboard it presents (though it is said to pose fewer than the Fourth, which has never been done). But they certainly didn't trouble this attractive young blonde girl, who skips on and off the stage in the most winning manner.

She brought enormous power to bear without conveying a sense of pounding and executed the rapid scalewise passages in the fleetest way. It was, in short, a breath-taking performance of a breath-taking work and she was called back to the stage five times. Mr. Munch and the orchestra, it may be said, provided her with a brilliant accompaniment, but the orchestra really came into its own in Prokofieff's Suite from "Romeo and Juliet."

This is one of the composer's most engaging pieces, filled at once with vivid coloration, melodic felicity of the most attractive sort, with an abundance and an orchestral ingenuity not less than dazzling in its invention. This is the first time Mr. Munch has conducted it here but he captured the swift changing mood of the suite as if he had done this work all his life. All in all a great concert, one of the real high points of the season so far.

The orchestra is out of town next week, returning Feb. 15 to do the overture to Mozart's "Abduction from the Seraglio," and his Clarinet Concerto (Gino Cioffi, soloist) and Strauss' "Ein Heldenleben."

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

FEB -2 1957

BOSTON SYMPHONY ORCHESTRA

Music by Prokofieff and Smit

THE BOSTON SYMPHONY ORCHESTRA gave at Symphony Hall yesterday afternoon, and will repeat tonight, the 14th program of the Friday-Saturday series. Charles Munch conducted. The program: Leo Smit: Symphony No. 1, in E-flat (first performance); Prokofieff: Piano Concerto No. 2, in G minor (Nicole Henriot, soloist); Prokofieff: Suite from "Romeo and Juliet" Ballet.

By CYRUS DURGIN

Where to begin? This concert proved one of the most stimulating of the Boston Symphony season, endlessly fascinating and with not a dull moment. It reached its peak in the brilliant Concerto of Prokofieff and the truly marvelous "Romeo and Juliet" excerpts, but the First Symphony by Leo Smit was a most uncommon score and highly enjoyable.

It is most uncommon because, though the first symphony of a composer just over 36, it is a curious blend of tradition and modernity. Beneath the play of dissonance and contrapuntal decoration (relatively mild in their "bite"), is a striking fundamental conservatism. Mr. Smit has learned a lot from the past, as may plainly be heard in the largely diatonic idiom, the spare, carefully-wrought structure; the suggestions of Richard Strauss, Brahms and even Tchaikovsky; the introduction to the first movement, which is of an order established by Haydn, some rhythmic elements derived from Stravinsky, and a scherzo not too far removed from Beethoven. Indeed, the orchestra employed is of no more than Beethoven proportions.

Here is a man with respect for classic achievements. But—and this is a large but—Mr. Smit's work is no musical taxidermy but a hearty, substantial and individual score. There is always something going on, and that something is always interesting. There is consistent forward motion here, and the rhythmic play is as discernible as the instrumentation is clear.

A real musician with a sensitive "inward ear" wrote this Symphony, a musician probably not a bold experimenter, but one who grasps the essential nature of the symphony, and one who in his present and for his future has built upon the past. His next Symphony or two ought to show him—and us—where he is going, creatively, and they ought to be more important than his first. But his initial attempt shows much promise. Mr. Smit was in the audience and bowed to applause.

Audience Bowled Over

Nicole Henriot, more dashing and flashing than ever as a keyboard magician, fairly bowled over the audience with her performance of this little-known G minor Piano Concerto of Prokofieff. She has given us memorable playing before, but this, unless my memory is all wrong, was most dazzling of all. The Concerto is a big, displayful and very difficult score, written (in its original, and lost, version) when Prokofieff was 22. That would account for the echoes of Rachmaninoff and his Slavic luxuriance in the first movement. But the rest is pure, if early Prokofieff, with his characteristic turns of tune, phrase and harmony, and the restless, driving urge of his rhythm. It is a superb work and ought to be in the active repertory. Why it is not, who can tell? The last Boston performance was by the composer and Koussevitzky in 1930.

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(First New York performance)
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Symphony No. 4 ..... Beethoven

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196

NEW HAVEN, Conn.
Independent
Circ. 99,506
FEB 3 1957

MUSIC

Boston Symphony Features Nicole Henriot As Soloist

By GORDON E. ARMSTRONG

The Boston Symphony will make its second and last appearance here this season in the sixth program of the Woolsey series on Tuesday evening. The soloist of the concert is to be the brilliant young French pianist, Nicole Henriot, who has thrilled audiences in Woolsey Hall on two previous occasions. The Boston Orchestra introduced her to a local audience in 1950 and two years later we were fortunate in hearing her perform as soloist with the New Haven Symphony.

Mlle. Henriot, who made her American debut in 1948, was billed as "the Frail Thunderer" when she first came here with the Boston Orchestra to perform the Ravel Piano Concerto in the final concert of the 1949-50 Woolsey series. She lived up to that name in the performance of the difficult Ravel work, projecting a power in octave passages that was amazing for a woman pianist and particularly for one of her slight build. Though she was but 25 years old at that time, she displayed a mature and sensitive musicianship as well as brilliant technical powers in that performance.

In her later Woolsey Hall appearance with the New Haven Symphony, the young French artist proved to be a "real trouper" in the best sense of the word. Unwittingly she broke up an all-Beethoven program in which she was scheduled to perform the composer's Fourth Piano Concerto by substituting the Schumann A minor Concerto. It turned out that Mlle. Henriot was going against her doctor's orders in keeping this engagement at all. She had a badly bruised and very painful thumbnail on one hand but despite this drawback she gave a highly impressive performance of the great romantic concerto. The reason for the program change was that the young pianist wanted to favor her injured finger and this was made possible because she said that less rehearsing was involved due to her better acquaintance with the Schumann work. The writer learned all this in a talk with Mlle. Henriot after the performance which was actually an ordeal for her.

As a matter of fact, a complete program change is involved in Tuesday's concert which is completely different from the original one planned. Works by Britten, Ibert, and Brahms were listed in the program submitted to the manager of the Woolsey series, Daggett M. Lo[illegible] month ago. This was an all-orchestral program requiring no soloist.

It is therefore a stroke of good fortune for us that Mlle. Henriot will appear with the Boston musicians here this week when she will

NICOLE HENRIOT

be heard as the soloist in the Prokofieff Piano Concerto No. 2 in G minor. This work is to be included in the orchestra's concerts in New York and Washington following Tuesday's performance in Woolsey Hall.

Charles Munch, the regular conductor of the Boston Orchestra, will be on the podium for this seasonal farewell by the Hub musicians. Two symphonies, one familiar and one unfamiliar, are also listed in the program. In the former category is the Beethoven Symphony No. 4 while the work to be heard here for the first time is the Symphony No. 1 by Smit. Presumably the newer work is among the contemporary ventures of the orchestra this season. We shall have to wait for the concert's program notes for substantiation of this conjecture.

Charles Munch, who will conduct the Boston Symphony Orchestra in Woolsey Hall on Tuesday night at 8:30 o'clock.

WASHINGTON, D. C.
STAR
Circ. D. 250,086 - S. 278,877
FEB 3 1957

NEWS OF MUSIC

Nicole Henriot Artist For Boston Symphony

By DAY THORPE

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The quotation is from The Star in the spring of 1951. Nicole Henriot has had a successful career since then, both on records and in concert. She returns to Washington Thursday with the Boston Symphony. This time it is the Prokofieff concerto in G minor; in 1951, if I remember correctly, it was the Ravel concerto.

The Capitol Woodwind Quintet, in its concert today at the Meserole Studios, will play the Beethoven variations on the Giovanni Paisiello duet

MUSICAL AMERICA
NEW YORK, N. Y.
1957

Munch Leads Britten Work

Boston Symphony Orchestra, Charles Munch, conductor, Nicole Henriot, pianist. Carnegie Hall, Feb. 9, 2:30:

Variations for String Orchestra on a theme by Frank Bridge ..... Britten
Piano Concerto No. 2 ..... Prokofieff
Symphony No. 1 ..... Brahms

This was an afternoon of impressive music-making, the keen tonal brilliance for which the orchestra is famous sounding at its best.

The string section opened the program with an effective, moving performance of the Britten variations. The playing was clean and the blend mellow, and Mr. Munch moulded the contours of phrases with a sensitive grasp of their nuances. Contrasts of mood among variations were pointed up.

Miss Henriot interpreted the Prokofieff concerto with solidity and precision, everything ordered, well-shaped, and secure. Her tone, however, lacked depth.

The reading of the Brahms symphony raised some debatable points. It was, to be sure, a vital performance, making the most of the mounting climaxes and broad dimensions of the form. But in terms of style and tradition, some things seemed out of line. There was a strange tendency to hover before entering phrases in the introduction—a romanticism that fits Brahms not at all. This and an over-concern with details obscured some long-span lines. And the brilliant, French-style sound of the orchestra seemed to miss the mellow spirit of the work, parts often standing out as separate strands, rather than blending for a full over-all sound.

Yet this was a forceful reading, and the stunning final climax brought on a big audience response. This listener simply wondered how much tradition—in style and sound—affects the core of this music. —D. M. E.

WASHINGTON, D. C.
STAR
Circ. D. 250,086 - S. 278,877
FEB 3 1957

PIANIST WITH BOSTON SYMPHONY—Nicole Henriot, who will be heard Thursday night in the second concerto of Prokofieff. The concert of the Boston Symphony is in Constitution Hall.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 99,506

FEB 3 1957

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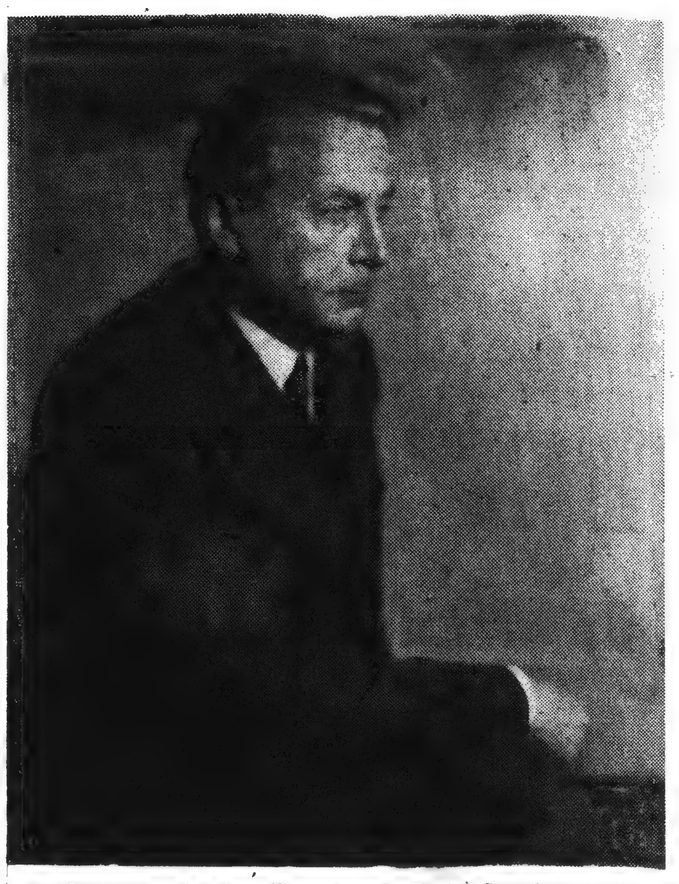

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MUSICAL AMERICA
NEW YORK, N. Y.

[illegible] leads
[illegible] York

[illegible] Symphony Orchestra, [illegible] conductor, Nicole [illegible] Carnegie Hall, Feb.

[illegible] for String Orchestra on [illegible] by Frank Bridge — Britten
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FEB 3 1957

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NEW YORK, N. Y.
TIMES
Circ. D. 534,376 - S. 1,149,467

FEB 3 1957

THREE CONDUCTORS AND AN ORCHESTRA PAY HOMAGE TO ARTURO TOSCANINI

Three conductors have volunteered their services to lead the Symphony of the Air in a memorial concert tonight at Carnegie Hall. Pierre Monteux, top inset, will conduct Elgar's "Enigma" Variations. Bruno Walter, middle, will direct Beethoven's Third Symphony, the "Eroica." Charles Munch, at bottom, has chosen Debussy's "La Mer."

The New York Times (by Sam Falk), Gus Manos, Dr. I. W. Schmidt

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253

FEB 4 1957

Walter, Munch, Monteux, Conduct Tocanini Concert

By Jay S. Harrison

It is only fitting that a great man be honored by great men. In support of this view the Symphony of the Air last night presented a concert in Carnegie Hall dedicated to the memory of Arturo Toscanini and directed by three of the Maestro's most illustrious colleagues — Bruno Walter, Charles Munch and Pierre Monteux.

Each of these three renowned musicians chose to conduct a work with which Toscanini himself was closely allied and which during his career in America he had often sent hurtling to his audience's ears. Mr. Walter led the orchestra in Beethoven's Symphony in E flat, the "Eroica," a symphony which Toscanini conducted more frequently than any other; Mr. Munch was responsible for Debussy's "La Mer" and Mr. Monteux took charge for Sir Edward Elgar's "Enigma" Variations.

Strangely enough, though it is likely there was no intention of the kind, the three programmed pieces provided something of a capsule portrait-in-tone of Toscanini and his inimitable personality. Certainly he was as mercurial and tumultuous as the sea, and his genius, in common with the genius of all heaven-trained interpreters, was an enigma not to be unravelled by the cool processes of mortal logic. And heroic also was Toscanini, heroic and bold and uncompromising in all matters of the spirit. In short, the program fit him, summed him up, gave us his picture, laid out the measure of the man.

Owing to the nature of the occasion it would be sheer effrontery to comment critcally on the performances, since three master musicians were at work doing what they know best to do. By now, in fact, Mr. Walter's "Eroica" and Mr. Munch's "La Mar" have grown to the status of classic renditions, and the performances last eveninig had behind them so massive a weight of authority that cavilling words, were there a necessity for any, would budge them not a jot. At any rate, many in the still audience—no applause was allowed—were brougt to tears by the readings.

Proceeds of the concert are to go to the Symphony Foundation of America, which supports the Symphony of the Air, and the Casa Verdi, an organization in Milan for old and destitute musincians. The distribution of monies thus received, like the concert itself, would surely have met with Toscanini's approval.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

FEB 4 - 1957

In Defense of American Music

To the Editor of The Herald:

Mr. William H. Chamberlin has favored this page with his annual condemnation of Dr. Munch's program-making with the Boston Symphony Orchestra. How curious that he so regularly jousts with Harvard composers—last season the adversary was Walter Piston, this time it is Randall Thompson

More curious, however, is the fact that he cannot see how his constant attacks on American music are striking at the development of a native culture itself. To ask whether Smetana's "Die Moldau" (indeed a masterpiece) is not more worth hearing than Thompson's "A Trip to Nahant" is to say that we had better continue to find our secured edification in music travelogues about Czech rivers than about our Atlantic coast. This is a view as short-sighted and tragicomic as that of the critics who in 1892 expressed their hope that Dvorak, just arrived here, would help create a national American music! The composer, we learn, found the idea ridiculous. Whether Thompson's piece can match Smetana's (ten versions available on LP!) is therefore quite irrelevant. What counts is that it is a music deeply rooted in native folklore, by an acknowledged American artist of international stature, and that a musical person with an open mind should at least be interested to find out what it is like!

Yet most curious of all is this fact: his letter was written before he had heard the Thompson piece—in advance of the first local performance! This is in line with a school of thought political as well as artistic which passes judgment first and then attends to the evidence.

And for heaven's sake, let's not wish ourselves back into the eras of Gericke (before 1906) and Muck (before 1918). Those men would stop at nothing; disregarding the fierce opposition of the Chamberlins of their day, they would insist on playing music by such dangerous modernists as Reger, Strauss, Mahler, and Debussy!

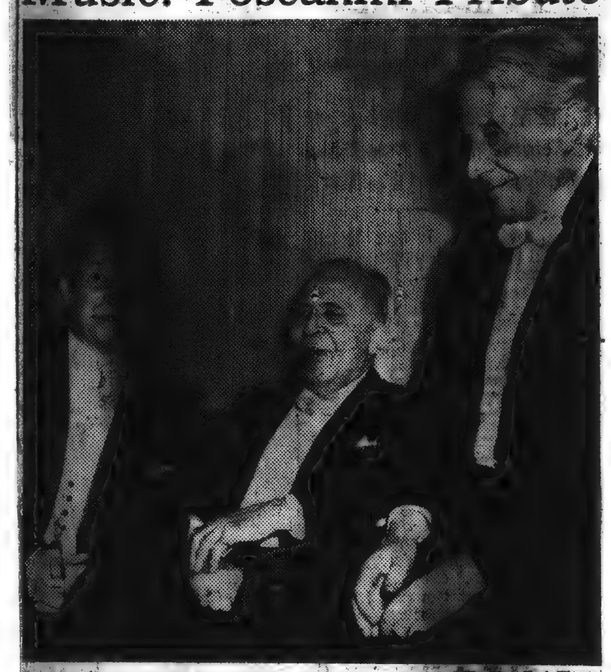
K. G. ROY

Newton Centre.

199

NEW YORK, N. Y.
TIMES
Circ. D. 534,376 - S. 1,149,467
FEB 4 1957

Music: Toscanini Tribute



The New York Times

Pierre Monteux, left, Bruno Walter, center, and Charles Munch at last night's memorial concert at Carnegie Hall.

By HOWARD TAUBMAN

MUSIC was Arturo Toscanini's language, and it sang glowingly and passionately in his memory at Carnegie Hall last night. Three of the world's most famous conductors joined with the Symphony of the Air, which for seventeen years had been the maestro's orchestra, in a tribute expressed exclusively through the art that Toscanini served so triumphantly.

The concert was for the benefit of the Symphony Foundation of America, Inc., which helps to maintain the Symphony of the Air, and for the Casa Verdi in Milan, home for retired musicians, which Toscanini often befriended.

Each conductor—Bruno Walter, Charles Munch and Pierre Monteux—brought not only his great gifts but a special intensity to this tribute. It was as though each were doing what he knew best and felt most deeply to keep green the memory of an honored colleague.

Each conductor dealt with an outstanding work with which Toscanini's career as an orchestral conductor had been identified. All three of these pieces the maestro had conducted with the New York Philharmonic and the N. B. C. Symphony, the ensembles he had directed in this country, as well as with orchestras he had led as guest conductor abroad.

Mr. Walter, who is 80 and who is cutting down his public appearances, directed Beethoven's "Eroica" with a sweep and fire remarkable even in his extensive experience with the work. His interpretation caught the spiritual drama that is the essence of this symphony. Here were rugged grandeur and healing compassion. There were a few ragged details of execution, but they were insignificant beside the depth of the conception. One mentions them only to point out that where there is enkindling imagination little else matters.

ARTURO TOSCANINI MEMORIAL CONCERT, Symphony of the Air, Pierre Monteux, Charles Munch and Bruno Walter conducting, at Carnegie Hall.
Eroica Symphony ..... Beethoven
La Mer ..... Debussy
Enigma Variations ..... Elgar

Mr. Munch conducted Debussy's "La Mer" with exceptional breadth and fervor. The colors in the orchestra shimmered and sparkled, while the rhythms pulsated as insistently as the sea itself. Toscanini had a healthy respect for the subtleties and intricacies of Debussy's music, and he approached each performance of "La Mer" warily and determinedly. Mr. Munch's approach had a great deal of this quality of self-searching and dedication.

Elgar's "Enigma" Variations was conducted by Mr. Monteux, who is also an octogenarian, with the sort of spaciousness and repose that this nobly conceived music requires. Mr. Monteux' sympathies as a conductor range through many styles. One should not be surprised at his diversity, and yet one was astonished and deeply moved by the understanding he brought to this distinctively English composer.

The orchestra responded to each conductor with an eagerness that would have pleased its old leader. It was still a courageous band. After the maestro's retirement it refused to fade away, and despite crushing obstacles it has survived as a cooperative. That it was still on hand last night was in itself an eloquent tribute to Toscanini, who often sang the unconquerable spirit of man.

TROY, N. Y., RECORD
FEB 5 1957

4,000 Attend Symphony Recital

By KEITH MARVIN

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A new phase in concert attendance was introduced by H. L. Garren, managing director of the RPI Field House, who sent out flyers to ticket purchasers explaining that late arrivals would be kept standing at the rear of the hall until the conclusion of the first number. The rule was enforced.

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Mr. Munch led his group through the adagio, march, Aria Italiana, bouree classique, motor perpetuo, march funebre, fugue and finale. Two movements the 'Wiener Waltz' and the 'chant' were deleted from the performance. The sections of the work are interesting and of considerable variety, ranging from the tuneful and airy opening movement, through the lovely 'Aria Italiana' with one of the most elusive tunes we've ever heard, through the imposing funeral march, to the conclusion.

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The finale, "Tybalt's Death" was loud and brassy for the most parts, lots of fun to hear and a pleasure to watch the orchestra. One gets the amazing impression that Prokofieff wanted to get across the idea that Tybalt died violently (as interpreted by the percussion section).

Brahms' "Symphony No. 1 in C Minor" Op. 68 concluded the evening. The strings were good, conducting excellent, and orchestral balance, particularly between strings and brasses and percussion in the finale, very fine indeed.

Register (e)
NEW HAVEN, Conn.
Independent
Circ. 95,161
FEB 6 1957

Music

FRENCH PIANIST PROVIDES 'BONUS' AT WOOLSEY HALL

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We thought we had "heard everything" with regard to the capabilities of this amazing young woman pianist but her performance of the Prokofieff work proved to be the most astonishing of all. Surely, no great pianist of either sex plays with more assurance than Mlle. Henriot and no artist in our experience brushes aside the most formidable technical obstacles with equal nonchalance.

The emphasis is definitely on technical dexterity in a soloist's performance of last evening's concerto for there are few moments in any of the work's four movements when a performer is not "on the run." In the second movement, Scherzo, Mlle. Henriot's precision playing seemed as effortless as it was astonishing and her figurations in the following Intermezzo were equally impressive in the delicacy of touch with which they were consummated. The young artist had the power to project the bravura passages in the Finale with all their dramatic implications, all of which added up to a memorable performance beautifully integrated with that of Charles Munch and the Boston musicians. The work was enthusiastically received by yesterday's audience.

The concert provided a first hearing of the Symphony No. 1 by the young American composer, Leo Smit. The work, completed in 1955, was commissioned by the Koussevitzky Music Foundation for the occasion of the 30th anniversary of the League of Composers. Obviously a work of integrity by a former winner of the Fulbright Scholarship and a Guggenheim Fellowship, the symphony somewhat naturally evidences influences of styles of several composers from Bach to Hindemith. Despite its obscurity in design and structure at an initial acquaintance, the work was well received last evening and the composer was present to share audience acclaim with conductor and orchestra.

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G.E.A.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 40,429
FEB 6 1957

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PLAYING to an audience of well over 4,000 persons the orchestra brought a magnificent program of unusual interest and played in a most masterful manner.

From the opening bars of the "Star Spangled Banner" to the final note of the Brahms "Symphony Number 1" the program held the audience captivated. Benjamin Britten's "Variations for String Orchestra on a Theme by Frank Bridge, opus 10" and the Prokofieff "Suite from the Ballet, 'Romeo and Juliet'" made up the balance of the program.

Both the Britten and Prokofieff numbers were completely new to the reviewer and the opportunity to hear them played by the Bostonians was much appreciated.

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MR. MUNCH PACED the opening "un poco sostenuto" at a more vigorous tempo than we usually have heard it and it made a fine impression. Brahms' music has a substantial quality and many faceted themes, and each was given its particular nuance and tempo. The noble simplicity of the "Andante sostenuto" movement was highlighted by concertmaster Richard Burgin's solo passages.

The Britten number is truly a field day for the string players who use about every device even thought up during its theme and seven variations. Subdued generally and quite British in concept, its appeal is through the composer's fine knowledge of string capacity. The number was composed in 1937 and had its first performance the same year at the Salzburg Festival.

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NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - S. 172,502
FEB 7 1957

Music

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The concerto had a rousing and well-integrated reading. It is by no means Prokofieff at his best, his best in this medium beginning with the Third Concerto. But it packs plenty of action into its four movements.

Time was when the Russian critics pounced on this score "a babble of insane sounds, a musical mess, the work of a cubist and futurist." It must have been news to the 22-year-old Prokofieff that the cats on one critic's roof "made better music than this."

There are bold melodic leaps and sly grating harmonies in this music, but little that strikes the average pair of ears today as "scandalous." The music is eventful, fresh, always in some kind of turmoil on one or other.

Mr. Munch exerted firm control over the concerto. The orchestra painted in the background sharply and fully, and Miss Henriot applied herself energetically, if somewhat metallically, to the keyboard.

Prokofieff was surrounded on one side last night by Beethoven's fourth and on the other by the local premiere of a First Symphony by the 36-year-old Philadelphia composer, Leo Smit.

The new symphony proved to be sprightly stuff, the work of a master craftsman who not only knows his way about an orchestra but about traditional symphonic procedures as well.

A note of irrepressible high spirits dominates the symphony. There is a respite for airy meditation in the slow movement before the music reverts to its main theme of carefree swagger and frolic.

Mr. Smit knows how to keep a good thing going. Episodes of fresh interest are crowding in all the time, some in jazz, some atonal, some little more than abstract splatters of color—all moving inevitably to a point of rest.

The performance was all the music asked—and perhaps more.

199

NEW YORK, N. Y.
TIMES
Circ. D. 534,376 - S. 1,149,467

FEB 4 1957

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The New York Times

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TROY, N. Y., RECORD

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Register (e)
NEW HAVEN, Conn.
Independent
Circ. 95,161

FEB 6 1957

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SCHENECTADY, N. Y.
GAZETTE
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FEB

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NEW YORK, N. Y.
World-Telegram & Sun
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FEB 7 1957

Music

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SATURDAY REVIEW
NEW YORK, N. Y.
FEB 23 1957

MUSIC TO

Bruckne

The week's visit of the Boston Symphony Orchestra, directed by Charles Munch, provided a first hearing of Leo Smit's energetic, well-written First Symphony, and two performances of Prokofieff's Piano Concerto No. 2 with Nicole Henriot as soloist. Recalling the effect made with this infrequently played work two years ago by Pietro Scarpini, one could admire Miss Henriot's effort for the energy disposed, and for keyboard agility, but not for more than superficial statement of the music it contains.

NEW YORK CITY, N. Y.
POST
Circ. M. 387,044 - S. 256,
FEB 7 1957

WORDS and

By Harriett

Bostonians Play Smit

Leo Smit's Symphony No. 1 formance last night by the Bost Hall, is a four-movement work which contributes an interesting piece to the repertory.

Commissioned by the Koussevitzky Music Foundation it is dedicated to the memory of Serge and Natalie Koussevitzky. Smit, born in Philadelphia, and just past his 36th birthday, completed the symphony in 1955.

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Smit's style grows out of a feeling for the long, flowing line of melody which his considerable imagination and skill enables him to develop into music of significance. The slow movement varies a beautiful theme with ingenuity, while the allegretto scherzando contributes a buoyant interlude climaxed by the final brilliant, musically valid allegro vivace.

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Journal-Courier (m)
NEW HAVEN, Conn.
Independent
Circ. 26,613
FEB 6 1957

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BROOKLYN, N. Y.
BROOKLYN RECORD
Circ. W. 9,300
FEB 22 1957

MAN ABOUT BROOKLYN

By Charles Richman

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Boston Symphony Orchestra, Charles Munch, conductor; Nicole Henriot, pianist, Feb. 9, A—At about four o'clock in the afternoon, Brahms' First Symphony was turned into a massive, rubato piece of French impressionism. What Mr. Munch does to Debussy's "La Mer" makes it one of the most exciting works in the orchestral repertoire, but when he pummels each phrase of Brahms, or sets it palpitating, we object. There were times when we thought we were in the middle of "The Sorcerer's Apprentice" or "Scheherezade." The brasses blazed and the strings shimmered, but poor Brahms was beaten into shapeless putty. The rest of the program was much more satisfactory, with Nicole Henriot performing Prokofieff's Second Piano Concerto brilliantly, and Mr. Munch taking his beat judiciously from her. There is little depth or expressivity in this work, but Miss Henriot swung through its percussive pyrotechnics with flashing ease. Britten's "Variations on a Theme by Frank Bridge," which opened the program, were played in the best Boston string style, and with respect for the composer's austere sensuousness. K. H.

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ORK, N. Y.
IMES
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FEB 23 1957

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Bruckne

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MUSICAL COURIER
(NEW YORK CITY)
MAR 15 1957

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:: A New Symphony

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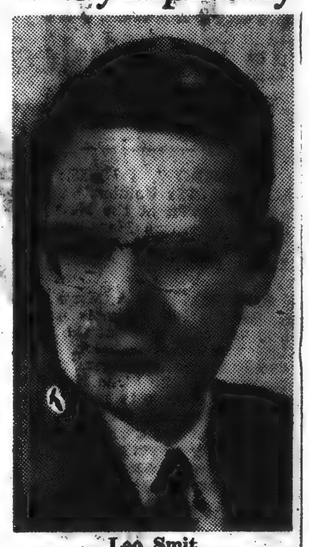

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POST
Circ. D. 389,011 - S. 258,545
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SATURDAY REVIEW
NEW YORK, N. Y.
FEB 23 1957

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Bruckne

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NEW YORK CITY, N. Y.
POST
Circ. D. 389,011 - S. 258,515
FEB 7 1957

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Journal-Courier (m)
NEW HAVEN, Conn.
Independent
Circ. 20,613
FEB 6 1957

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NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847
FEB 7 1957

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NEW YORK, N. Y.
TIMES
Circ. D. 534,376 - S. 1,149,467
FEB 7 1957

Music: A New Symphony

Smit's First Is Played By Bostonians Here

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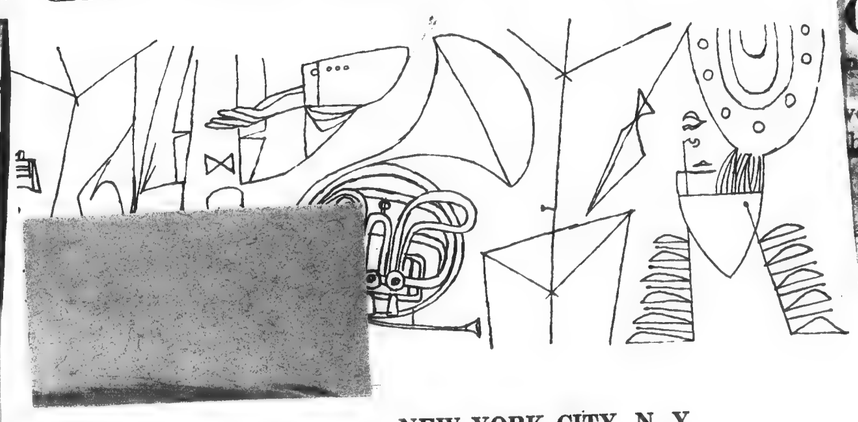
METROPOLITAN OPERA

La Traviata, Feb. 21. E—For one of its world-famous *prima donne* the Metropolitan Opera brought forward a production of Verdi's "La Traviata" whose investiture was lavish. In his many years of operatic coverage at the Met your reporter remembers no presentation so opulently furbished or, in the costuming, so expensively capariso[illegible]. The First Act set alone was something to gape at, with an arched ceiling so high that one's imagination was

NEW YORK CONCERT AND



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NEW YORK CITY, N. Y.
JOURNAL AMERICAN
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NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253
FEB 8 1957

Leo Smit's First Symphony Is Played at Carnegie Hall

By Jay S. Harrison

BOSTON SYMPHONY
CARNEGIE HALL
Orchestral concert Wednesday night. Conductor: Charles Munch. Piano soloist: Nicole Henriot. The program:
Symphony No. 1, in E flat.....Leo Smit
(First New York performance)
Piano Concerto No. 2, in G minor.....Prokofiev
(Miss Henriot)
Symphony No. 4, in B flat.....Beethoven

Pianist Leo Smit, long an active champion of contemporary music, gave up his keyboard activity Wednesday night and sat back and listened. What he heard was the New York premiere of his own first Symphony played by the Boston Symphony under Charles Munch at Carnegie Hall. He must have been pleased with the result—certainly the audience was; for Mr. Smit has written a real, honest-to-goodness symphony, which in length, dimension and content is everywhere a "big" work in the best sense of the term.

Stravinsky is its generic influence, the Symphony in C its precise model. In fact, in its formal outlay and overall structure, Mr. Smit's First seems almost a calculated homage to his peer so closely does it resemble the piece from which it derives its main inspiration. Its technique is polytonal, its expressivity neo-classic, and dislocations of rhythm within mostly common meters pricks the symphony alive and keeps its moving. Moreover, the work's general scheme is neat in its proportion, compact in its scaffolding and unified by a homogeneous sonority.

It is, however, in the matter of sonority that Mr. Smit has let us down. As presented last night, the piece emerged as a chamber work blown up to concert-hall proportions. It is string-heavy, the fiddles especially covering much of the detail aloted to other instruments, and since the woodwind writing is rather low the thematic filagrees accorded them were often smothered or lost. Furthermore, the tunes themselves — indeed the whole texture of the piece — appear to have been conceived on a scale from which grandiosity is happily absent; why then a large orchestra to blur the edge of ideas that are basically as crisp as toast?

That, of course, is a question which Mr. Smit will have to work out for himself. Already he has worked out a method allowing him, through disciplined development procedures, to spin out a long work that neither sags nor splinters. Regarded in any way, to write a First Symphony that is in no wis tentative or hesitant is quite something of a snappy feat. Mr. Smit has entered a difficult area of composition; but he has entered it bravely.

As for the solo business of the evening, it is only necessary to report that Nicole Henriot floated to the stage as though she were out to gather buttercups, and then proceeded to prove that she is any man's match in string sparks from the piano. The Prokofieff Second Concerto is a virtuoso vehicle through and through, and if chills are not sent up the listener's spine through roulades of sound, pinwheels of color and vast digital wizardry the piece has been hopelessly misrepresented.

Miss Henriot is clearly aware of this and she dug into the work at the start, retreating not an inch till its conclusion. And what a relief it is to hear a Prokofiev concerto played as though the solo instrument were a piano, not an anvil. In all, Miss Henriot treated the work with a mixture of fire and tenderness. The concerto needs nothing less and nothing more

MUSICAL LEADER
MAR. 1957

The **Boston Symphony**, under **Charles Munch**, featured Prokofieff's Piano Concerto No. 2 at its Carnegie Hall concert, Feb. 9. This earlier work has shades of impressionism as well as the beginnings of the satirical style which we associate with Prokofieff. We are much impressed with **Nicola Henriot**, who performed the piano solo. Her playing had controlled force and clarity, and her technical command is tremendous. As frosting on the cake, Mlle. Henriot is a slender, attractive blonde, and it was a pleasure to watch her as well as to listen to her marvelous performance. Dr. Munch opened with Britten's "Variations for String Orchestra on a Theme of Frank Bridge," a work which delightfully brought out the technical skill of the orchestra. The program closed with Brahms' First Symphony. As we had heard this work only a few days before by the Philadelphia Orchestra, it was interesting to note that it could be interpreted so differently and that both readings could be equally valid. Dr. Munch's approach was stirring and vigorous, and his pacing was a good deal faster than Ormandy's. The audience was so excited, that at its conclusion, many rose to their feet and cheered. This is why we prefer live performances to recordings. Each performance is different, fresh in approach, and gives a work endless variations. Bravo Ormandy, Bravo Munch . . . The twentieth season of **Berkshire Festival** concerts at **Tanglewood** (the Boston Symphony's summer home) will take place from July 3 through Aug. 11. At the same time, the Berkshire Music Center will have its 15th session this summer, from July 1 to Aug. 11. Charles Munch will direct most of the Festival Concerts during the six week-ends, with Pierre Monteux and Carl Schuricht as guest conductors. The Music Center, consisting of five major departments, features department heads Boris Goldovsky, Aaron Copland, Hugh Ross, Ludwig Zirner, and the School's Director, Dr. Munch.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
FEB 8 1957

Symphony Friends Meet

A special meeting open to Friends of the Boston Symphony Orchestra will be held on Thursday afternoon, Feb. 14, at 4 o'clock in Symphony Hall. Colored slides of the orchestra's recent European trip, including the visit to the Soviet Union, will be shown by J. Edward Fitzgerald, of the United Press News Pictures in the New England area, who accompanied the orchestra as official photographer.

TIME
NEW YORK, N. Y.
FEB 25 1957

FEB 6

MUSIC

Moderns at Work

New music is enjoying a booming season. Audiences have a chance to shop among [illegible] many by well-known [illegible] composers, some by composers [illegible] before in the public eye or ear. [illegible] successes and more ambitious [illegible]

¶ A [illegible] treatment of Honoré [illegible] *La Grande Bretèche* [illegible] by California-born Stanley [illegible] pupil [illegible] tégé [illegible] Mignotte [illegible] sioned [illegible] Opera [illegible] *Bretèche* [illegible] shows the B[illegible] a bedroom [illegible] even the G[illegible] treatment [illegible] a wife who [illegible] ceals her [illegible] a closet, st[illegible] husband t[illegible] no one there, [illegible] stands by [illegible] less horror as t[illegible] band has [illegible] closet [illegible] ked up. [illegible] much of the [illegible] ginal [illegible] rength derived from the ca[illegible] und[illegible]ted manner in which Balzac [illegible] unfolds [illegible]t, the operatic version stagger[illegible] forward [illegible] in a spasmodic series of contrived musical climaxes held together by a score that is pleasant, tuneful but inherently undramatic.

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THE TIMES, FEBRUARY 25, 1957

WASHINGTON
POST & TIMES HERALD
FEB 7 1957

Postlude

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By Paul Hume

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The program prepared and given with extraordinary brilliance by Munch and his musicians was one that would have been rejected by many conductors because it had no big attraction on it, and was made up of items often thought "poor box office," a new symphony by the young American Leo Smit; the 2d, and virtually unknown piano concerto of Prokofieff, and the 4th symphony of Beethoven, the latter not generally held to be one of Beethoven's more popular works.

Yet the house was packed to the rafters and the rafters rang with the ovation Nicole Henriot won in her playing of the highly ungratifying Prokofieff. Nor was the reception for Smit's symphony less than resounding.

It was an evening of solid music making from an orchestra the Washington public love to hear, and wishes would come more often. The National Symphony must presently be making plans for next season, and while we shall take up many related matters in the near few Sunday, we hope they will not pass up this very important capacity concert, and its many implications.

The new symphony is full of energy, with taut lines in the opening movement, and a full-throated romantic slow movement directly after. Smit moves his forces forward with the hand of a skilled general when he is going at a jolly pace, as in his scherzo. But for his slow movement he turns on the orchestra's most alluring sounds, giving them new plangency.

The finale comes off at every point, but its blazing climax is one of the better pages in current symphonic writing. The symphony is a valuable addition to the repertoire, and we hope conductors will take it up and let us hear it regularly. We need to hear more music by men still in their early years.

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The Beethoven symphony, rounding out an evening of works all in the classical mold, complete to four movements each, was warmly tinged, hard driven in the opening, but sung with affection thereafter, and dashing in its finale. What a great score, and what a relief from some of the others!

Leo Smit's First Symphony Is Played at Carnegie Hall

By Jay S. Harrison

BOSTON SYMPHONY
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Orchestral concert last night. Conductor: Charles Munch. Piano soloist: Nicole Henriot. The program:
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Stravinsky is its generic influence, the Symphony in C its precise model. In fact, in its formal outlay and overall structure, Mr. Smit's First seems almost a calculated homage to his peer so closely does it resemble the piece from which it derives its main inspiration. Its technique is polytonal, its expressivity neo-classic, and dislocations of rhythm within mostly common meters pricks the symphony alive and keeps its moving. Moreover, the work's general scheme is neat in its proportion, compact in its scaffolding and unified by a homogeneous sonority.

It is, however, in the matter of sonority that Mr. Smit has let us down. As presented last night, the piece emerged as a chamber work blown up to concert-hall proportions. It is string-heavy, the fiddles especially covering much of the detail aloted to other instruments, and since the woodwind writing is rather low the thematic filagrees accorded them were often smothered or lost. Furthermore, the tunes themselves — indeed the whole texture of the piece — appear to have been conceived on a scale from which grandiosity is happily absent; why then a large orchestra to blur the edge of ideas that are basically as crisp as toast?

That, of course, is a question which Mr. Smit will have to work out for himself. Already he has worked out a method allowing him, through disciplined development procedures, to spin out a long work that neither sags nor splinters. Regarded in any way, to write a First Symphony that is in no wis tentative or hesitant is quite something of a snappy feat. Mr. Smit has entered a difficult area of composition; but he has entered it bravely.

As for the solo business of the evening, it is only necessary to report that Nicole Henriot floated to the stage as though she were out to gather buttercups, and then proceeded to prove that she is any man's match in string sparks from the piano. The Prokofieff Second Concerto is a virtuoso vehicle through and through, and if chills are not sent up the listener's spine through roulades of sound, pinwheels of color and vast digital wizardry the piece has been hopelessly misrepresented.

Miss Henriot is clearly aware of this and she dug into the work at the start, retreating not an inch till its conclusion. And what a relief it is to hear a Prokofiev concerto played as though the solo instrument were a piano, not an anvil. In all, Miss Henriot treated the work with a mixture of fire and tenderness. The concerto needs nothing less and nothing more.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253

FEB 8 1957

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TIME
NEW YORK, N. Y.

FEB 25 1957

MUSIC

Moderns at Work

New music is enjoying a booming season. Audiences have a chance to shop among dozens of new works, many by well-known U.S. composers, some by composers seldom before in the public eye or ear. Some of the successes and more ambitious failures:

¶ A 45-minute operatic treatment of Honoré de Balzac's spine-tingler *La Grande Bretêche*, with music by California-born Stanley Hollingsworth, 32, pupil and protégé of Gian Carlo Menotti. Commissioned by the NBC Opera Company, *Bretêche* closely follows the Balzac tale—a bedroom farce given the Grand Guignol treatment—about a wife who hastily conceals her lover in a closet, swears to her husband there is no one there, and then stands by in helpless horror as the husband has the closet bricked up. While much of the original's strength derived from the calm, understated manner in which Balzac unfolded it, the operatic version staggers forward in a spasmodic series of contrived musical climaxes held together by a score that is pleasant, tuneful but inherently undramatic.

¶ A 20-minute symphonic poem by Chicago-born Pulitzer Prizewinning Composer Ernst Bacon, 58, with narration based on Paul Horgan's Pulitzer Prizewinning book *Great River: The Rio Grande*. Commissioned two years ago by the Dallas Symphony and performed under Walter Hendl, *Rio Grande* proved to be a collection of twelve thematic snippets—A River Created, Desert and Canyon: Texas-Mexico, Soldiers by Firelight—celebrating the river's history and lurid scenery. Composer Bacon's music, liberally scored for piano, vibraphone and harp, illuminates the text and is occasionally brilliantly evocative, *e.g.*, in the tiny, clear sounds of the orchestra accompanying the words "The evening hung like a drop of water in the . . . following an Indian rain dance. In other sections the music is fragmented by necessities of text and sounds merely a grand movie sound track.

¶ *Symphony No. 1*, by Philadelphia-Pianist Leo Smit, 36, performed by the Boston Symphony under Charles Munch. The work, which was four years in the writing, is solidly constructed and pricked by a series of adroit, Stravinsky-like dislocations of rhythm. The strings are almost continually and often trickily active—so much so that they tend to drown out the detail of other instruments and blur the musical ideas.

¶ *Jekyll and Hyde Variations*, by Morton Gould, premièred by the New York Philharmonic. The piece, consisting of a theme and 13 variations, wittily—if obviously—evokes the opposing moods of the Stevenson story with calm, melodic passages alternating with turbulent climaxes. In an epilogue of glib, quiet harmonies, Gould mirrors the release through death of Stevenson's tortured hero.

¶ An 18-minute, four-part symphonic jazz suite by veteran Jazzman Lionel Hampton, 41, entitled *King David* and premièred under Dimitri Mitropoulos in Manhattan's Town Hall. Inspired and flavored by Hampton's recent tours of Israel ("I visited King David's tomb, and a chant just came to me"), the music tells in a plaintive harp opening of the Old Testament tribulations of the Jews, "blows down the Wailing Wall" in a mighty, jumping blast of brass, moves through a lively vibraphone dance to a deafening, full-orchestra crescendo of triumph.

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TIME FEBRUARY 25, 1957

MUSICAL LEADER
MAR. 1957

The **Boston Symphony**, under **Charles Munch**, featured Prokofieff's Piano Concerto No. 2 at its Carnegie Hall concert, Feb. 9. This earlier work has shades of impressionism as well as the beginnings of the satirical style which we associate with Prokofieff. We are much impressed with **Nicola Henriot**, who performed the piano solo. Her playing had controlled force and clarity, and her technical command is tremendous. As frosting on the cake, Mlle. Henriot is a slender, attractive blonde, and it was a pleasure to watch her as well as to listen to her marvelous performance. Dr. Munch opened with Britten's "Variations for String Orchestra on a Theme of Frank Bridge," a work which delightfully brought out the technical skill of the orchestra. The program closed with Brahms' First Symphony. As we had heard this work only a few days before by the Philadelphia Orchestra, it was interesting to note that it could be interpreted so differently and that both readings could be equally valid. Dr. Munch's approach was stirring and vigorous, and his pacing was a good deal faster than Ormandy's. The audience was so excited, that at its conclusion, many rose to their feet and cheered. This is why we prefer live performances to recordings. Each performance is different, fresh in approach, and gives a work endless variations. Bravo Ormandy, Bravo Munch . . . The twentieth season of **Berkshire Festival** concerts at **Tanglewood** (the Boston Symphony's summer home) will take place from July 3 through Aug. 11. At the same time, the Berkshire Music Center will have its 15th session this summer, from July 1 to Aug. 11. Charles Munch will direct most of the Festival Concerts during the six week-ends, with Pierre Monteux and Carl Schuricht as guest conductors. The Music Center, consisting of five major departments, features department heads Boris Goldovsky, Aaron Copland, Hugh Ross, Ludwig Zirner, and the School's Director, Dr. Munch.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

FEB 8 1957

Symphony Friends Meet

A special meeting open to Friends of the Boston Symphony Orchestra will be held on Thursday afternoon, Feb. 14, at 4 o'clock in Symphony Hall. Colored slides of the orchestra's recent European trip, including the visit to the Soviet Union, will be shown by J. Edward Fitzgerald of the United Press News Pictures for the New England area, who accompanied the orchestra as official photographer.

FEB 7 1957

Leo Smit's First Symphony Is Played at Carnegie Hall

By Jay S. Harrison

BOSTON SYMPHONY

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WASHINGTON POST + TIMES HERALD
Feb 8, 1957

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Back Bay Ledger
2/7/57

BEACON HILL TIMES

BACK BAY DAY

WHEN THOMAS PERRY, business manager of the Boston Symphony was guest speaker at The Publicity Club luncheon held recently, it became almost unwittingly "Back Bay Day," for in the photograph of those at the speakers table, above, all are residents of this area. Left to right, Mr. Perry; Floyd L. Bell (Hotel Statler); president of the Publicity Club, Miss Marie Houlahan (WEEI), vice-president; Laning Humphreys (Symphony publicist), program chairman of the day; and Jack Lynne, who has just announced his retirement from active service with the Curtis Circulation Company after a half century of serving Curtis Publications. Jack is a former president of The Publicity Club and yesterday the club honored him with a testimonial luncheon. Since the luncheon was held during New England Sportsmens and Boat Show week, Ted Williams and Jack Sharkey were invited to attend as were the Governors of three New England states.

Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

FEB 8 1957

Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 538,979

FEB 10 1957

BEFORE GOING TO the Friday Symphony Concert in Symphony Hall (left to right), C. Comstock Clayton, Mrs. Renouff Russell, Mrs. George L. Batchelder, Jr., and Harry E. Dickson, violinist in the Symphony Orchestra, enjoy a Dutch Treat Luncheon in the Casadesus room.
(Advertiser photo by Dick Thomson)

Sunday Globe
BOSTON, Mass.
Independent
Circ. 374,544

FEB 10 1957

(Photos by Globe Photographer Louis Russo)

DISCUSSING FUTURE PROGRAMS of the Boston Symphony Orchestra while they examine the instruments of centuries before at the Friday afternoon subscribers' luncheon at Symphony Hall are Henry B. Cabot, president of the trustees of the orchestra; Mrs. Cabot, and Mrs. James Perkins. The series is planned to cover as many subscribers as possible in groups invited to luncheons every other Friday; next on the calendar, Friday, February 15.

Bridal Party Entertained

By ROSE WALSH

Following last evening's wedding rehearsal for the Marie Louise Albiani-David Ambrose Buckley nuptials tomorrow, Mrs. Seth Albiani, mother of the bride-elect, entertained the bridal party at a supper at her Dorchester home. The bridesmaids' group included Laetitia Albiani, who will be her sister's maid of honor; Virginia Albiani, also a sister; Claire Houle of Laconia, N. H., Patricia Haley of Randolph, Roberta Flynn of Amesbury, Elaine Capone of Belmont and Mrs. William P. Foran of Walpole.

Dr. and Mrs. George A. Buckley of Brockton, parents of the bridegroom-elect, were among the guests as were Richard McCormick, who will be best man; David Cary, Edward Cassidy, T. Clark Hallisey, Frederick Kavanaugh, Francis Daley, Jr., and James Finnegan, all of Brockton, who are sharing the usher duties.

The ceremony, at which Msgr. Richard J. Haberlin will officiate, will take place at an 11 o'clock nuptial mass in St. Brendan's Church, Dorchester. The Louis XIV ballroom of the Hotel Somerset will be the setting for the reception.

Miss Albiani is a graduate of Jeanne d'Arc Academy Milton, and Regis College, class of 1954. Her bridegroom-to-be is an alumnus of Phillips Academy, Andover, Brown University, class of 1951, and attended Boston University Law School.

★ ★ ★

SYMPHONY CONCERT devotees attending last week's Dutch Treat luncheon in the Casadeus Collection Room of Symphony Hall before the concert, enjoyed hearing "the other side of the picture" discussion by some of the players. Harry Ellis Dickson (violinist and assistant conductor of the Boston Pops Orchestra) revealed that the musicians do not always like the music chosen for the programs.

Rosario Mazzeo, bass clarinet player and orchestra personnel manager whose hobbies include photography and ornithology, related one of his interesting experiences on a trip that landed him up near Baffam Island. At a weather station there he found the man in charge playing the Boston Symphony's recording of Brahms 4th Symphony on a very expensive Hi Fi, so he sat in for the informal concert and got a kick out of hearing himself in the solo parts.

★ ★ ★

SCENES OF ROCKPORT by Iver J. Matheson will be shown in the interesting exhibition opening Sunday afternoon at the Copley Society galleries from 3 to 6 o'clock. Portrait drawings by post-debutante, Junior [illegible] and Vincent Club member Josephine Harding will occupy the middle gallery. Assisting Mrs. Horton L. White dispense hospitality in the way of sherry and sauterne will be Mrs. Harry Higgins, Mrs. Harvey Hilton, Mrs. Charles E. Tibbetts, Mrs. Chester Reed, Mrs. Gladys C. Park, Mrs. Arthur R. Stafford and Mrs. Goodwin R. Prentiss. The exhibition continues through March 1.

USHERING at the recent benefit of the Dr. Albert Schweitzer color film, sponsored by the French Centre, at Exeter St. Theater, were debutante Judy Cabot, left, and Francoise Biermann.
(Record-American, Jim McDevitt)

Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 538,979

FEB 10 1957

MUSIC TO BE BY 'REQUEST'

Dame Myra Hess' "Request Program" concert next Sunday afternoon in Symphony Hall is bringing out a distinguished audience of Boston music lovers. It is expected that the great works of Bach and Beethoven will be well represented in the "requests."

Planning to attend are Mr. and Mrs. Edward Weeks, Mrs. Joseph K. Milliken, Mrs. Thomas G. Rice, Mrs. Sidney Harwood, William E. Aldrich, Miss Rebekah Hobbs, Walter S. Fox, Jr., Mrs. William E. Park, Mrs. Martin Simmons, Mrs. Carl Priestley, Mrs. W. F. [illegible] Lane, [illegible] Mrs. Charles S. Jeffrey and Mrs. John W. Perry.

Also Ralph Baker, Mrs. Charles Jenney, Jr., Mrs. Walter C. Lewis, Miss Sylvia H. Knowles, Mrs. Stephen Howe, Mrs. Herbert E. Hawkes, Jr., Mrs. Robert B. Day, Mrs. Louis H. Langenberg, Mrs. Otto C. Bohlander, Miss E. W. McKibbin, Miss Barbara E. Haskell, Miss Caroline P. Hill, Mrs. Anita Castiglione, Dr. Alfred H. Stanton, Mary Louise Hancock, Mrs. Walter Easter, Susan M. Andrews, Mrs. Mark Crane, Mrs. Lawrence Olson, Mrs. C. E. Armstrong and Mrs. Francis Carroll.

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By ROSE WALSH

Following last evening's wedding rehearsal for the Marie Louise Albiani-David Ambrose Buckley nuptials tomorrow, Mrs. Seth Albiani, mother of the bride-elect, entertained the bridal party at a supper at her Dorchester home. The bridesmaids' group included Laetitia Albiani, who will be her sister's maid of honor; Virginia Albiani, also a sister; Claire Houle of Laconia, N. H., Patricia Haley of Randolph, Roberta Flynn of Amesbury, Elaine Capone of Belmont and Mrs. William P. Foran of Walpole.

Dr. and Mrs. George A. Buckley of Brockton, parents of the bridegroom-elect, were among the guests as were Richard McCormick, who will be best man; David Cary, Edward Cassidy, T. Clark Hallisey, Frederick Kavanaugh, Francis Daley, Jr., and James Finnegan, all of Brockton, who are sharing the usher duties.

The ceremony, at which Msgr. Richard J. Haberlin will officiate, will take place at an 11 o'clock nuptial mass in St. Brendan's Church, Dorchester. The Louis XIV ballroom of the Hotel Somerset will be the setting for the reception.

Miss Albiani is a graduate of Jeanne d'Arc Academy Milton, and Regis College, class of 1954. Her bridegroom-to-be is an alumnus of Phillips Academy, Andover, Brown University, class of 1951, and attended Boston University Law School.

★ ★ ★

SYMPHONY CONCERT devotees attending last week's Dutch Treat luncheon in the Casadeus Collection Room of Symphony Hall before the concert, enjoyed hearing "the other side of the picture" discussion by some of the players. Harry Ellis Dickson (violinist and assistant conductor of the Boston Pops Orchestra) revealed that the musicians do not always like the music chosen for the programs.

Rosario Mazzeo, bass clarinet player and orchestra personnel manager whose hobbies include photography and ornithology, related one of his interesting experiences on a trip that landed him up near Baffam Island. At a weather station there he found the man in charge playing the Boston Symphony's recording of Brahms 4th Symphony on a very expensive Hi Fi, so he sat in for the informal concert and got a kick out of hearing himself in the solo parts.

★ ★ ★

SCENES OF ROCKPORT by Iver J. Matheson will be shown in the interesting exhibition opening Sunday afternoon at the Copley Society galleries from 3 to 6 o'clock. Portrait drawings by post-debutante, Junior League and Vincent Club member Josephine Harding will occupy the middle gallery. Assisting Mrs. Horton L. White dispense hospitality in the way of sherry and sauterne will be Mrs. Harry Higgins, Mrs. Harvey Hilton, Mrs. Charles E. Tibbetts, Mrs. Chester Reed, Mrs. Gladys C. Park, Mrs. Arthur R. Stafford and Mrs. Goodwin R. Prentiss. The exhibition continues through March 1.

USHERING at the recent benefit of the Dr. Albert Schweitzer color film, sponsored by the French Centre, at Exeter St. Theater, were debutante Judy Cabot, left, and Francoise Biermann.
(Record-American, Jim McDevitt)

Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 538,979

FEB 10 1957

BEFORE GOING TO the Friday Symphony Concert in Symphony Hall (left to right), C. Comstock Clayton, Mrs. Renouff Russell, Mrs. George L. Batchelder, Jr., and Harry E. Dickson, violinist in the Symphony Orchestra, enjoy a Dutch Treat Luncheon in the Casadesus room.
(Advertiser photo by Dick Thomson)

Sunday Globe
BOSTON, Mass.
Independent
Circ. 374,544

FEB 10 1957

(Photos by Globe Photographer Louis Russo)

DISCUSSING FUTURE PROGRAMS of the Boston Symphony Orchestra while they examine the instruments of centuries before at the Friday afternoon subscribers' luncheon at Symphony Hall are Henry B. Cabot, president of the trustees of the orchestra; Mrs. Cabot, and Mrs. James Perkins. The series is planned to cover as many subscribers as possible in groups invited to luncheons every other Friday; next on the calendar, Friday, February 15.

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MUSIC TO BE BY 'REQUEST'

Dame Myra Hess' "Request Program" concert next Sunday afternoon in Symphony Hall is bringing out a distinguished audience of Boston music lovers. It is expected that the great works of Bach and Beethoven will be well represented in the "requests."

Planning to attend are Mr. and Mrs. Edward Weeks, Mrs. Joseph K. Milliken, Mrs. Thomas G. Rice, Mrs. Sidney Harwood, William E. Aldrich, Miss Rebekah Hobbs, Walter S. Fox, Jr., Mrs. William E. Park, Mrs. Martin Simmons, Mrs. Carl Priestley, Mrs. W. F. [illegible] Lane, [illegible] Booth, Mrs. Charles S. Jeffrey and Mrs. John W. Perry.

Also Ralph Baker, Mrs. Charles Jenney, Jr., Mrs. Walter C. Lewis, Miss Sylvia H. Knowles, Mrs. Stephen Howe, Mrs. Herbert E. Hawkes, Jr., Mrs. Robert B. Day, Mrs. Louis H. Langenberg, Mrs. Otto C. Bohlander, Miss E. W. McKibbin, Miss Barbara E. Haskell, Miss Caroline P. Hill, Mrs. Anita Castiglione, Dr. Alfred H. Stanton, Mary Louise Hancock, Mrs. Walter Easter, Susan M. Andrews, Mrs. Mark Crane, Mrs. Lawrence Olson, Mrs. C. E. Armstrong and Mrs. Francis Carroll.

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TIGHT BINDING

202

BOSTON TRAVELER
February 14, 1957

Chic' These Days

By MAGGIE WELLS, Society Editor

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Sunday Globe
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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749
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Speaking Of

By MAGGIE WELLS,
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This distinguished lady is special adviser to the Federal Civil Defense Administrator and Permanent Alternate U.S. Delegate to the NATO Civil Defense Committee.

TO ADDRESS LUNCHEON

On Valentine's Day, she'll address members of the club at their monthly luncheon at Joy street headquarters. Talking about happenings in Washington, she will report on the recent meetings and current goings-on in the capital.

Sponsors include Mmes. Rutherford Bingham, John T. Bottomley, Robert F. Herrick, Eugene T. Redmond and Carl P. White.

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Boston Traveler, Wednesday, Feb. 13, 1957

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TIGHT BINDING

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1957

Speaking Of

By MAGGIE WELLS,
Society Editor

When members of the Women's Republican Club of Massachusetts speak of "the ex-president", they don't mean Harry Truman. Or even Herbert Hoover.

The person they have in mind is THEIR ex-president, Mrs. Charles P. Howard of Beacon street.

This distinguished lady is special adviser to the Federal Civil Defense Administrator and Permanent Alternate U.S. Delegate to the NATO Civil Defense Committee.

TO ADDRESS LUNCHEON

On Valentine's Day, she'll address members of the club at their monthly luncheon at Joy street headquarters. Talking on "Happenings in Washington," she'll report on the recent inauguration and current goings-on in the capital.

Sponsors include Mmes. Rutherford Bingham, John T. Bottomley, Robert F. Herrick, Eugene T. Redmond and Carl P. White.

Head table guests will be Maj. Gen. John J. Maginnis, director of civil defense in Massachusetts, Charles Gibbons and Mrs. Harold Putnam.

SYMPHONY FRIENDS TO SEE SLIDES

Lady Republicans aren't the only ones planning a party for Valentine's Day.

The Friends of Boston Symphony Orchestra will gather in Symphony Hall that afternoon to view colored slides of the recent European tour. This, of course, includes the orchestra's visit to the Soviet Union.

The pictures will be shown by J. Edward Fitzgerald, who served as official photographer on the trip.

The next day, many Symphony-minded socialites will attend the second Dutch Treat luncheon before the Friday afternoon concert. Like the first, it will be held in the Ancient Instrument Room at Symphony Hall.

The invitation list includes the names of Mmes. William T. Aldrich, John E. Boit, Charles E. Cotting and Willian Stanley Parker. Also, Mrs. Edward Cunningham, Mr. and Mrs. Dudley R. Howe and Mr. and Mrs. Ralph S. Richmond.

Other social events on Hearts-and-Flowers Day in-

Boston Traveler, Wednesday, Feb. 13, 1957

Dutch Treat Luncheon

THE SECOND in a series of pre-Symphony Dutch Treat luncheons for socialites and members of the orchestra will take place Friday. Mrs. Henry Cabot (left), her husband, president of BSO trustees, and Mrs. James Perkins, attended the first party.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
FEB 8 1957

Gino Cioffi of the Boston Symphony Orchestra will be soloist in Mozart's Clarinet Concerto at the Symphony Hall concerts Friday and Saturday, Feb. 15 and 16. He will also play at the open rehearsal Thursday night, Feb. 14.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 374,544
FEB 10 1957

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Mr. Cioffi was born in Naples, Italy, graduated from the Naples Conservatory and arrived in the United States in 1937. Prior to joining the Boston Symphony, he was a principal in the Orchestras of Pittsburgh, Cleveland, New York Radio City, the Metropolitan Opera and the N.B.C. Symphony under the late Arturo Toscanini. In addition to his duties with the orchestra, Mr. Cioffi is an instructor in clarinet at the New England Conservatory of Music and the Boston University College of Music.

Dr. Munch will open the programs of next Friday and Saturday with Mozart's Overture to "The Abduction from the Seraglio" and close with the Tone Poem of Richard Strauss, "Ein Heldenleben," in which the violin solo will be played by the orchestra's concertmaster, Richard Burgin.

Dr. Munch will also conduct the orchestra's fifth concert of the Tuesday evening series in Symphony Hall on Feb. 12. The program will consist of Britten's Variations for String Orchestra on a Theme of Frank Bridge; a suite from Prokofieff's ballet "Romeo and Juliet"; Beethoven's Fourth Symphony.

The movements of the Prokofieff suite, which are drawn from his two published suites, are different from those performed by Dr. Munch at the concerts of Feb. 1 and 2, and are as follows: Romeo and Juliet's Parting; Romeo at the Fountain; Morning Dance; Aubade; Romeo at Juliet's Tomb, and Juliet's Death.

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NEW YORK, N. Y.
TIMES
Circ. D. 534,376 - S. 1,149,467
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Mr. Munch and the orchestra also played Britten's "Variations on a Theme of Frank Bridge" and the Brahms First Symphony, two works that could well have been written expressly to display the brilliant, elastic string tone of the Boston players.

In the "Aria Italiana" section of the Britten work the Boston violins managed a feat achieved by few orchestras—that of performing with the precision and unanimity of a single immensely magnified violin. "String tone" as a rule is just sufficiently out of unison to make hearers conscious of the instrumental mass, but on this occasion it was no exaggeration to say that the violins played as one. Even the sustained harmonic at the close of the section was not marred by a single unsteady bow.

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Charles Munch und das Orchester beendeten den Abend mit einer gut gelungenen Wiedergabe der 4. Symphonie Beethovens.

WASHINGTON, D. C.
Post & Times Herald
Circ. D. 380,624 - S. 410,185
FEB 24 1957

Symphony Music Has Been Greatly Diminished

(This is the second in a series of articles on the future of the National Symphony.)

By Paul Hume

LAST WEEK we raised the question of how many concerts the National Symphony Orchestra might provide its subscribers for next season.

This present year it offered a series of fifteen concerts, in pairs, to Tuesday and Wednesday night subscribers. Of these, the National Symphony played eleven, the Philadelphia two, and the Boston one, with one ballet program by the Royal Danish Ballet.

Hume

In the season 1955-56, the National Symphony sold 3888 season tickets for its own concerts. This season it sold around 4800 season tickets for its National-Philadelphia-Boston series. But these concerts are played in pairs, meaning that the audience is divided each time into two audiences.

Thus there have been some fairly lean houses a number of nights this winter, though the two Boston Symphony concerts sold out, and the Philadelphia concerts on the series were very well filled also. But on the night of the first two concerts the Philadelphia Orchestra is playing here this year NOT on the series, there were only 1800 paid admissions. So 1300 free tickets were given out because the National Symphony did not want Constitution Hall to be less than half full for the Philadelphia Orchestra.

AS WE HAVE already pointed out, the second Boston Symphony concert was sold out and people turned away for a program of two very modern works, plus the 4th symphony of Beethoven. Taking these various facts together, we come to some definite conclusions, and to some that are opinions we hold strongly.

We think that the people of Washington want to hear the Boston Symphony Orchestra whatever it plays, and would welcome it, ON the series, for several more than two concerts. We think the people of Washington want to hear the Philadelphia Orchestra, almost without regard for what it plays, ON the series, but will not buy tickets in large quantity for its single non-series concerts.

We think the people of Washington would buy a longer series with more programs by the National Symphony if there were not pairs of concerts, and would give a fuller house each concert than is produced for most of the paired concerts.

We continue to think what we said last year: that the National Symphony management is way off the beam if they don't think this city can support an orchestral concert every week during the regular winter season.

THE NATIONAL Symphony is second to none in the country in the number of concerts it plays for younger audiences. Its children's concerts and the unique series so generously provided by Mrs. Merriweather Post for high school students give the orchestra a distinctive position of leadership in the entire field of concerts for the coming generation.

We feel, on the other hand, that it is the adults in the area that the National Symphony is neglecting. For one thing, the orchestra simply cannot play enough pieces of music in a season of eleven major subscription concerts to give the city an adequate sampling of the vast literature available.

We do hope, in view of the fact that concerts in pairs are a decided economic success for the National Symphony, that if it is determined on a policy of retaining the dual programs each week, it will substantially increase the number of weeks it plays, starting next fall. The central core of our concert life should be the symphonic music we hear in live performances at regular intervals. As serious a diminishing of this core as we have suffered during the present season is not to be tolerated another year.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844
FEB 12 1957

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"Three Navy patrol bombers."

The first one looked carefully into his hands. "Nope."

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204

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

FEB 16 1957

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the 15th program of the 76th season in Symphony Hall yesterday afternoon. The soloist was Gino Cioffi, clarinet. The program:

Overture to "Die Entfuehrung aus dem Serail" ..... Mozart
Concerto for Clarinet in A (K. 622) ..... Mozart
"Ein Heldenleben" ..... Strauss

By RUDOLPH ELIE

After seven years as first clarinetist of the Boston Symphony Orchestra, Gino Cioffi stepped forth yesterday afternoon to give us a memorial performance of Mozart's A major Clarinet Concerto. He had an enormous success, and no one ever deserved it more.

The concerto is a jewel of the most limpid beauty; Mozart at the very summit of his genius. Yet it is curious that he should have been so enamored of this instrument for which he also composed a Quintet of equal beauty, while at the same time he so thoroughly disliked the flute. At that time the clarinet was in a rudimentary state of development. It had but few keys, and owing to the narrower reed, it sounded considerably more like a trumpet in the distance than the present-day clarinet.

Amazing Sound

Some years ago a clarinetist demonstrated for me one corresponding roughly to those in use in Mozart's time, and a more piteous array of gasps and wheezes emitted by the instrument could hardly be imagined; we were both astonished that an instrumentalist could have negotiated the concerto at all. Significantly enough, however, Mozart did not include a cadenza in this work; the one in the slow movement yesterday was supplied—and very effectively—by Mr. Cioffi himself.

Be that as it may, the instrument today fulfills every promise Mozart may have had for it and, indeed, makes what must have been formidable problems for the instrumentalist of Mozart's time seem breathlessly easy. In any case, they certainly were in Mr. Cioffi's performance of the work. He commands a wide variety of tonal coloration, of subtle changes in vibrato and fingers of astonishing fleetness. His approach is exceedingly musical as well, and he phrased the succession of melodies with a deep sense of the lyrical. Mr. Munch, virtually without rival as an accompanying conductor, attained a marvelous balance throughout, giving the work a transparency and yet a warm, almost romantic glow to the textures of this superb work. Mr. Cioffi a man of the most modest bearing was called back to the stage four times.

The Last Word

It would seem to me that a case could be made out that Strauss' "Ein Heldenleben" is the funniest work, both in conception and execution, in all music. From the moment the hero strides pompously onto the scene like some monumental blend of Napoleon and Hitler, this autobiographical piece springs one joke after another. The hero, of course, is Strauss himself, his eye dropped in a sly wink, his tongue in his cheek, but nonetheless deadly serious in his intent to slay the boobery all around him in the safe, unlibelous fabric of music.

He shows us his "helpmate" in action, as she chatters now sensibly, now incomprehensibly, but always shrilly in the solo violin while the poor hero gruffly responds in monosyllabic periods—and the "helpmate" always has the last word. Then he tears into his enemies and critics in a battle of titanic ferocity, in which he employs every devilish weapon to annihilate his adversaries, who end up in a shambles known nowhere save on the deck of a pirate ship.

There ensues a proud catalogue of the hero's achievements, among them "Don Quixote," "Also Sprach Zarathustra," "Death and Transfiguration" and a host of other of the hero's accomplishments. And finally, after a strangely sad and noble meditation on the loss to the world the death of the hero will be, he passes on to glory, 104 musicians providing an accompaniment that would seem to be capable of re-awakening the limp hero.

It is wonderful stuff, at once brash and sly, vindictive and cruel, but endlessly funny and endlessly musical, as well. This was the first time Mr. Munch has conducted the work here and he hurled himself into it with all the tempestuous vigor of the hero himself, providing, as a consequence, a striking musical experience . . . perhaps a little too striking at times for the benefit of an utterly clean performance.

Igor Markevitch returns next Friday to do a program offering Bach's "Ricercar," Schubert's Symphony No. 3 in D, Strauss' "Till Eulenspiegel" and Moussorgsky's "Picture at an Exhibition."

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

FEB 16 1957

Mozart and Strauss at Symphony

Gino Cioffi Heard as Clarinet Soloist

By Harold Rogers

There are times when programs that look indifferent on paper turn out to be stimulating in the concert hall, and then again, there are times when quite the opposite is the case. Unfortunately the latter of these two situations occurred yesterday in Symphony Hall.

Charles Munch's program—the Overture to "Die Entfürung aus dem Serail" and the Clarinet Concerto of Mozart, plus Richard Strauss's "Ein Heldenleben"—looked promising, though familiar, but in performance it was touch and go.

In the Mozart overture, for instance, it was disturbing to hear a few notes badly intoned (and is there any excuse for the Boston Symphony Orchestra playing out of tune?). Then, too, it was a casual and careless performance in matters of ensemble, and the triangle, which is supposed to supply a soupçon of Turkish delight, turned into a jangling nightmare.

Even so, there were some compensations — Gino Cioffi's solo work, for instance, in the Clarinet Concerto. He and Dr. Munch were not always together in the opening Allegro. There was nothing especially distinguished in this movement, but Mr. Cioffi and Dr. Munch reached a less earthbound level in the Adagio.

Here the orchestra achieved its usual buoyancy, its ability to sing with tenderness, while Mr. Cioffi spun out the phrases with technical security and an amiable tone. His cadenza in this movement was easily and flawlessly managed, and the final Rondo won him several rounds of excited applause. He is, as nearly everyone knows, the orchestra's principal clarinetist.

The last half of the concert was devoted to Strauss's masterful depiction of a hero's life (the composer's own)—a vast mural of tonal painting in which we are given scenes from his early struggles with his adversaries (the music critics), his love and marriage, his "works of peace" (in which Strauss quotes from many of his earlier tone poems), and the final fulfillment of his life's work.

But though Strauss himself has long triumphed over his critics, there are still portions of "Ein Heldenleben" that are not above criticism. The critics of 1899 may have thought him immodest in his admission that he was the hero, and his listeners may have thought him outrageously discordant. Today, however, we can easily forgive his desire to write a musical autobiography, and the critic who is upset by dissonance had better change his profession.

Yet the long violin solo—which represents a woman's voice at first willful, later tractable—is a vulnerable spot, quite dull in comparison with the rest of the work. At first the violin is intentionally out of key; later it becomes melodiously in consonance with the orchestra, and here Richard Burgin played superbly. Toward the very end, however—when the violin reappears for a brief solo—it was Mr. Burgin who was off key.

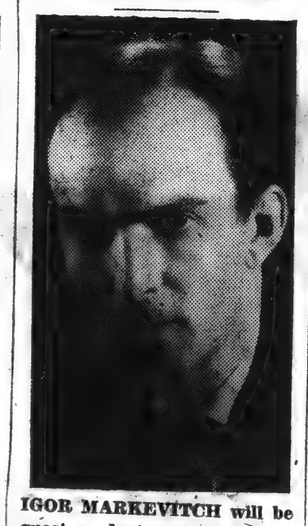
Otherwise the orchestra surged in magnificent post-Wagnerian splendor as the hero rode on from glory to glory, slaying his adversaries until there are, in his estimation, none left.

For this concert, however, there remains at least one.

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

FEB 19 1957

Guest Conductor



IGOR MARKEVITCH will be guest conductor of the Boston Symphony Orchestra for the Friday and Saturday concerts this week.

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

FEB 16 1957

BOSTON SYMPHONY ORCHESTRA

Cioffi Soloist in Mozart

THE BOSTON SYMPHONY ORCHESTRA gave at Symphony Hall yesterday afternoon, and will repeat tonight, the 15th program in the Friday–Saturday series. The program: Mozart: Overture to "The Abduction From the Seraglio"; Mozart: Clarinet Concerto in A major (K. 622), Gino Cioffi, soloist; Richard Strauss: Tone Poem, "A Hero's Life."

By CYRUS DURGIN

The clarinet is one of the most beautiful younger instruments of the orchestra, but apart from an occasional incidental solo, it is not often heard out of context with its woodwind associates. But when we do have opportunity to hear it in one of the pieces from the smallish solo-symphonic literature which does exist, the occasion is special. When the soloist is of the calibre of the Boston Symphony's admirable first clarinet, Gino Cioffi, the occasion is certain to be memorable.

I have never experienced a more enjoyable performance of the Mozart Clarinet Concerto than the one Mr. Cioffi achieved yesterday. He looked a trifle nervous when the piece began, but once he was into it, all was poised and all was beauty. First of all, Mr. Cioffi has a gentle, unforced tone, sweet but not flat, from the loveliness of the chalumeau register right on upward. This is not the big and somewhat hard resonance we have heard from certain other virtuosi of the instrument; it is the clarinet, in the hands of a master, singing naturally.

Mr. Cioffi's command of legato is prodigious. The word legato means, literally, "bound together," and in music indicates that the notes played thus should emerge in a measured, steady, even flow. With Mozart, legato is all-important, indeed it accounts for much of the songful grace of his melody. With Mr. Cioffi, every phrase was curved, and there were no angles; the style was impeccable and every phrase was a sensitive expression of the feeling in the melody.

The Mozart Concerto is more music than technical display, but when the rapid passages, the big leaps from low to high, and comparatively involved figurations came to the fore, Mr. Cioffi dealt with them gloriously. It was significant of his musicianship, too, that his own cadenza, interpolated in the slow movement, was musical and Mozartean, not fireworks. At the end, Mr. Cioffi received, most deservedly, a warm-hearted ovation, not alone from the audience, but from his colleagues of the orchestra, as well.

Mr. Munch had not conducted Strauss' "A Hero's Life" ("Ein Heldenleben") here before. He has never seemed greatly partial to the symphonic polyphony, tone-painting, storm, stress and amorous lingerings of Richard II, so his reading of this tone poem had aroused much anticipation. Would it be a Gallic reading, or, like the Munch performance of Bach, something between France and Germany?

As I heard it, the performance was closer to German, with the proper weight of both tone and style, and in all respects it was forceful and euphonious. It was not the finest imaginable account of "Ein Heldenleben," for some of those fiendishly difficult pages of orchestral polyphony were not clear. They require a good bit of doing, which in turn requires more conducting of Strauss than Munch has essayed during his Boston years. I did not hear by any means all the tuns of "The Hero's Works of Peace," and accordingly felt somewhat short-changed, for this section is one of Strauss' great miracles.

Nonetheless, there was great splendor of sound through the whole course of "Ein Heldenleben," barring a few things that went awry. The principal virtue of the performance was its drive and brilliance. Perhaps the clarity and refinement which this music also needs will be more in evidence next time Munch plays the score—and I much hope he will.

Mozart's "Seraglio" Overture went well, and it was not too loud or too purely theatrical.

Next week Igor Markevitch will be guest conductor, presenting his own arrangement of a Ricercar from Bach's "A Musical Offering"; Schubert's Symphony No. 3, in D Major (new to these concerts); Strauss' "Till Eulenspiegel," and the Moussorgsky-Ravel "Pictures at an Exhibition."

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

FEB 16 1957

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the 15th program of the 76th season in Symphony Hall yesterday afternoon. The soloist was Gino Cioffi, clarinet. The program:

Overture to "Die Entfuehrung aus dem Serail" ..... Mozart
Concerto for Clarinet in A (K. 622) ..... Mozart
"Ein Heldenleben" ..... Strauss

By RUDOLPH ELIE

After seven years as first clarinetist of the Boston Symphony Orchestra, Gino Cioffi stepped forth yesterday afternoon to give us a memorial performance of Mozart's A major Clarinet Concerto. He had an enormous success, and no one ever deserved it more.

The concerto is a jewel of the most limpid beauty; Mozart at the very summit of his genius. Yet it is curious that he should have been so enamored of this instrument for which he also composed a Quintet of equal beauty, while at the same time he so thoroughly disliked the flute. At that time the clarinet was in a rudimentary state of development. It had but few keys, and owing to the narrower reed, it sounded considerably more like a trumpet in the distance than the present-day clarinet.

Amazing Sound

Some years ago a clarinetist demonstrated for me one corresponding roughly to those in use in Mozart's time, and a more piteous array of gasps and wheezes emitted by the instrument could hardly be imagined; we were both astonished that an instrumentalist could have negotiated the concerto at all. Significantly enough, however, Mozart did not include a cadenza in this work; the one in the slow movement yesterday was supplied—and very effectively—by Mr. Cioffi himself.

Be that as it may, the instrument today fulfills every promise Mozart may have had for it and, indeed, makes what must have been formidable problems for the instrumentalist of Mozart's time seem breathlessly easy. In any case, they certainly were in Mr. Cioffi's performance of the work. He commands a wide variety of tonal coloration, of subtle changes in vibrato and fingers of astonishing fleetness. His approach is exceedingly musical as well, and he phrased the succession of melodies with a deep sense of the lyrical. Mr. Munch, virtually without rival as an accompanying conductor, attained a marvelous balance throughout, giving the work a transparency and yet a warm, almost romantic glow to the textures of this superb work. Mr. Cioffi a man of the most modest bearing was called back to the stage four times.

The Last Word

It would seem to me that a case could be made out that Strauss' "Ein Heldenleben" is the funniest work, both in conception and execution, in all music. From the moment the hero strides pompously onto the scene like some monumental blend of Napoleon and Hitler, this autobiographical piece springs one joke after another. The hero, of course, is Strauss himself, his eye dropped in a sly wink, his tongue in his check, but nonetheless deadly serious in his intent to slay the boobery all around him in the safe, unlibelous fabric of music.

He shows us his "helpmate" in action, as she chatters now sensibly, now incomprehensibly, but always shrilly in the solo violin while the poor hero gruffly responds in monosyllabic periods—and the "helpmate" always has the last word. Then he tears into his enemies and critics in a battle of titantic ferocity, in which he employs every devilish weapon to annihilate his adversaries, who end up in a shambles known nowhere save on the deck of a pirate ship.

There ensues a proud catalogue of the hero's achievements, among them "Don Quixote," "Also Sprach Zarathustra," "Death and Transfiguration" and a host of other of the hero's accomplishments. And finally, after a suitably sad and noble meditation on the loss to the world the death of the hero will be, he passes on to glory, 104 musicians providing an accompaniment that would seem to be capable of re-awakening the limp hero.

It is wonderful stuff, at once brash and sly, vindictive and cruel, but endlessly funny and endlessly musical, as well. This was the first time Mr. Munch has conducted the work here and he hurled himself into it with all the tempestuous vigor of the hero himself, providing, as a consequence, a striking musical experience . . . perhaps a little too striking at times for the benefit of an utterly clean performance.

Igor Markevitch returns next Friday to do a program offering Bach's "Ricercar," Schubert's Symphony No. 3 in D, Strauss' "Till Eulenspiegel" and Moussorgsky's "Picture at an Exhibition."

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

FEB 16 1957

Mozart and Strauss at Symphony

Gino Cioffi Heard as Clarinet Soloist

By Harold Rogers

There are times when programs that look indifferent on paper turn out to be stimulating in the concert hall, and then again, there are times when quite the opposite is the case. Unfortunately the latter of these two situations occurred yesterday in Symphony Hall.

Charles Munch's program—the Overture to "Die Entfürung aus dem Serail" and the Clarinet Concerto of Mozart, plus Richard Strauss's "Ein Heldenleben" — looked promising, though familiar, but in performance it was touch and go.

In the Mozart overture, for instance, it was disturbing to hear a few notes badly intoned (and is there any excuse for the Boston Symphony Orchestra playing out of tune?). Then, too, it was a casual and careless performance in matters of ensemble, and the triangle, which is supposed to supply a soupçon of Turkish delight, turned into a jangling nightmare.

Even so, there were some compensations — Gino Cioffi's solo work, for instance, in the Clarinet Concerto. He and Dr. Munch were not always together in the opening Allegro. There was nothing especially distinguished in this movement, but Mr. Cioffi and Dr. Munch reached a less earthbound level in the Adagio.

Here the orchestra achieved its usual buoyancy, its ability to sing with tenderness, while Mr. Cioffi spun out the phrases with technical security and an amiable tone. His cadenza in this movement was easily and flawlessly managed, and the final Rondo won him several rounds of excited applause. He is, as nearly everyone knows, the orchestra's principal clarinetist.

The last half of the concert was devoted to Strauss's masterful depiction of a hero's life (the composer's own)—a vast mural of tonal painting in which we are given scenes from his early struggles with his adversaries (the music critics), his love and marriage, his "works of peace" (in which Strauss quotes from many of his earlier tone poems), and the final fulfillment of his life's work.

But though Strauss himself has long triumphed over his critics, there are still portions of "Ein Heldenleben" that are not above criticism. The critics of 1899 may have thought him immodest in his admission that he was the hero, and his listeners may have thought him outrageously discordant. Today, however, we can easily forgive his desire to write a musical autobiography, and the critic who is upset by dissonance had better change his profession.

Yet the long violin solo—which represents a woman's voice at first willful, later tractable — is a vulnerable spot, quite dull in comparison with the rest of the work. At first the violin is intentionally out of key; later it becomes melodiously in consonance with the orchestra, and here Richard Burgin played superbly. Toward the very end, however—when the violin reappears for a brief solo—it was Mr. Burgin who was off key.

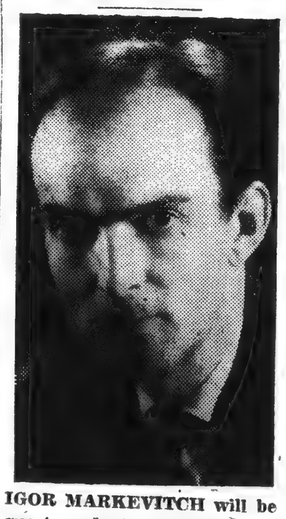
Otherwise the orchestra surged in magnificent post-Wagnerian splendor as the hero rode on from glory to glory, slaying his adversaries until there are, in his estimation, none left.

For this concert, however, there remains at least one.

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

FEB 19 1957

Guest Conductor



IGOR MARKEVITCH will be guest conductor of the Boston Symphony Orchestra for the Friday and Saturday concerts this week.

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

FEB 16 1957

BOSTON SYMPHONY ORCHESTRA

Cioffi Soloist in Mozart

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The clarinet is one of the most beautiful younger instruments of the orchestra, but apart from an occasional incidental solo, it is not often heard out of context with its woodwind associates. But when we do have opportunity to hear it in one of the pieces from the smallish solo-symphonic literature which does exist, the occasion is special. When the soloist is of the calibre of the Boston Symphony's admirable first clarinet, Gino Cioffi, the occasion is certain to be memorable.

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Nonetheless, there was much splendor of sound throughout the whole course of "Ein Heldenleben," barring a few things that went awry. The principal failure of the performance was its delicacy and brilliance. Perhaps the clarity and refinement which this music also needs will be more in evidence next time Munch plays the score—and I much hope he will.

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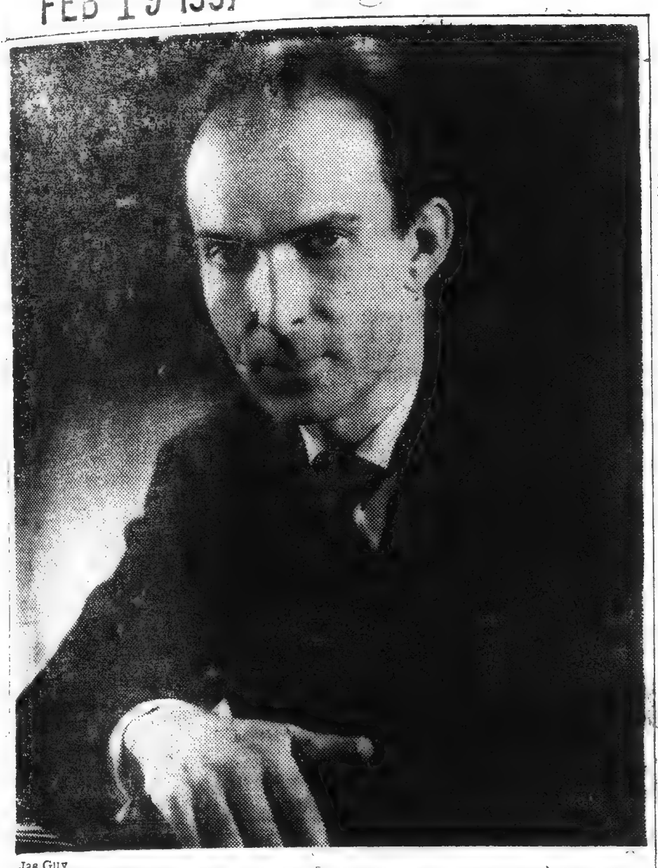
Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

FEB 19 1957



Jae Guy

Igor Markevitch will be guest conductor of the Boston Symphony Orchestra on Friday afternoon and Saturday evening.

Igor Markevitch Probes Musical Problems

By Harold Rogers

Igor Markevitch is a man with a legato mind. That is to say, his manner of thought, speech, and action runs counter to the staccato tempo of our times.

Through his questing intellect, probing logically for the basic cause of many musical problems, he has found some arresting answers. In recent years, for example, he noticed that few of the orchestras he has conducted have been able to play a true legato—a smooth and sustained musical phrase. His reasons for this deficiency make sense.

"One cannot play legato without thinking legato," he explained yesterday afternoon. (He flew into Boston from San Francisco yesterday morning in time to conduct the Boston Symphony in rehearsal.) "Unless a musician can think consecutively, without permitting his mind to wander, he will not be able to play a true legato. But few musicians nowadays can do this, because they are distracted by the confusion of our times."

He was especially happy, he said, with the string section of the Boston Symphony, which he considers one of the finest. He places the Boston Symphony strings on a par with those of the Berlin Philharmonic, and he derives deep satisfaction from the legato these orchestras achieve.

These two ensembles, he explained, have a 75-year history, a long-standing tradition that enables them to remain aloof from many of the disturbances most other orchestras face. The musicians of the Boston and the Berlin groups have a sense of security and of continuity that permits them to play without undue preoccupation. And this is why they can still play legato.

Another example of Mr. Markevitch's legato thinking is to be found in some of the events leading up to his arrangement of Bach's Musical Offering, the six-part fugue of which he will introduce at the Boston Symphony concerts Friday afternoon and Saturday evening.

During the war while he was conductor of the orchestra in Florence, he began to wonder why 16 violins playing together did not make 16 times as much sound as one violin. Then he reasoned that one pebble, if dropped in a pond, would produce an unbroken set of concentric rings, but that if two pebbles were dropped side by side, the two sets of rings would interfere with each other, or even cancel each other.

One day at a rehearsal he decided to experiment by scattering his violins throughout the hall—some widely spaced on stage, the others in the auditorium. The effect, he said, was surprising. There was a great gain in volume.

A few years ago, then, when he began work on his orchestration of the Musical Offering, he decided to make use of these findings. He wanted to keep the number of musicians small, somewhat in the manner of the Brandenburg Concertos, because he wanted his arrangement to be in the true spirit of Bach. Yet, he also wanted the rich sonorities of a modern orchestra.

He decided to make his arrangement for three small orchestras, the total number of players not exceeding 42. These three orchestras are spread out over the stage so that each instrument will be able to function at its maximum of efficiency. He feels that the listeners this weekend will be surprised to find so much sound coming from only 42 players.

Last summer Mr. Markevitch conducted at Hollywood Bowl, at Ravinia in Chicago, and at Robin Hood Dell in Philadelphia. He is impressed by the American summer music festivals — by their availability to thousands on a low-cost basis. He hopes that someday the same opportunities will be made to the public in Europe. At the present time, however, European music festivals function for the privileged few who can afford to pay high prices.

Mr. Markevitch feels that today no conductor can be fully prepared for his profession without having conducted in the United States. Much can be learned from American orchestras, he said. He has been impressed by the ability of Americans to prepare concerts with fewer rehearsals, often with but one.

Although as yet he has not accepted a permanent post, he said he would consider any opening that offered an opportunity to build something worthwhile. One has the feeling that with Mr. Markevitch's legato thinking, whatever he builds will be firmly grounded and architecturally sound.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

FEB 21 1957

Zimbler Sinfonietta Opens 8th Season

Two American Premières on Program

By Harold Rogers

The Zimbler Sinfonietta opened its eighth season last night with a program divided evenly between the baroque and modern periods. Among the items selected by Josef Zimbler, the ensemble's artistic director, were two American premières. Jordan Hall was comfortably filled with the usual distinguished audience that lends its support and enthusiasm to these concerts.

The first of these premières was, surprisingly enough, the Overture in D major by Johann Bernhard Bach, a cousin of Johann Sebastian. It is to be found among the many excellent works brought to light by Karl Geiringer in his book, "The Bach Family," and Dr. Geiringer was to be found among the listeners last night.

The designation "overture," in this case, is something of a misnomer, for the work is actually a suite of pieces called Ouverture, Marche, Passepieds (1 and 2), Air, La Joye, and Caprice. But, as Leonard Burkat pointed out in his succinct program notes, the present title is apparently the result of the careless custom of referring to a set of pieces by the title of its first.

The musicians gave it a vigorous performance. We need hardly wonder why Johann Sebastian's monumentality was not fully recognized by the public of his day, especially when he had such excellent competition from family members like Johann Bernhard. The latter's structural dexterity and style are eminently admirable.

The second première was the Concertante for English Horn and Strings, Op. 13, by a young British composer, Peter Racine Fricker. This man, to judge by this one work, is something of a Bartókian atonalist—that is, there are passages that suggest the 12-tone writing of Alban Berg, and others that are more tonal in their reflection of the Bartók of the final years.

This one-movement work displays some elegant writing for the English horn; and Louis Speyer—long noted as the principal English horn soloist of the Boston Symphony — covered himself with glory last night as he spun out the eloquent phrases. His solos were articulated against a fabric of strings that oscillated with complexities of shimmering dissonance.

After the intermission the concert continued with a Suite for String Orchestra, arranged by Ettore Bonelli from pieces by the Italian baroque composer, Francesco Maria Veracini. Here again one could not help being struck by the originality expressed by the Italians of this period. Bonelli, whose latter-day arrangement was made from parts of Veracini's violin sonatas, deserves much credit for maintaining authenticity of style.

The performance, however, lacked something of the polish and finesse of the Italian string ensembles we have heard in Boston, but it was nevertheless enjoyable for its freshness and for the spirit of discovery it manifested. Perhaps the Zimbler players (who are all members of the Boston Symphony) find it difficult, if not impossible, to scale their playing down to the dimensions of a chamber orchestra, at least when not accompanying soloists.

With a soloist, however, the group is properly subdued, as they were in the Fricker and again in Honegger's Concerto da Camera for Flute, English horn, and Strings. Commissioned in 1948 by Elizabeth Sprague Coolidge expressly for Mr. Speyer, it was written in Honegger's final period of profound introspection. Yet there is still the light touch, as we heard in the Vivace, especially in the filigree of the flute that James Pappoutsakis deftly inscribed.

Both soloists were so roundly applauded that they repeated the Vivace as an extra.

HANOVER, PA. EVENING SUN
Feb 23 '57

MUSIC

Mrs. Lillian Powell Bonney has announced a concert of the Boston Symphony Orchestra at the Lyric Theater, Baltimore, on March 21. It will be directed by Charles Munch, its eminent French Music Director. Tickets available at the Bonney Concert Bureau, 327 N. Charles Street.

When Charles Munch, a native of Strasbourg, came to this Orchestra in the autumn of 1949, he was known as one of the foremost musicians of France, and had been the conductor of four orchestras in Paris. Through his years here his American public have come to know and admire him as completely dedicated to his art, a musician oblivious to outward show, who is not only absorbed by the music he is conducting but possessed by it, who can penetrate and communicate it as perhaps no other conductor living.

Not a symphony orchestra in the world is quite so busy as this one. The winter season of thirty weeks in Symphony Hall, the Orchestra's Boston home, end with April, and then begins, under Arthur Fielder, the Pops season of sixty concerts. There follow two weeks of free open-air concerts on the Charles River Esplanade, and the six weeks (in July and early August) of the Berkshire Festival at Tanglewood in Lenox, Massachusetts. In 1952 the Orchestra toured Europe, in 1953, went westward as far as San Francisco, in 1956, eastward as far as Moscow, the first American Orchestra ever to play in the U. S. S. R.

Charles Munch, conductor of the Boston Symphony, will make his first appearance with the Philadelphia Orchestra at the concerts in the Academy of Music next Friday afternoon and Saturday evening. Munch's appearance here is part of a reciprocal arrangement which will find Eugene Ormandy traveling to New England to direct the Boston Orchestra on the same days.

For his debut with the Philadelphians, the Alsatian-born conductor is presenting a concert of French music. The program will offer Berlioz' Love Scene from the Dramatic Symphony, "Romeo and Juliet," Honegger's Symphony No. 2 for Strings, Ravel's Suite for Orchestra, "Le Tombeau de Couperin" and the Orchestra's premiere performance of Roussel's Symphony No. 3, in G minor.

Mr. Ormandy and the orchestra will be heard Monday evening in a repeat performance of the "All-Viennese" program given earlier this month. The concert includes Mozart's Overture to "The Magic Flute," Bruckner's Symphony No. 4, in E flat major — "Romantic," Hellmesberger's "Ball Scene," and the "Wine, Women, and Song" Waltz, the New Pizzicato Polka and the "Voices of Spring" Waltz, all by Johann Strauss, Jr.

The same program will be presented at the Lyric Theater, Baltimore, next Wednesday evening.

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000
FEB 21 1957

Music in Review

BSO'S Cioffi Plays Mozart Work

By GERALD A. BERLIN

This corner has often lamented a certain practice of symphony managements that by now has become much too deeply entrenched. And that is the notion of using almost exclusively as instrumental soloists with the orchestra one or other of the familiar virtuosi of the violin or piano, who in turn usually perform yet once more one of the standard concertos for those instruments. Meanwhile, great solo works for less heralded instruments, and the fine artists in the orchestra's own ranks who could play them, remain unsung.

No more apt and sad example of this phenomenon can be found than the history of the performances over the years of Mozart's great Clarinet Concerto at the Boston Symphony concerts. This last concerto by Mozart is among his greater works in the form. Its size and proportion, its eloquence of phrasing, its tender admixture of eagerness, charm and poignancy, and its incredible exploitation of the possibilities of the solo instrument all militate to place it in a select group of Mozart concertos that include perhaps a relatively few of the ones for piano and the Symphonia concertante for violin and viola, but no more. Yet last week-end's performance was only the third in the BSO's entire existence and the first since the late Victor Polatschek played it in 1930.

The soloist was Gino Cioffi, whose golden tone, refinement of style and faultless technique have lent grace to the orchestra's proceedings ever since he first arrived to take over the first clarinet chair in 1950. Mr. Cioffin made it sound easy. This, however, is an illusion, for like nearly all great Mozart, the clarinet concerto is phrased so clearly and straightforwardly that the slightest imperfection in its rendition is magnified in the listener's consciousness many times over. Mr. Cioffi's playing itself was in unimpeachable good taste, without any of that intruding "interpretation" that vulgarizes performances like Reginald Kell's.

I, for one would have been more pleased if his over-all approach had been less modest and retiring, if he had eschewed the anachronistic and senselessly ornate cadenza he wrote for the lovely Adagio, and if Mr. Munch had not cut the tuttis, thereby giving the effect of an inadequate frame for a beautiful picture. But these are minor matters. The management cannot but be pleased with the outcome of this venture and no doubt has advised Mr. Voisin to get the Haydn Trumpet Concerto ready.

Just before the turn of the century, when many of those formidable virtuosi aforementioned were playing those same concerti in knee-pants, Richard Strauss' conversion to the new German school of "Musik als Ausdruck" — musical expressionism—had culminated in his celebrated series of tone poems. Controversy over the audacious pieces raged fiercely in all European musical centers, and "Ein Heldenleben" ("A Hero's Life"—i.e., the symphonic evocation of the life, loves and triumphs of R. Strauss) was the subject of some particularly extravagant commentary. Thus, so redoubtable an observer as the young Roger Sessions, writing in the Harvard Musical Review in 1915, could place Strauss' idea of the hero on a plane comparable with Beethoven's in the "Eroica" and found in the battle scene "a frenetic climax . . . (that) almost hurts us from our seats and sends cold chills down our backs." Others conversely found its self-glorification and exuberantly undiscriminating sensuality unbearable. As Mr. Burk's program notes sensibly put it: "Shocking audacities have a way of losing their edge and interest as the next generation, and the next, come along. All that is finally asked is the worth of the music—as music."

Applying that test again last week end to this huge and ornate old musical tapestry, I found that its splendors by now have largely faded, though the melodic power, the variety of description, the inventiveness and the serenity of the conclusion continue to invest it with a considerable amount of vitality.

Mr. Munch and the orchestra negotiated the stupendous convolutions of the monstrously intricate score with all the aplomb of a Strauss hero.

Juillard Quartet

The Juillard Quartet's preeminence in the playing of contemporary string quartets is common knowledge. From as far back as a decade or more I can recall this group, seemingly composed of mere boys, tossing off with infinite polish, verve and brilliance the fiendish difficulties of a Bartok or a Schoenberg score. Their place in the chamber music scheme of things, it rather seemed, was restricted to the role of specialists in the modern idiom, of apostles of the future; and any truck with the older literature was chiefly to provide cushions of acceptance for their specialties.

Yet here is the Juillard Quartet returned, looking as we all do somewhat middle-aged and doing a program that is Old Guard rather than avant-garde and displaying a mellowness, sensitivity, balance, secureness, refinement and depth of musicianship that place it without peer among our native American quartets and would seem to put it among the handful of quartets to be found anywhere. This much was plain whether as shown in the unquestionable refinement, charm and purity of their reading of Mozart's G-major Quartet, K. 387; the extent to which they managed to plumb the profound peace and resignation of Beethoven's F-major Quartet, Opus 135, or the joyously lyrical ease and naturalness of their collaboration with the distinguished local pianist, Gregory Tucker, in a stunning traversal of Dvorak's ingenious A-major Quintet.

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Sunday Globe
BOSTON, Mass.
Independent
Circ. 374,544
FEB 24 1957

MUSICAL TURNABOUT

Munch to Philadelphia; Ormandy Is Guest Here

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Record (m)
BOSTON, Mass.
Independent
Circ. 405,628
FEB 25 1957

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Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 253,604
FEB 24 1957

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Sunday Herald
BOSTON, Mass.
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Circ. 253,604
FEB 24 1957

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Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 52,155
FEB 24 1957

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Special to The Standard-Times

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Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

FEB 21 1957

Music in Review

BSO'S Cioffi Plays Mozart Work

By GERALD A. BERLIN

This corner has often lamented a certain practice of symphony managements that by now has become much too deeply entrenched. And that is the notion of using almost exclusively as instrumental soloists with the orchestra one or other of the familiar virtuosi of the violin or piano, who in turn usually perform yet once more one of the standard concertos for those instruments. Meanwhile, great solo works for less heralded instruments, and the fine artists in the orchestra's own ranks who could play them, remain unsung.

No more apt and sad example of this phenomenon can be found than the history of the performances over the years of Mozart's great Clarinet Concerto at the Boston Symphony concerts. This last concerto by Mozart is among his greater works in the form. Its size and proportion, its eloquence of phrasing, its tender admixture of eagerness, charm and poignancy, and its incredible exploitation of the possibilities of the solo instrument all militate to place it in a select group of Mozart concertos that include perhaps a relatively few of the ones for piano and the Symphonia concertante for violin and viola, but no more. Yet last week-end's performance was only the third in the BSO's entire existence and the first since the late Victor Polatschek played it in 1930.

The soloist was Gino Cioffi, whose golden tone, refinement of style and faultless technique have lent grace to the orchestra's proceedings ever since he first arrived to take over the first clarinet chair in 1950. Mr. Cioffin made it sound easy. This, however, is an illusion, for like nearly all great Mozart, the clarinet concerto is phrased so clearly and straightforwardly that the slightest imperfection in its rendition is magnified in the listener's consciousness many times over. Mr. Cioffi's playing itself was in unimpeachable good taste, without any of that intruding "interpretation" that vulgarizes performances like Reginald Kell's.

I, for one would have been more pleased if his over-all approach had been less modest and retiring, if he had eschewed the anachronistic and senselessly ornate cadenza he wrote for the lovely Adagio, and if Mr. Munch had not cut the tuttis, thereby giving the effect of an inadequate frame for a beautiful picture. But these are minor matters. The management cannot but be pleased with the outcome of this venture and no doubt has advised Mr. Voisin to get the Haydn Trumpet Concerto ready.

Just before the turn of the century, when many of those formidable virtuosi aforementioned were playing those same concerti in knee-pants, Richard Strauss' conversion to the new German school of "Musik als Ausdruck" — musical expressionism—had culminated in his celebrated series of tone poems. Controversy over the audacious pieces raged fiercely in all European musical centers, and "Ein Heldenleben" ("A Hero's Life"—i.e., the symphonic evocation of the life, loves and triumphs of R. Strauss) was the subject of some particularly extravagant commentary. Thus, so redoubtable an observer as the young Roger Sessions, writing in the Harvard Musical Review in 1915, could place Strauss' idea of the hero on a plane comparable with Beethoven's in the "Eroica" and found in the battle scene "a frenetic climax . . . (that) almost hurts us from our seats and sends cold chills down our backs." Others conversely found its self-glorification and exuberantly undiscriminating sensuality unbearable. As Mr. Burk's program notes sensibly put it: "Shocking audacities have a way of losing their edge and interest as the next generation, and the next, come along. All that is finally asked is the worth of the music—as music."

Applying that test again last week end to this huge and ornate old musical tapestry, I found that its splendors by now have largely faded, though the melodic power, the variety of description, the inventiveness and the serenity of the conclusion continue to invest it with a considerable amount of vitality.

Mr. Munch and the orchestra negotiated the stupendous convolutions of the monstrously intricate score with all the aplomb of a Strauss hero.

Juillard Quartet

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Sunday Globe
BOSTON, Mass.
Independent
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FEB 24 1957

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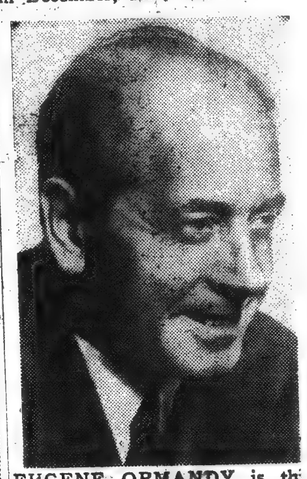

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Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 253,604

FEB 24 1957

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Record (m)
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Independent
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FEB 25 1957

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Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 253,604

FEB 24 1957

EUGENE ORMANDY, who will be guest conductor of the Boston Symphony Orchestra at the Friday afternoon and Saturday evening concerts this week.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

FEB 23 1957

MUSIC

Symphony Concert

The Boston Symphony orchestra, Igor Markevitch conducting, gave the 16th program of the 76th season in Symphony Hall yesterday afternoon, peforming the following program:

Ricercar, from "Musical Offering" ..... Bach-Markevitch
Symphony No 3 in D ..... Schubert
Till Eulenspiegel ..... Strauss
Pictures at an Exhibition ..... Moussorgsky

By RUDOLPH ELIE

If it may be said that Igor Markevitch made a stunning success conducting this orchestra two seasons ago, his return yesterday was the occasion of a triumph few guest conductors have ever attained in this city. He was truly marvelous.

A tall, very slim man in his middle forties, Mr. Markevitch conducts with a sensitivity extraordinary in its capacity to touch every technical and musical detail. With his right hand he marks the tempo with a fluency and an airy, graceful pattern that somehow choreographs the music he plays, yet he is capable of enormous vigor in the marking of an entrance or a release. Meanwhile, with his left, in gestures of the most expressive character, he signals the nuance and the phrasing, cueing, all the while, the musician's entrances with astonishing exactitude, and astonishing ensemble as well.

Great Precision

He thus mingles great precision with delicacy, great expressivity with exactitude and great emotional power with the utmost musicality of utterance. And to add to his gifts, he has a personality radiating the most charming modesty. Indeed, I am almost tempted to use the word "sweet" in connection with him for his bearing on the stage as he accepted the applause was winning beyond description.

And how he made this orchestra play! This is by no means to suggest it leans on its oars for Mr. Munch: on the contrary. Yet there is no denying that there is something electric about the presence of a new personality, especially one with such incredible orchestral technique and such a re-creative force and the orchestra rose to the occasion to give a truly memorable performance from beginning to end.

The beginning, incidentally, was of special interest, since it offered the great Ricercar of Bach's Musical Offering in Mr. Markevitch's own transcription for strings and woodwinds. He deployed the musicians in groups of six, the high strings in each case being reinforced by the low. The result, as this magnificent work disclosed itself, was one of utter unanimity, tonal balance and contrapuntal clarity. For the ensuing Schubert, receiving, like the Bach, its first performance at these concerts, the orchestra resumed its normal seating.

The symphony, as it turned out, is of little consequence but it is charming and grateful, especially so in its two delicious inner movements. Mr. Markevitch did it with the most becoming simplicity, giving it a happy radiance of character that was beautiful to hear.

He followed this with two of the finest and most exciting performances of the standard repertoire pieces "Til Eulenspiegel" and "Pictures at an Exhibition" I have ever heard. As indicated above, the orchestra played magnificently throughout, but in these two I could not but wonder at the extraordinary attainment of the percussion section. One would be hard put, I think, to match anywhere in the world the talents of the five young men making up the percussion, or match its truly formidable effectiveness as a section.

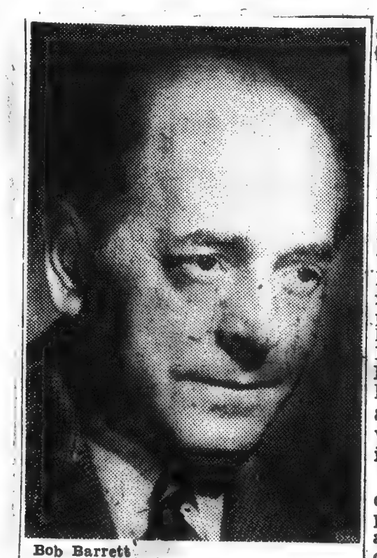
All in all, then, this was another high water mark in the season, and it was more than evident the audience was fully aware of it. It will be interesting indeed to have Eugene Ormandy as guest conductor next week in a program of Schuman, Hindemith and Brahms. Meanwhile, Mr. Munch goes to Philadelphia to lead that orchestra in as happy an exchange as could be imagined.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

FEB 23 1957

—Markevitch at Symphony

Program Ranges From Bach to Moussorgsky



Bob Barrett

Eugene Ormandy will be guest conductor of the Boston Symphony Orchestra for its concerts Friday afternoon and Saturday evening, March 1 and 2.

By Harold Rogers

Igor Markevitch has now scored his second great triumph in Boston. Two years ago he made his American debut in Symphony Hall, leaving his listeners in a state of heady exhilaration after a stunning reading of Stravinsky's "Le sacre du printemps." Yesterday afternoon he gained the same effect with Moussorgsky's "Pictures at an Exhibition." Bostonians know how to give a special ovation to a special artist, and Mr. Markevitch has won this ovation twice in a row.

The remarkable feature of his conducting is his ability to appeal as much to the intelligence as to the emotions. This is because he himself maintains a sensitive balance between his head and his heart.

Some conductors, of course, are purely cerebral, and they have no difficulty in putting their listeners to sleep. Others, on the contrary, infuse the music with a kind of animal electricity that leaves listeners excited but unenlightened.

Mr Markevitch is one of those rare individuals who subjects the emotional message of the music to control of an ordered intellect, thus gaining an even greater impact. Thus his listeners are both exhilarated and elevated.

He opened with his own arrangement of the six-part fugue from Bach's "Musical Offering," a superb piece of music in which Bach's logic is enhanced by Markevitch's logic for a convincing statement of majesty. It had that transcendent quality that leaves the listener less earthbound, even offering an occasional glimpse into the infinite. Mr. Markevitch has arranged the entire work, and Angel Records will release his recording next month.

* * *

Although the Boston Symphony has played the complete "Musical Offering" at Tanglewood in an arrangement by Oubradous, this was the first time any portion of it was heard at the Symphony Hall concerts. The surprising thing about Mr. Markevitch's reading of "Till Eulenspiegel" was the best that I have ever heard—and these ears have come across some splendid performances of the rondo. It was amazingly clear and faultlessly proportioned—if you discount a momentary covering by the snare drum, an imbalance which the conductor also called for in "Pictures at an Exhibition." Markevitch brought out more detail in "Till" than I ever noticed before, and all with telling effect. There was more variation of tempo, too, but all fitted into the long pattern of "Till." Some pages he took rather slower than usual, others a trifle faster, something also observable in Moussorgsky-Ravel, but quite justifiable, since two conductors almost never feel alike about a tempo.

The Boston Symphony responded magnificently to the wishes of its guest leader, and all through the concert the playing was of great brilliance and virtuosity. At the end, Markevitch was cheered and applauded for minutes on end. He merited every last decibel.

Next week Eugene Ormandy of Philadelphia will be guest conductor, while Charles Munch goes to Philadelphia to be guest there. Mr. Ormandy will play William Schuman's "Credendum" (first performance at these concerts); Hindemith's Symphony, "Matthias the Painter," and the Second Symphony of Brahms.

Great G major Symphony as does Mozart's No. 40 to the final great trilogy. An apt nickname for the Schubert Third would be "Sunshine," for it is summery from first to last with cloudless skies. Mr. Markevitch almost appeared to stand aside and let the radiant Schubertian melodies sing themselves. He used a reduced orchestra and achieved a delicate lightness.

* * *

In Richard Strauss's "Till Eulenspiegel's Merry Pranks" Mr. Markevitch showed us that phase of his talent where he seems to conduct with every fiber of his being. The orchestra somehow appears to be an extension of himself. Again and again one had the illusion that the music emanates from him. This would not be possible if he weren't able to concentrate his mental and physical forces to the desired effect. His mental focus becomes our mental focus, and in this phenomenon we find the secret of great music-making.

His achievements in the Strauss were underlined and amplified in the Moussorgsky "Pictures," so brilliantly orchestrated by Ravel. It is a virgement for a virtu-a, and only a con-ersatility can man-noramic sweep of . When we reached ate at Kiev, did ever ng open with such pomp and victory?

alendar on Page 11

PEMBROKE
ROKE RECORD, FRIDAY, FEBRUARY 22, 1957

Symphony Plays 'Till Eulenspiegel'

Charles Munch, conductor of the Boston Symphony, brings the orchestra to the fourth in its series of Providence visits on Tuesday evening, February 26, at 8:15 p. m. in the Veteran's Memorial Auditorium. Leading the Orchestra will be the celebrated guest conductor Igor Markovitch.

Renowned as a composer as well as a conductor, Markovitch will open the program with one of his own orchestral arrangements, a "Ricar", or six part fugue, from Bach's *Musical Offering*. It contains three separate instrumental groupings, one of solo instruments, and two of string choirs.

The second number on the program will be Shubert's *Symphony No. 5 in D Major*, a work which the orchestra has never before performed in Providence. Subsequent numbers are Strauss' *"Till Eulenspiegal's Merry Pranks"* and Moussorgsky's *"Pictures at an Exhibition"*.

Tickets for the concert may be purchased at Avery's Piano Store, Providence or, on the day of the concert, at the Auditorium. Prices for the seats will be $2, $3, $4, and $5.

Markevitch Guest Conductor

THE BOSTON SYMPHONY ORCHESTRA played at Symphony Hall yesterday afternoon, and will repeat tonight, the 16th program in the Friday—Saturday series. Igor Markevitch, as guest, conducted the following program: Bach: Ricercar (Fugue in Six Voices) from the "Musical Offering" (arranged for orchestra by Igor Markevitch; first performance at these concerts); Schubert: Symphony No. 3, in D major (first performance at these concerts); Strauss: "Till Eulenspiegel"; Moussorgsky: "Pictures at an Exhibition" (arranged for orchestra by Ravel).

By CYRUS DURGIN

Igor Markevitch has returned as guest conducfor of the Boston Symphony Orchestra, this week. Yesterday he deepened and intensified the impression he had made upon this city at his first visit in 1955. Indeed let us say in so many words: Markevitch is among the greatest conductors of the world today. That was what some of us felt two years ago, but one program and an urge to conservatism made the statement seem hasty at that time. Meanwhile Markevitch has shown his prowess in a wide variety of recordings.

As I remember it was Richard Strauss who said that the man who composed "Tristan and Isolde" may have had a heart on fire, but his brain was cold as ice. Markevitch must have an icy brain, for while the intensity of his conducting is very high, the loudest, the fastest and the most emotional pages of any work are as firmly under technical control as all the rest. Just as there can be no great conducting without high imagination and emotional ardor, so there can be none without that complete technical and intellectual grasp. With Markevitch every aspect of conducting is possessed completely.

His sense of taste and his recognition of style are exceptional. They were delightfully perceptible in every measure during yesterday afternoon, and the not least manifestation of them came in the mighty "Great Gate of Kiev" of the Moussorgsky-Ravel "Pictures at an Exhibition." The episode must be loud, clangorous, imposing—and it was, but never was there a trace of excess; the last, tremendous chord was not a straining for every ounce of volume obtainable, it was simply a satisfying fortissimo.

A Proper 'Bach Sound'

Markevitch's taste resulted in a marvelous orchestral arrangement of the fugue from Bach's "Musical Offering." There were just four woodwinds to reinforce the three different-sized groups of strings. This made for a proper "Bach sound," as the conductor said he wanted; there was just the right weight to make the voices sound in proportion, all was perfectly clear, but never, never dry or dull. This sample makes me want to hear the Markevitch arrangement of the entire "Musical Offering," which he has recorded.

Thanks to our guest, we at last have heard Schubert's Third Symphony at these concerts. (That leaves but one more to introduce to the repertory, the First, if you reckon that Schubert wrote eight symphonies and not nine!). The Third is a small work, but no miniature, and while it is not in a class with the "Unfinished" and "Great" C major—or even the "Tragic" and the Fifth, for that matter, it is individual. Indeed, it is melodically very Schubertian, unmistakably from that composer and none other. Why it has not been played before by the Boston Symphony we can only guess. The work deserves its place in the active repertory.

Herald (m)
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Till Eulenspiegel ..... Strauss
Pictures at an Exhibition. .Moussorgsky

By RUDOLPH ELIE

If it may be said that Igor Markevitch made a stunning success conducting this orchestra two seasons ago, his return yesterday was the occasion of a triumph few guest conductors have ever attained in this city. He was truly marvelous.

A tall, very slim man in his middle forties, Mr. Markevitch conducts with a sensitivity extraordinary in its capacity to touch every technical and musical detail. With his right hand he marks the tempo with a fluency and an airy, graceful pattern that somehow choreographs the music he plays, yet he is capable of enormous vigor in the marking of an entrance or a release. Meanwhile, with his left, in gestures of the most expressive character, he signals the nuance and the phrasing, cueing, all the while, the musician's entrances with astonishing exactitude, and astonishing ensemble as well.

Great Precision

He thus mingles great precision with delicacy, great expressivity with exactitude and great emotional power with the utmost musicality of utterance. And to add to his gifts, he has a personality radiating the most charming modesty. Indeed, I am almost tempted to use the word "sweet" in connection with him for his bearing on the stage as he accepted the applause was winning beyond description.

And how he made this orchestra play! This is by no means to suggest it leans on its oars for Mr. Munch: on the contrary. Yet there is no denying that there is something electric about the presence of a new personality, especially one with such incredible orchestral technique and such a re-creative force and the orchestra rose to the occasion to give a truly memorable performance from beginning to end.

The beginning, incidentally, was of special interest, since it offered the great Ricercar of Bach's Musical Offering in Mr. Markevitch's own transcription for strings and woodwinds. He deployed the musicians in groups of six, the high strings in each case being reinforced by the low. The result, as this magnificent work disclosed itself, was one of utter unanimity, tonal balance and contrapuntal clarity. For the ensuing Schubert, receiving, like the Bach, its first performance at these concerts, the orchestra resumed its normal seating.

The symphony, as it turned out, is of little consequence but it is charming and grateful, especially so in its two delicious inner movements. Mr. Markevitch did it with the most becoming simplicity, giving it a happy radiance of character that was beautiful to hear.

He followed this with two of the finest and most exciting performances of the standard repertoire pieces "Til Eulenspiegel" and "Pictures at an Exhibition" I have ever heard. As indicated above, the orchestra played magnificently throughout, but in these two I could not but wonder at the extraordinary attainment of the percussion section. One would be hard put, I think, to match anywhere in the world the talents of the five young men making up the percussion, or match its truly formidable effectiveness as a section.

All in all, then, this was another high water mark in the season, and it was more than evident the audience was fully aware of it. It will be interesting indeed to have Eugene Ormandy as guest conductor next week in a program of Schuman, Hindemith and Brahms. Meanwhile, Mr. Munch goes to Philadelphia to lead that orchestra in as happy an exchange as could be imagined.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

FEB 23 1957

—Markevitch at Symphony

Program Ranges From Bach to Moussorgsky

By Harold Rogers

Igor Markevitch has now scored his second great triumph in Boston. Two years ago he made his American debut in Symphony Hall, leaving his listeners in a state of heady exhilaration after a stunning reading of Stravinsky's "Le sacre du printemps." Yesterday afternoon he gained the same effect with Moussorgsky's "Pictures at an Exhibition." Bostonians know how to give a special ovation to a special artist, and Mr. Markevitch has won this ovation twice in a row.

The remarkable feature of his conducting is his ability to appeal as much to the intelligence as to the emotions. This is because he himself maintains a sensitive balance between his head and his heart.

Some conductors, of course, are purely cerebral, and they have no difficulty in putting their listeners to sleep. Others, on the contrary, infuse the music with a kind of animal electricity that leaves listeners excited but unenlightened.

Mr Markevitch is one of those rare individuals who subjects the emotional message of the music to control of an ordered intellect, thus gaining an even greater impact. Thus his listeners are both exhilarated and elevated.

He opened with his own arrangement of the six-part fugue from Bach's "Musical Offering," a superb piece of music in which Bach's logic is enhanced by Markevitch's logic for a convincing statement of majesty. It had that transcendent quality that leaves the listener less earthbound, even offering an occasional glimpse into the infinite. Mr. Markevitch has arranged the entire work, and Angel Records will release his recording next month.

* * *

Although the Boston Symphony has played the complete "Musical Offering" at Tanglewood in an arrangement by Oubradous, this was the first time any portion of it was heard at the Symphony Hall concerts. The surprising thing about Mr. Markevitch's program is that Schubert's Symphony No. 3 in D major, which came after the Bach, had its first performance at these concerts yesterday. It hardly seems possible that a symphony by Schubert could have been overlooked all these years.

The Schubert Third bears about the same relation to his Great G major Symphony as does Mozart's No. 40 to the final great trilogy. An apt nickname for the Schubert Third would be "Sunshine," for it is summery from first to last with cloudless skies. Mr. Markevitch almost appeared to stand aside and let the radiant Schubertian melodies sing themselves. He used a reduced orchestra and achieved a delicate lightness.

* * *

In Richard Strauss's "Till Eulenspiegel's Merry Pranks" Mr. Markevitch showed us that phase of his talent where he seems to conduct with every fiber of his being. The orchestra somehow appears to be an extension of himself. Again and again one had the illusion that the music emanates from him. This would not be possible if he weren't able to concentrate his mental and physical forces to the desired effect. His mental focus becomes our mental focus, and in this phenomenon we find the secret of great music-making.

His achievements in the Strauss were underlined and amplified in the Moussorgsky "Pictures," so brilliantly orchestrated by Ravel. It is a virtuoso arrangement for a virtuoso orchestra, and only a conductor of versatility can manage the panoramic sweep of these moods. When we reached the Great Gate at Kiev, did ever a gate swing open with such thunderous pomp and victory?

Concert Calendar on Page 11

Bob Barrett

Eugene Ormandy will be guest conductor of the Boston Symphony Orchestra for its concerts Friday afternoon and Saturday evening, March 1 and 2.

Morning Globe
BOSTON, Mass.
Independent
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FEB 23 1957

BOSTON SYMPHONY ORCHESTRA

Markevitch Guest Conductor

THE BOSTON SYMPHONY ORCHESTRA played at Symphony Hall yesterday afternoon, and will repeat tonight, the 16th program in the Friday—Saturday series. Igor Markevitch, as guest, conducted the following program: Bach: Ricercar (Fugue in Six Voices) from the "Musical Offering" (arranged for orchestra by Igor Markevitch; first performance at these concerts); Schubert: Symphony No. 3, in D major (first performance at these concerts); Strauss: "Till Eulenspiegel"; Moussorgsky: "Pictures at an Exhibition" (arranged for orchestra by Ravel).

By CYRUS DURGIN

Igor Markevitch has returned as guest conductor of the Boston Symphony Orchestra, this week. Yesterday he deepened and intensified the impression he had made upon this city at his first visit in 1955. Indeed let us say in so many words: Markevitch is among the greatest conductors of the world today. That was what some of us felt two years ago, but one program and an urge to conservatism made the statement seem hasty at that time. Meanwhile Markevitch has shown his prowess in a wide variety of recordings.

As I remember it was Richard Strauss who said that the man who composed "Tristan and Isolde" may have had a heart on fire, but his brain was cold as ice. Markevitch must have an icy brain, for while the intensity of his conducting is very high, the loudest, the fastest and the most emotional pages of any work are as firmly under technical control as all the rest. Just as there can be no great conducting without high imagination and emotional ardor, so there can be none without that complete technical and intellectual grasp. With Markevitch every aspect of conducting is possessed completely.

His sense of taste and his recognition of style are exceptional. They were delightfully perceptible in every measure during yesterday afternoon, and the not least manifestation of them came in the mighty "Great Gate of Kiev" of the Moussorgsky-Ravel "Pictures at an Exhibition." The episode must be loud, clangorous, imposing—and it was, but never was there a trace of excess; the last, tremendous chord was not a straining for every ounce of volume obtainable, it was simply a satisfying fortissimo.

A Proper 'Bach Sound'

Markevitch's taste resulted in a marvelous orchestral arrangement of the fugue from Bach's "Musical Offering." There were just four woodwinds to reinforce the three different-sized groups of strings. This made for a proper "Bach sound," as the conductor said he wanted; there was just the right weight to make the voices sound in proportion, all was perfectly clear, but never, never dry or dull. This sample makes me want to hear the Markevitch arrangement of the entire "Musical Offering," which he has recorded.

Thanks to our guest, we at last have heard Schubert's Third Symphony at these concerts. (That leaves but one more to introduce to the repertory, the First, if you reckon that Schubert wrote eight symphonies and not nine!). The Third is a small work, but no miniature, and while it is not in a class with the "Unfinished" and "Great" C major—or even the "Tragic" and the Fifth, for that matter, it is individual. Indeed, it is melodically very Schubertian, unmistakably from that composer and none other. Why it has not been played before by the Boston Symphony we can only guess. The work deserves its place in the active repertory.

Markevitch's reading of "Till Eulenspiegel" was the best that I ever have heard—and these ears have come across some splendid performances of the rondo. It was amazingly clear and faultlessly proportioned—if you discount a momentary covering by the snare drum, an imbalance which the conductor also called for in "Pictures at an Exhibition." Markevitch brought out more detail in "Till" than I ever noticed before, and all with telling effect. There was more variation of tempo, too, but all fitted into the long pattern of "Till." Some pages he took rather slower than usual, others a trifle faster, something also observable in Moussorgsky-Ravel, but quite justifiable, since two conductors almost never feel alike about a tempo.

The Boston Symphony responded magnificently to the wishes of its guest leader, and all through the concert the playing was of great brilliance and virtuosity. At the end, Markevitch was cheered and applauded for minutes on end. He merited every last decibel.

Next week Eugene Ormandy of Philadelphia will be guest conductor, while Charles Munch goes to Philadelphia to be guest there. Mr. Ormandy will play William Schuman's "Credendum" (first performance at these concerts); Hindemith's Symphony, "Matthias the Painter," and the Second Symphony of Brahms.

Mankind's worst enemies do not always fight openly, stating: "I hate this . . . or that. Take it leave it." Such are easier to meet in combat. No, the worst are those who operate as underground mutinous: the stabbing world so casual: the institutes toward one another. In recent years the people who have most helped me, outside of my immediate family, are Jews and Gentiles, Catholics and Protestants.

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Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 53,259
FEB 27 1957

Young Chileen visitors get autograph
Boston Symphony Orchestra and cond
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...ut the best CH 1, 1957

R. I. Applauds Markevitch And Inspired Symphony

by Martha Lundin

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Markevitch was the reason for the privilege, and a cause for excitement. He fully deserved the tremendous ovation which he received from the usually self-contained Providence audience, both at the intermission and at the end of the program. Even the members of the orchestra enthusiastically joined in.

Markevitch is a quiet, unassuming looking man, obviously dedicated to his art, who wastes no motions when conducting. Yet, though economical of gesture, his every move is a definitive one, the orchestra, sensitive to his actions, responded with rare perception. All of this resulted in a concert that sounded inspired, as indeed the musicians must have been.

He is able to produce almost an entirely new concept in sound, both in depth and in color. This was evident in the *Ricerar* (Six Part Fugue) from the *Musical Offering* by Bach, arranged for orchestra by the conductor. His sympathetic understanding of Bach led to his orchestration, in which the orchestra is rearranged as to seating, and divided into three choirs, carefully calculated for blend and balance. This work was played with precision and retained all of the grandeur of the original Bach.

Schubert's *Symphony No. 3, in D major* was one of the best examples of the early, lighthearted Schubert that has been heard in this area. It is evident that Markevitch has a good command of the Romantic idiom.

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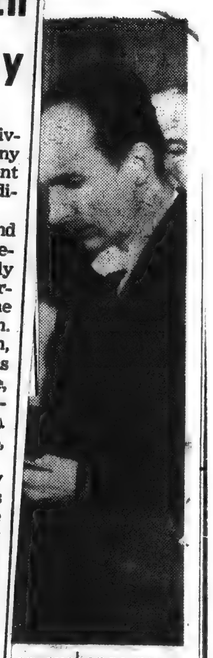

an exchange pro-
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—Staff Photo

Music in Review

Igor Markevitch Conducts Boston Symphony Concert

By WILLIAM DINNEEN

The Boston Symphony Orchestra, Igor Markevitch conducting, presented the fourth concert of its current Providence season last evening at the Veteran's Memorial Auditorium. This was a perfect example of a classic symphony program and Igor Markevitch received ovation applause at the conclusion of both halves of the concert. The program:

Bach ..... Ricercar (Six Part Fugue) from the "Musical Offering"
(Arranged for Orchestra by Igor Markevitch)
Schubert .. Symphony No. 3, in D Major
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II. Allegretto
III. Menuetto
IV. Presto; Vivace
Strauss ..... Till Eulenspiegel's Merry Pranks, After the Old-fashioned Roguish Manner—in Rondo form, Op. 28
Moussorsky "Pictures at an Exhibition" Pianoforte Pieces
(Arranged for Orchestra by Maurice Ravel)
Promenade — Gnomus — Promenade — Il vecchio Castello — Tuileries — Bydlo — Promenade — Ballet of Chicks in their Shells — Samuel Goldenburg and Schmuyle — Limoges: The Marketplace — Catacombs (Con mortuis in lingua mortua) — The Hut on Fowls Legs — The Great Gate of Kiev.

This was an outstanding evening for many reasons, but the first was Igor Markevitch as conductor. This is a belated report because Mr. Markevitch has conducted the Boston Orchestra before (in 1955) but we watched him for the first time last night. A tall, spare, apparantely dedicated musician, his conducting made great sense to us and he brought forth sounds from a great orchestra which were often unusual but which seemed so inevitable that one could wonder why other performances have not been similar. Mr. Markevitch fully deserved his ovations, in which, incidentaldience.

It was apparent from the opening number that Mr. Markevitch is interested in sound projection. His theories about the spacing of strings set forth at length in last Sunday's Journal, were brilliantly proved and everybody had a great time locating old friends among the performers as they appeared in new places. The sonorities which emerged were both opulent and exciting in challenging the imagination and the ear.

It was also apparent from the Symphony, being given erformance by this orchestra, that Mr. Markevitch has the romantic idiom well in hand and gives promise of increasing the standard repertoire. His handling of the two familiar items on the program was superbly controlled and earned excellent response from the orchestra.

Mr. Markevitch is notably outstanding among the so-called "younger" group of conductors. It is safe to note that his next appearance here will be greeted with wide-spread and sincere enthusiasm.

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 61,300
FEB 26 1957

Chileans to Travel With Symphony

PROVIDENCE, Feb. 26 (UP) —Fourteen visitors from south of the border will accompany the Boston Symphony orchestra to Providence tonight.

The fourteen—11 women and three men between 18 and 22—are from Santiago, Chile. They are accompanying the orchestra to Providence because they are unable to attend Friday's performance of the orchestra in Boston.

They will attend tonight's Veteran's Memorial Auditorium performance, then return to Boston with the orchestra in its bus.

The visitors are guests of Boston University under an exchange program.

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 146,283
FEB 26 1957

Symphony Guests

14 Young Chileans to Make Trip Here with Players

An "experiment in international living" will be made at Veterans Memorial Auditorium tonight when 14 young Chileans will be guests of the Boston Symphony Orchestra at its concert.

Not only will they be in the audience, but they will make the trip from Boston and back again with the players.

Unable to attend the Friday night concert in Boston, they received special consideration by the players in bringing them here. Boston University is their host while they are in the Bay State.

Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 39,259
FEB 27 1957

Music In Review

Concert By Boston Symphony Is Compared To 'Jam Session'

The Boston Symphony Orchestra, under the leadership of a guest conductor, was given wave after wave of applause at the conclusion of a program last night in Veterans Memorial Auditorium, Providence.

Igor Markevitch, who is more of a cheer leader than an orchestra leader, was called back again and again by unrestrained cheers of excitable members of the audience after he finished the final segment of Moussorgsky's "Pictures at an Exhibition" that sounded like a jam session.

The hysteria of a few boisterous listeners swept through the crowded auditorium and became almost mass emotionalism. Maestro Markevitch was called back nine times and the members of the orchestra seemed amazed at the demonstration.

From the beginning, Markevitch showed by his gestures that he was not there to beat the time but to show he was different than other conductors. He made motions with both arms, especially his left, that made the watchers think of a man swimming, rowing a boat, directing traffic, catching flies on the wall, painting a house and patting his Ol' Dog Tray.

Nagged First Violins

He had the irritating habit of frequently nagging the first violins to play more delicately, or pleading with clutching fingers for more verve, or commanding them to hush even when the brasses were overpowering everything. He did this repeatedly until the first violinists ignored him and played it their way. This happened in the Schubert "Symphony No. 3 in D-Major," the second work on the program.

The opening number, "Ricercar (Six Part Fugue) from the 'Musical Offering'" by Bach was arranged for orchestra by the maestro himself. He not only arranged the original Bach but he rearranged and regrouped the orchestra with cellos behind the violas and violins, and the basses behind the cellos almost in the wings on both sides, down stage. This had the effect of sending the bass rhythms en masse down both side aisles of the auditorium, creating an imbalance of tone in the side seats like a photo out of focus.

After the Beethoven, which was rescued from distortion by the sterling musicianship of the orchestra, which played with great beauty in spite of Markevitch's mixed windmill and swooping-swallow style of direction, a Strauss descriptive work, "Eulenspiegel's Merry Pranks" was played. Here the orchestra sensed that they were being given liberties, if not a free rein, and the sounds increased in force in the fortissimo passages until the din was deafening at times. At the conclusion of the work the audience acted more like football fans than concert goers. Insistent applause recalled Markevich several times and several of the musicians grinned at one another as though the whole thing was incomprehensible to them.

Stage Crowded

After intermission, the entire orchestra with augmented groups crowded the stage,—two harps, tuba, chimes, contra-bassoon, saxophone, xylophone, glockenspiel, rattle, triangle, whip and tom-tom. All these instruments, plus an orchestration by Maurice Ravel, the abstract interpretations of Markevitch, and the increasing excitement of the musicians and the audience, produced a climax to the concert that resembled as I said in the beginning, a jam session.

Moussorgsky's tonal portraits were presented with an ever-increasing loudness that set the heart to throbbing and the head to pounding. The affects were great, as sound affects, and hinted at Ravel's ultimate insanity. The closing segment of the portraits was "The Great Gate of Kiev," which is Markevich's birthplace. Whether this had anything to do with the orchestra's unrestraint, I can only guess.

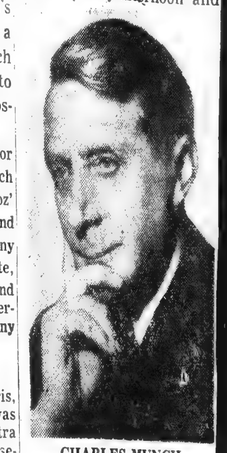
The percussion crept up to a rumble, the brasses blasted and screamed, the chimes cut through the massive volume of noise and the string men played like mad without being heard.

The audience caught the hysteria, and the applause that burst out at the closing chord was greater than the Boston Symphony Orchestra had ever received in Providence. Never in Providence has such a concert been played nor such salvos of applause been heard. It was a concert that was more disturbing than pleasing.

C. H. L.

Ormandy Munch In Podium Swap

Charles Munch, conductor of the Boston Symphony, will make his first appearance with the Philadelphia Orchestra at the concerts in the Academy of Music Friday afternoon and Saturday evening. Munch's Orchestra debut is part of a reciprocal arrangement which will send Eugene Ormandy to New England to direct the Bostonians this week end.



CHARLES MUNCH

The Alsatian-born conductor will present a program of French music here, including Berlioz' Love Scene from "Romeo and Juliet," Honegger's Symphony No. 2 for Strings, Ravel's Suite, "Le Tombeau de Couperin," and the Philadelphians' premiere performance of Roussel's Symphony No. 3, in G minor.

PARIS ASSIGNMENTS

In 1929, Munch settled in Paris, where three years later he was named conductor of the Orchestra Symphonique de Paris. Subsequent assignments included his directorship of the Lamoureux Concerts and the Paris Conservatory Orchestra. Invited to the United States in 1939 to guest conduct the St. Louis Orchestra, Munch was forced to decline because of the war.

The French maestro first visited here in 1946 and returned two years later as head of the Orchestra National de la Radiodiffusion Francaise. He was named music director of the Boston Symphony at the beginning of the 1949-50 season, succeeding the late Serge Koussevitzky.

VIENNA ENCORE

In celebration of their 50th anniversary, the Bostonians and Koussevitzky, commissioned Roussel to write his Third Symphony. The composer was 61 years old at the time and he came to this country for the work's world premiere in Boston, Oct 23, 1930.

Tomorrow evening at the Academy, Ormandy and the Philadelphians will repeat the all-Viennese program heard earlier this month. The concert features Mozart's Overture to "The Magic Flute," Bruckner's Symphony No. 4, the "Romantic"; Hellmesberger's "Ball Scene," and three works by Johann Strauss, Jr.—"Wine, Women and Song" waltz, the New Pizzicato Polka, and the "Voices of Spring" waltz.

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THE PEMBROKE RECORD, FRIDAY, MARCH 1, 1957

R. I. Applauds Markevitch And Inspired Symphony

by Martha Lundin

Rhode Islanders were given a rare musical privilege last Tuesday evening when the Boston Symphony Orchestra presented its fourth concert of the current Providence season at the Veterans Memorial Auditorium, with Igor Markevitch as guest conductor.

Markevitch was the reason for the privilege, and a cause for excitement. He fully deserved the tremendous ovation which he received from the usually self-contained Providence audience, both at the intermission and at the end of the program. Even the members of the orchestra enthusiastically joined in.

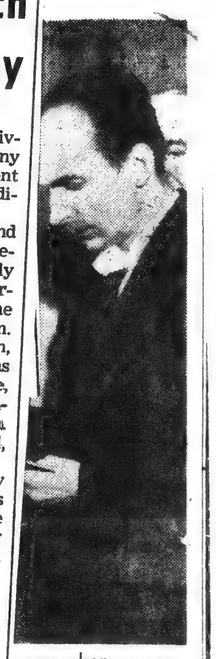
Markevitch is a quiet, unassuming looking man, obviously dedicated to his art, who wastes no motions when conducting. Yet, though economical of gesture, his every move is a definitive one, the orchestra, sensitive to his actions, responded with rare perception. All of this resulted in a concert that sounded inspired, as indeed the musicians must have been.

He is able to produce almost an entirely new concept in sound, both in depth and in color. This was evident in the *Ricerar* (Six Part Fugue) from the *Musical Offering* by Bach, arranged for orchestra by the conductor. His sympathetic understanding of Bach led to his orchestration, in which the orchestra is rearranged as to seating, and divided into three choirs, carefully calculated for blend and balance. This work was played with precision and retained all of the grandeur of the original Bach.

Schubert's *Symphony No. 3, in D major* was one of the best examples of the early, lighthearted Schubert that has been heard in this area. It is evident that Markevitch has a good command of the Romantic idiom.

It was in the last half of the program, however, that Mr. Markevitch has the romantic idiom well in hand and gives promise of increasing the standard repertoire. His handling of the two familiar items on the program was superbly controlled and earned excellent response from the orchestra.

Mr. Markevitch is notably outstanding among the so-called "younger" group of conductors. It is safe to note that his next appearance here will be greeted with wide-spread and sincere enthusiasm.



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This was an outstanding evening for many reasons, but the first was Igor Markevitch as conductor. This is a belated report because Mr. Markevitch has conducted the Boston Orchestra before (in 1955) but we watched him for the first time last night. A tall, spare, apparantely dedicated musician, his conducting made great sense to us and he brought forth sounds from a great orchestra which were often unusual but which seemed so inevitable that one could wonder why other performances have not been similar. Mr. Markevitch fully deserved his ovations, in which, incidentally, the audience.

It was apparent from the opening number that Mr. Markevitch is interested in sound projection. His theories about the spacing of strings set forth at length in last Sunday's Journal, were brilliantly proved and everybody had a great time locating old friends among the performers as they appeared in new places. The sonorities which emerged were both opulent and exciting in challenging the imagination and the ear.

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Merle Taylor

Merle Taylor is the new President of the West House Association. The West House is the next dormitory on the right of the quadrangle.

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It was also apparent from the that Markevitch excelled. He brought out the best every single musician, combined in an orchestral f... the whole of which semd to be more than "the sum of its parts". His interpretation of Strauss' *Till Eulenspiegel's Merry Pranks, After the Old-fashioned, Roguish Manner* was brilliantly presented, with incredible nuances of color and dynamic range. The audience was completely in sympathy with the mischievous Till, chuckling appreciatively when his theme was heard above the somber tones of the full orchestra.

The concert closed with *Pictures at an Exhibition,* by Moussorgsky, arranged for orchestra by Ravel. This composition contains brilliant color, and demonstrates a very sensitive knowledge of orchestration. Loud, brassy trumpet solos, warm, singing strings, brass and wind solos, made this rather unusual treatment of Moussorgsky's work a thrilling experience for the listener.

Markevitch doubtlessly designed the program to show himself to best advantage. He made it clear that he is a young man of unusual ability. A relative new-comer to this country (1955), he should—and will—be heard again.

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He had the irritating habit of frequently nagging the first violins to play more delicately, or pleading with clutching fingers for more verve, or commanding them to hush even when the brasses were overpowering everything. He did this repeatedly until the first violinists ignored him and played it their way. This happened in the Schubert "Symphony No. 3 in D-Major," the second work on the program.

The opening number, "Ricercar (Six Part Fugue) from the 'Musical Offering'" by Bach was arranged for orchestra by the maestro himself. He not only arranged the original Bach but he rearranged and regrouped the orchestra with cellos behind the violas and violins, and the basses behind the cellos almost in the wings on both sides, down stage. This had the effect of sending the bass rhythms en masse down both side aisles of the auditorium, creating an imbalance of tone in the side seats like a photo out of focus.

After the Beethoven, which was rescued from distortion by the sterling musicianship of the orchestra which played with great beauty in spite of Markevitch's mixed windmill and swooping-swallow style of direction, a Strauss descriptive work, "Eulenspiegel's Merry Pranks" was played. Here the orchestra sensed that they were being given liberties, if not a free rein, and the sounds increased in force in the fortissimo passages until the din was deafening at times. At the conclusion of the work the audience acted more like football fans than concert goers. Insistent applause recalled Markevich several times and several of the musicians grinned at one another as though the whole thing was incomprehensible to them.

Stage Crowded

After intermission, the entire orchestra with augmented groups crowded the stage,—two harps, tuba, chimes, contra-bassoon, saxophone, xylophone, glockenspiel, rattle, triangle, whip and tom-tom. All these instruments, plus an orchestration by Maurice Ravel, the abstract interpretations of Markevitch, and the increasing excitement of the musicians and the audience, produced a climax to the concert that resembled as I said in the beginning, a jam session.

Moussorgsky's tonal portraits were presented with an ever-increasing loudness that set the heart to throbbing and the head to pounding. The affects were great, as sound affects, and hinted at Ravel's ultimate insanity. The closing segment of the portraits was "The Great Gate of Kiev," which is Markevich's birthplace. Whether this had anything to do with the orchestra's unrestraint, I can only guess.

The percussion crept up to a rumble, the brasses blasted and screamed, the chimes cut through the massive volume of noise and the string men played like mad without being heard.

The audience caught the hysteria, and the applause that burst out at the closing chord was greater than the Boston Symphony Orchestra had ever received in Providence. Never in Providence has such a concert been played nor such salvos of applause been heard. It was a concert that was more disturbing than pleasing.

C. H. L.

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 61,300
FEB 26 1957

Chileans to Travel With Symphony

PROVIDENCE, Feb. 26 (UP) —Fourteen visitors from south of the border will accompany the Boston Symphony orchestra to Providence tonight.

The fourteen—11 women and three men between 18 and 22—are from Santiago, Chile. They are accompanying the orchestra to Providence because they are unable to attend Friday's performance of the orchestra in Boston.

They will attend tonight's Veteran's Memorial Auditorium performance, then return to Boston with the orchestra in its bus.

The visitors are guests of Boston University under an exchange program.

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 146,283
FEB 26 1957

Symphony Guests

14 Young Chileans to Make Trip Here with Players

An "experiment in international living" will be made at Veterans Memorial Auditorium tonight when 14 young Chileans will be guests of the Boston Symphony Orchestra at its concert.

Not only will they be in the audience, but they will make the trip from Boston and back again with the players.

Unable to attend the Friday night concert in Boston, they received special consideration by the players in bringing them here. Boston University is their host while they are in the Bay State.

Ormandy Munch In Podium Swap

Charles Munch, conductor of the Boston Symphony, will make his first appearance with the Philadelphia Orchestra at the concerts in the Academy of Music Friday afternoon and Saturday evening. Munch's Orchestra debut is part of a reciprocal arrangement which will send Eugene Ormandy to New England to direct the Bostonians this week end.

CHARLES MUNCH

The Alsatian-born conductor will present a program of French music here, including Berlioz' Love Scene from "Romeo and Juliet," Honegger's Symphony No. 2 for Strings, Ravel's Suite, "Le Tombeau de Couperin," and the Philadelphians' premiere performance of Roussel's Symphony No. 3, in G minor.

PARIS ASSIGNMENTS

In 1929, Munch settled in Paris, where three years later he was named conductor of the Orchestra Symphonique de Paris. Subsequent assignments included his directorship of the Lamoureux Concerts and the Paris Conservatory Orchestra. Invited to the United States in 1939 to guest conduct the St. Louis Orchestra, Munch was forced to decline because of the war.

The French maestro first visited here in 1946 and returned two years later as head of the Orchestra National de la Radiodiffusion Francaise. He was named music director of the Boston Symphony at the beginning of the 1949-50 season, succeeding the late Serge Koussevitzky.

VIENNA ENCORE

In celebration of their 50th anniversary, the Bostonians and Koussevitzky, commissioned Roussel to write his Third Symphony. The composer was 61 years old at the time and he came to this country for the work's world premiere in Boston, Oct 23, 1930.

Tomorrow evening at the Academy, Ormandy and the Philadelphians will repeat the all-Viennese program heard earlier this month. The concert features Mozart's Overture to "The Magic Flute," Bruckner's Symphony No. 4, the "Romantic"; Hellmesberger's "Ball Scene," and three works by Johann Strauss, Jr.—"Wine, Women and Song" waltz, the New Pizzicato Polka, and the "Voices of Spring" waltz.

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 53,259

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Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

FEB 28 1957

Music in Review

Igor Markevitch Conducts BSO

By GERALD A. BERLIN

There was a phenomenon not often witnessed at Symphony Hall on Washington's Birthday. The traditional glacial reserve of the Friday afternon Symphony audience spontaneously gave way to that kind of warm enthusiasm identified with the customary volatility of the Saturday night listeners. The author of all this excitement, of course, was Igor Markevitch, who was guest conductor with the orchestra last weekend in a program that included the Ricercar (Six Part Fugue) from the "Musical Offering" of Johann Sebastian Bach, Schubert's Symphony No. 3 in D major, Strauss' "Til Eulenspiegel" and Moussorgsky's "Pictures at an Exhibition."

Few will deny that in this concert the Russian-born Swiss conductor managed to bring the orchestra up to a standard of excellence that it has approached here in the past dozen years, if at all, only with the late Guido Cantelli. Its responsiveness, clarity, precision, tonal balance—its elan vital, if you will—were such that it is hard to imagine an orchestra's sounding better.

Before hastily consigning Mr. Munch and the overwhelming moity of his contemporary conducting colleagues to oblivion or worse, however, we would do well to re-examine the circumstances under which nearly any foreign conductor on tour like Mr. Markevitch, or as Mr. Cantelli before him, operates. He brings over only a few compositions; this is always evident from the program listings and reviews of his other concerts in different cities. Not only in all probability are these compositions that he performs the best (under the premises why should he put other than his best foot forward?), but he has come to know them as intimately as his own soul. This automatically means that he has the players in his pocket within 15 minutes after the start of the first rehearsal, when, conducting the most complicated score from memory, he stops the orchestra in full tilt to point out to the third trombone that the note he played forte in that D-minor chord is actually marked mezzo-forte. His program will undoubtedly be well-balanced, in order to show his wide-ranging familiarity with styles and periods and the breadth of his scholarship. Thoroughly secure with his material, then, he can address himself at leisure to perfecting his podium image—a certain entre to the hearts of any audience.

Pit all this against the background of boredom with, and accumulated resentment against, most long-established regular conductors and how can the touring guest fail? He is not faced with the day-to-day problems of rehearsal time for half-learned scores. Nor with hostile subscribers who view with alarm anything outside of the standard repertory. Temperamental first-desk men, intermeddling trustees and fuzzy-memoried soloists are not his concern, and he need not be depressed and exhausted by a tight travel schedule or repetitious one-night stands. No, a touring guest may display his wares under the most halcyon conducting conditions.

Now all of this is meant only to place Mr. Markevitch's formidable success of last weekend in some sort of perspective, for his appearance here fitted well within the foregoing considerations. But it in no way is meant to denigrate the prodigious talent he displayed and the results he produced. Folly wide the mark. From the opening statement of the haunting "Musical Offering" fugue to the final towering chord in the "Great Gate of Kiev" his tremendous musical conviction, his mastery of his material, rapport with the players and superb stick technique were unmistakable. Oddly enough, the least imposing of his endeavors turned out to be his own excellent transcription of the Bach. The section played was the last one, the Fifth, and when taken out of context much of its impact, which is cumulative, is dissipated. Nor could it be determined if his scheme of dividing up the small orchestra into three smaller orchestras consisting respectively of two string choirs and the solo instruments produced the claimed added clarity and proper balance without hearing the work played in the more traditional manner. Still, it was clear that we were listening to a fine Bach rendition.

The full realization of Mr. Markevitch's talents occured in the Schubert. This thin, ingenuous little denizen of the Haydn-Mozart classical tradition with its rigid, square themes and Rossinian tarantella is more apt than not to come off as 23 minutes of "Ach du lieber Augustine," a circumstance which may help to explain why it had never been played before at Boston Symphony concerts. But in this performance, done with a small orchestra, there was a rare delicacy and bloom, a nuance of phrasing that was reminiscent of the finer moments of the Vienna Philharmonic. Then Mr. Markevitch unleashed the full orchestral forces on two of the very great masterpieces of descriptive music, "Til Eulenspiegel" and the "Pictures at an Exhibition." Suffice it that conductor and orchestra managed to distil the most dazzling results out of scores so very often paled by repetition.

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 181,704

FEB 24 1957

Markevitch Regroups Strings

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ONE of the world's most striking musical personalities comes to Providence as guest conductor of the Boston Symphony Orchestra Tuesday evening. He is Igor Markevitch of Switzerland.

As a composer he has created a considerable amount of music and much animated discussion. As a pianist he has reached a high rank. As a conductor he has achieved worldwide acclaim. Perhaps he should also be known as a psychologist and physicist.

An interview with him is a rare adventure. In fluent English—with little accent—he disposes of questions and introduces subjects of his own, with a rapidity and mental concentration that are breathtaking.

Short and of slight build, he paradoxically gives the distinct impression—both on stage and off—of a dynamo of giant energy. His eyes haunt the observer like those of a hypnotist, but he makes one feel that his gaze is probing deep into his subject rather than his questioner.

After flying to Boston from San Francisco, he was soon unleashing boundless energies in rehearsing the orchestra in a program loaded with hard work. At the end, this reporter asked:

"The Moussorgsky-Ravel 'Pictures' and the 'Till Eulenspiegel' must be very taxing?"

"Not so much so as the Schubert Third Symphony, actually."

"Is it a case of the orchestra not knowing its own strength in doing such unpretentious music?"

"No. Your Boston orchestra has delicacy as well as power. What needs work is infusing the music with the right spirit. It is a psychological thing. Performed without that consideration, we have the answer for the neglect of this extremely lovely work. It was a surprise when I was informed that my performance will be the first ever done with this orchestra.

"There is another thing on the program which has a special interest for me. At the beginning, there will be only 42 string players. But I believe that their volume of tone will equal that of a much larger group. That will not be from stronger playing. It will be the result of an experience I made in Italy."

(Mr. Markevitch had used the French word experience, which means experiment in English.)

"When I was conductor of the Florence Orchestra during the occupation by the Allies, something during a rehearsal set me to thinking. Why was it that an increase in the number of strings did not increase the volume of tone?

"It came to my mind that if one stone is thrown into a pond, it can make a very big ripple. But if a second stone is soon thrown in, it makes ripples which interfere with those of the first stone. So with this thought I made an experience.

"I divided the string players into groups which I separated in different parts of the hall, then had them play. For the first time, they made a sound that really equalled their numbers.

"Now, when I came to the problem of arranging Bach's 'Musical Offering' for strings, I profited by this experience. It will be performed by 42 strings—instead of more than 70—seated in widely-spaced groups. I believe the audience will be astonished at the fullness of their tone."

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The program:

I.

Ricercar (Six-Part Fugue), from the "Musical Offering," arranged for Orchestra by Igor Markevitch..Bach

Symphony No. 3 in D Major.....Schubert

"Till Eulenspiegel's Merry Pranks," After the Old-Fashioned Roguish Manner in Rondo form, Op. 28.....Strauss

II.

"Pictures at an Exhibition," Pianoforte Pieces arranged for Orchestra by Maurice Ravel.....Moussorgsky

Herald (m)
RUTLAND, Vt.
Independent
Circ. 20,790

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Till Eulenspiegel's Merry Pranks After the Old-Fashioned Rogue, Harper in Rondo form, Op. 28 Strauss
II
Pictures at an Exhibition, Piano-Suite, Pictures arranged for Orchestra by Maurice Ravel, Moussorgsky

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TIGHT BINDING

210

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
FEB 27 1957

Ormandy Discusses Orchestras

Visiting Conductor Praises Leading American Ensembles

By Harold Rogers

Eugene Ormandy feels keenly about the "inferiority complex of the American public." It is a complex stemming from two main sources, he said—an inability on behalf of the public to judge the superlative quality of its leading orchestras, plus the inability of some music critics to assess the true merits of American orchestras as compared to European orchestras.

"The American public has been spoiled by the great variety of music it hears in a single season," he explained. "Americans are given a wider selection of music than is heard in Europe. Many of them also do not realize that the leading American orchestras are second to none!"

Mr. Ormandy had just completed a rehearsal with the Boston Symphony Orchestra, which he will conduct for the first time this weekend. For the past 21 years—ever since the Stokowski era—he has headed the Philadelphia Orchestra. He and Charles Munch are trading places for this pair of concerts.

* * *

He complimented Bostonians on having an orchestra unequaled by any ensemble abroad. He said that the United States now has five great orchestras. To the "big three"—Boston, New York, and Philadelphia—he feels that Chicago and Cleveland should be added.

"Some of us do not realize," he went on, "that when European orchestras visit us, they play only the works with which they are most familiar. Naturally they play them well. But this is no reason for assuming that these orchestras are better than ours. American orchestras are far more versatile in what they can play. They have greater technical proficiency."

There is only one way in which Europeans exceed Americans, he said, and that is in the warmth of their reception of music. They are much more appreciative and much more demonstrative in showing this appreciation.

This weekend Mr. Ormandy will conduct the Boston première of a new work by William Schuman, whom he considers "one of our great American composers." It is called "Credendum" and subtitled "Article of Faith."

Its history is unique in that it is the first symphonic work to be commissioned by an agency of the United States Government. It was ordered for UNESCO through the State Department, and was given its first performance by the Cincinnati Symphony, Thor Johnson conducting, in November, 1955. Mr. Ormandy first conducted it in Philadelphia in March, 1956. He has since recorded it for Columbia, though it is still to be released.

* * *

"I believe in William Schuman," Mr. Ormandy declared. "He has something to say, and he has an individual language in which to say it. These things are important to a composer. Schuman has his own original ideas, and he will not budge in his manner of expressing them. It's not necessary for everyone to love what he says."

Mr. Ormandy said that soon after Mr. Schuman completed his "Credendum," there were 12 announced performances, all of which were canceled for one reason or another after the conductors had seen the score. Most of them considered it unplayable. Mr. Schuman told Mr. Ormandy that he was glad to have Mr. Ormandy's recording of it, for it was undisputable proof that his piece was playable.

In one movement of 18 to 20 minutes, the work is cast in an A-B-C form and is scored for a large orchestra.

Boston Traveler, Wednesday, Feb. 27, 1957 C 5

Look Over Plans

DUBLIN'S LORD MAYOR Robert Briscoe (right) and Ireland's President Sean T. O'Kelly (center) study the program prepared for the Lord Mayor's visit to Boston March 18 and 19. With them is Michael T. Kelleher of Boston who will serve as chairman of the welcoming committee. He served in the same capacity 18 years ago when O'Kelly visited Boston.

Sidney R. Rabb, president of Stop & Shop, Atty. Daniel J. Lyne and Eugene Sheehan.

Leaders Plan Dinner

Boston To Fete Dublin Mayor

Boston business and civic leaders are helping Mayor Hynes plan a reception and dinner March 18 at the Sheraton Plaza for Robert Briscoe, Lord Mayor of Dublin.

The dinner will highlight a two-day celebration honoring the first Hebrew mayor of the Irish city.

ENTERTAINMENT BY GAELIC CLUBS

Investment broker Joseph Gannon, dinner chairman, announced today that plans have been completed. He described the proposed dinner as one of the most unusual tributes in the history of Boston.

Entertainment under the direction of co-chairman Michael T. Kelleher will feature presentation by Greater Boston Gaelic club groups.

This will be climaxed with a musical salute to the Dublin mayor under the direction of William E. Boyle. It will feature units from the Clover Glee Club and orchestra.

Alfred Krips of the Boston Symphony Orchestra will render a violin solo.

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Also, Adrian F. O'Keeffe, president of First National Stores,

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
FEB 28 1957

Symphony to Go on Air Under Ormandy Baton

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Xavier Cugat, and his wife, Abbe Lane, will be visited in New York City.

Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free
FEB 28 1957

Eugene Ormandy Guest Conductor At Symphony Hall

At the 17th pair of concerts by the Boston Symphony Orchestra in Symphony Hall tomorrow afternoon and Saturday evening, March 1 and 2, the guest conductor will be Eugene Ormandy, music director of the Philadelphia Orchestra. While Mr. Ormandy is in Boston, Charles Munch will be conducting concerts of the Philadelphia Orchestra on the same dates. Mr. Ormandy, who has been conductor of the Philadelphia Orchestra for 20 years, was born in Budapest and started his career as a violin virtuoso. He was conductor of the Minneapolis Symphony Orchestra from 1931 until he joined the Philadelphia Orchestra as music director in 1936.

Eugene Ormandy will open his program with the first performance in Boston of William Schuman's "Credendum," subtitled "Article of Faith." The "Credendum" was commissioned by the United States Commission for UNESCO through the State Department and is unique in that this is the first time in United States history that a Government department has commissioned a symphonic work. It is scored for very large orchestra, and is in three parts: Declaration, Chorale and Finale. Its first performance was given by Thor Johnson with the Cincinnati Symphony Orchestra in November, 1955 and Mr. Ormandy conducted it in Philadelphia in March, 1956. The second work on the program will be the Symphony, "Mathis der Maler," ("Matthias the Painter"), by Paul Hindemith. This composition is a series of orchestral excerpts made by the composer from his opera of the same name. Its three movements are based on paintings by the 16th century German painter, Matthias Gruenewald, who is the opera's central figure. "Mathis der Maler" was first performed by the Boston Symphony Orchestra under Richard Burgin in December 1934, and most recently in November, 1951, with Pierre Monteux conducting. Mr. Ormandy will close his program with Brahms' Second Symphony.

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 53,259

FEB 26 1957

Boston Symphony to Be Host To Visiting Young Chileans

The Boston Symphony Orchestra tonight will give a demonstration of the good neighbor policy to 14 young visitors from Santiago, Chile.

When the symphony orchestra journeys to Providence tonight for a performance the 14 visitors will ride along with it from Boston, listen to the performance and then return with the orchestra.

The 11 women and three men between the ages of 18 and 22 will be unable to attend Friday's performance of the orchestra in Boston, so symphony officials made the arrangements that will bring them to the Veteran's Memorial Auditorium for the performance tonight.

The visitors are guests of Boston University under the provisions of an exchange program known as "Experiment in International Living."

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

FEB 28 1957

Music in Review

Igor Markevitch Conducts BSO

By GERALD A. BERLIN

There was a phenomenon not often witnessed at Symphony Hall on Washington's Birthday. The traditional glacial reserve of the Friday afternon Symphony audience spontaneously gave way to that kind of warm enthusiasm identified with the customary volatility of the Saturday night listeners. The author of all this excitement, of course, was Igor Markevitch, who was guest conductor with the orchestra last weekend in a program that included the Ricercar (Six Part Fugue) from the "Musical Offering" of Johann Sebastian Bach, Schubert's Symphony No. 3 in D major, Strauss' "Til Eulenspiegel" and Moussorgsky's "Pictures at an Exhibition."

Few will deny that in this concert the Russian-born Swiss conductor managed to bring the orchestra up to a standard of excellence that it has approached here in the past dozen years, if at all, only with the late Guido Cantelli. Its responsiveness, clarity, precision, tonal balance—its elan vital, if you will—were such that it is hard to imagine an orchestra's sounding better.

Before hastily consigning Mr. Munch and the overwhelming moity of his contemporary conducting colleagues to oblivion or worse, however, we would do well to re-examine the circumstances under which nearly any foreign conductor on tour like Mr. Markevitch, or as Mr. Cantelli before him, operates. He brings over only a few compositions; this is always evident from the program listings and reviews of his other concerts in different cities. Not only in all probability are these compositions that he performs the best (under the premises why should he put other than his best foot forward?), but he has come to know them as intimately as his own soul. This automatically means that he has the players in his pocket within 15 minutes after the start of the first rehearsal, when, conducting the most complicated score from memory, he stops the orchestra in full tilt to point out to the third trombone that the note he played forte in that D-minor chord is actually marked mezzo-forte. His program will undoubtedly be well-balanced, in order to show his wide-ranging familiarity with styles and periods, and the breadth of his scholarship. Thoroughly secure with his material, then, he can address himself at leisure to perfecting his podium image—a certain entre to the hearts of any audience.

Pit all this against the background of boredom with, and accumulated resentment against, most long-established regular conductors and how can the touring guest fail? He is not faced with the day-to-day problems of rehearsal time for half-learned scores. Nor with hostile subscribers who view with alarm anything outside of the standard repertory. Temperamental first-desk men, intermeddling trustees and fuzzy-memoried soloists are not his concern, and he need not be depressed and exhausted by a tight travel schedule or repetitious one-night stands. No, a touring guest may display his wares under the most halcyon conducting conditions.

Now all of this is meant only to place Mr. Markevitch's formidable success of last weekend in some sort of perspective, for his appearance here fitted well within the foregoing considerations. But it in no way is meant to denigrate the prodigious talent he displayed and the results he produced. Folly wide the mark. From the opening statement of the haunting "Musical Offering" fugue to the final towering chord in the "Great Gate of Kiev" his tremendous musical conviction, his mastery of his material, rapport with the players and superb stick technique were unmistakable. Oddly enough, the least imposing of his endeavors turned out to be his own excellent transcription of the Bach. The section played was the last one, the Fifth, and when taken out of context much of its impact, which is cumulative, is dissipated. Nor could it be determined if his scheme of dividing up the small orchestra into three smaller orchestras consisting respectively of two string choirs and the solo instruments produced the claimed added clarity and proper balance without hearing the work played in the more traditional manner. Still, it was clear that we were listening to a fine Bach rendition.

The full realization of Mr. Markevitch's talents occured in the Schubert. This thin, ingenuous little denizen of the Haydn-Mozart classical tradition with its rigid, square themes and Rossinian tarantella is more apt than not to come off as 23 minutes of "Ach du lieber Augustine," a circumstance which may help to explain why it had never been played before at Boston Symphony concerts. But in this performance, done with a small orchestra, there was a rare delicacy and bloom, a nuance of phrasing that was reminiscent of the finer moments of the Vienna Philharmonic. Then Mr. Markevitch unleashed the full orchestral forces on two of the very great masterpieces of descriptive music, "Til Eulenspeigel" and the "Pictures at an Exhibition." Suffice it that conductor and orchestra managed to distil the most dazzling results out of scores so very often paled by repetition.

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 181,704

FEB 24 1957

Markevitch Regroups Strings

By LANING HUMPHREY

ONE of the world's most striking musical personalities comes to Providence as guest conductor of the Boston Symphony Orchestra Tuesday evening. He is Igor Markevitch of Switzerland.

As a composer he has created a considerable amount of music and much animated discussion. As a pianist he has reached a high rank. As a conductor he has achieved worldwide acclaim. Perhaps he should also be known as a psychologist and physicist.

An interview with him is a rare adventure. In fluent English—with little accent—he disposes of questions and introduces subjects of his own, with a rapidity and mental concentration that are breathtaking.

Short and of slight build, he paradoxically gives the distinct impression—both on stage and off—of a dynamo of giant energy. His eyes haunt the observer like those of a hypnotist, but he makes one feel that his gaze is probing deep into his subject rather than his questioner.

After flying to Boston from San Francisco, he was soon unleashing boundless energies in rehearsing the orchestra in a program loaded with hard work. At the end, this reporter asked:

"The Moussorgsky-Ravel 'Pictures' and the 'Till Eulenspiegel' must be very taxing?"

"Not so much so as the Schubert Third Symphony, actually."

"Is it a case of the orchestra not knowing its own strength in doing such unpretentious music?"

"No. Your Boston orchestra has delicacy as well as power. What needs work is infusing the music with the right spirit. It is a psychological thing. Performed without that consideration, we have the answer for the neglect of this extremely lovely work. It was a surprise when I was informed that my performance will be the first ever done with this orchestra.

"There is another thing on the program which has a special interest for me. At the beginning, there will be only 42 string players. But I believe that their volume of tone will equal that of a much larger group. That will not be from stronger playing. It will be the result of an experience I made in Italy."

(Mr. Markevitch had used the French word experience, which means experiment in English.)

"When I was conductor of the Florence Orchestra during the occupation by the Allies, something during a rehearsal set me to thinking. Why was it that an increase in the number of strings did not increase the volume of tone?

"It came to my mind that if one stone is thrown into a pond, it can make a very big ripple. But if a second stone is soon thrown in, it makes ripples which interfere with those of the first stone. So with this thought I made an experience.

"I divided the string players into groups which I separated in different parts of the hall, then had them play. For the first time, they made a sound that really equalled their numbers.

"Now, when I came to the problem of arranging Bach's 'Musical Offering' for strings, I profited by this experience. It will be performed by 42 strings—instead of more than 70—seated in widely-spaced groups. I believe the audience will be astonished at the fullness of their tone."

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 181,704

FEB 24 1957

Music Events This Week

THE Boston Symphony Orchestra will return for its fourth Providence concert of the season Tuesday night at 8:15 in Veterans Memorial Auditorium.

On the following night at 8:15 Artur Rubinstein, pianist, will be the soloist for the second recital of the Temple Beth El Artists Series, in the Temple auditorium.

Igor Markevitch will be guest conductor of the Boston Symphony.

The program:

I.

Ricercar (Six-Part Fugue), from the "Musical Offering," arranged for orchestra by Igor Markevitch..Bach
Symphony No. 3 in D Major.....
..... Schubert
Till Eulenspiegel's Merry Pranks, After the Old-Fashioned Roguish Manner in Rondo form, Op. 28.....
..... Strauss

II.

"Pictures at an Exhibition," Pianoforte Pieces arranged for Orchestra by Maurice Ravel.....Moussorgsky

Herald (m)
RUTLAND, Vt.
Independent
Circ. 20,790

FEB 26 1957

Young Visitors From Chile To Hear Boston Symphony

Miss Hub Concert So Will See the Orchestra at Providence.

BOSTON, Feb. 25 (AP) — Some quick thinking today made it possible for 14 young visitors from Santiago, Chile, to hear the Boston Symphony Orchestra.

Eleven women and three men between the ages of 18 and 22, the visitors are guests of Boston University in the operation of an exchange project known as Experiment in International Living.

It would not be possible for them to attend Friday afternoon's concert so symphony officials arranged for them to attend a performance tomorrow night in Veterans Memorial Auditorium, Providence, R.I.

The visitors will ride to Providence in the same buses that carry the orchestra there, and will come back the same way. Before departure, they'll be taken on a quick tour of Symphony Hall here.

Tribune (e)
LAWRENCE, Mass.
Independent
Circ. 35,376

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
FEB 27 1957

Ormandy Discusses Orchestras

Boston Traveler, Wednesday, Feb. 27, 1957 C 5

Look Over Plans

DUBLIN'S LORD MAYOR Robert Briscoe (right) and Ireland's President Sean T. O'Kelly (center) study the program prepared for the Lord Mayor's visit to Boston March 18 and 19. With them is Michael T. Kelleher of Boston who will serve as chairman of the welcoming committee. He served in the same capacity 18 years ago when O'Kelly visited Boston.

Leaders Plan Dinner

Boston To Fete Dublin Mayor

Boston business and civic leaders are helping Mayor Hynes plan a reception and dinner March 18 at the Sheraton Plaza for Robert Briscoe, Lord Mayor of Dublin.

The dinner will highlight a two-day celebration honoring the first Hebrew mayor of the Irish city.

ENTERTAINMENT BY GAELIC CLUBS

Investment broker Joseph Gannon, dinner chairman, announced today that plans have been completed. He described the proposed dinner as one of the most unusual tributes in the history of Boston.

Entertainment under the direction of co-chairman Michael T. Kelleher will feature presentation by Greater Boston Gaelic club groups.

This will be climaxed with a musical salute to the Dublin mayor under the direction of William E. Boyle. It will feature units from the Clover Glee Club and orchestra.

Alfred Krins of the Boston Symphony Orchestra will render a violin solo.

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Visiting Conductor Praises Leading American Ensembles

By Harold Rogers

Eugene Ormandy feels keenly about the "inferiority complex of the American public." It is a complex stemming from two main sources, he said—an inability on behalf of the public to judge the superlative quality of its leading orchestras, plus the inability of some music critics to assess the true merits of American orchestras as compared to European orchestras.

"The American public has been spoiled by the great variety of music it hears in a single season," he explained. "Americans are given a wider selection of music than is heard in Europe. Many of them also do not realize that the leading American orchestras are second to none!"

Mr. Ormandy had just completed a rehearsal with the Boston Symphony Orchestra, which he will conduct for the first time this weekend. For the past 21 years—ever since the Stokowski era—he has headed the Philadelphia Orchestra. He and Charles Munch are trading places for this pair of concerts.

He complimented Bostonians on having an orchestra unequaled by any ensemble abroad. He said that the United States now has five great orchestras. To the "big three"—Boston, New York, and Philadelphia—he feels that Chicago and Cleveland should be added.

"Some of us do not realize," he went on, "that when European orchestras visit us, they play only the works with which they are most familiar. Naturally they play them well. But this is no reason for assuming that these orchestras are better than ours. American orchestras are far more versatile in what they can play. They have greater technical proficiency."

There is only one way in which Europeans exceed Americans, he said, and that is in the warmth of their reception of music. They are much more appreciative and much more demonstrative in showing this appreciation.

This weekend Mr. Ormandy will conduct the Boston première of a new work by William Schuman, whom he considers "one of our great American composers." It is called "Credendum" and subtitled "Article of Faith."

Its history is unique in that it is the first symphonic work to be commissioned by an agency of the United States Government. It was ordered for UNESCO through the State Department, and was given its first performance by the Cincinnati Symphony, Thor Johnson conducting, in November, 1955. Mr. Ormandy first conducted it in Philadelphia in March, 1956. He has since recorded it for Columbia, though it is still to be released.

"I believe in William Schuman," Mr. Ormandy declared. "He has something to say, and he has an individual language in which to say it. These things are important to a composer. Schuman has his own original ideas, and he will not budge in his manner of expressing them. It's not necessary for everyone to love what he says."

Mr. Ormandy said that soon after Mr. Schuman completed his "Credendum," there were 12 announced performances, all of which were canceled for one reason or another after the conductors had seen the score. Most of them considered it unplayable. Mr. Schuman told Mr. Ormandy that he was glad to have Mr. Ormandy's recording of it, for it was undisputable proof that his piece was playable.

In one movement of 18 to 20 minutes, the work is cast in an A-B-C form and is scored for a large orchestra.

Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
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MUSICAL AMERICA
NEW YORK, N. Y.

FEB 1957

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Boston

By Cyrus Durgin

Boston Symphony, 251 Huntington Ave. Music director: Charles Munch. Associate conductor: Richard Burgin. Manager: Thomas D. Perry, Jr. Symphony Hall, 2631. Twenty-four pairs of subscription concerts on Friday afternoons and Saturday evenings; six subscription concerts on Sunday afternoons; nine subscription concerts on Tuesday evenings; six subscription concerts at Sanders Theater (Harvard University), Cambridge, on Tuesday evenings; one concert at Kresge Auditorium, 1,238, Massachusetts Institute of Technology, Cambridge, Dec. 5; one week tour of cities in midwest; five tours of one week each to New York and other cities.

Boston Pops Orchestra, 251 Huntington Ave. Conductor: Arthur Fiedler. Assistant conductor: Harry Ellis Dickson. Manager: Thomas D. Perry, Jr. Symphony Hall, 2,631. Includes approximately 85 Boston Symphony players. Concerts on weekday (and some Sunday) evenings in May and June. Another orchestra, called the Boston Pops Touring Orchestra, gives concerts in the winter in various cities under the direction of Arthur Fiedler.

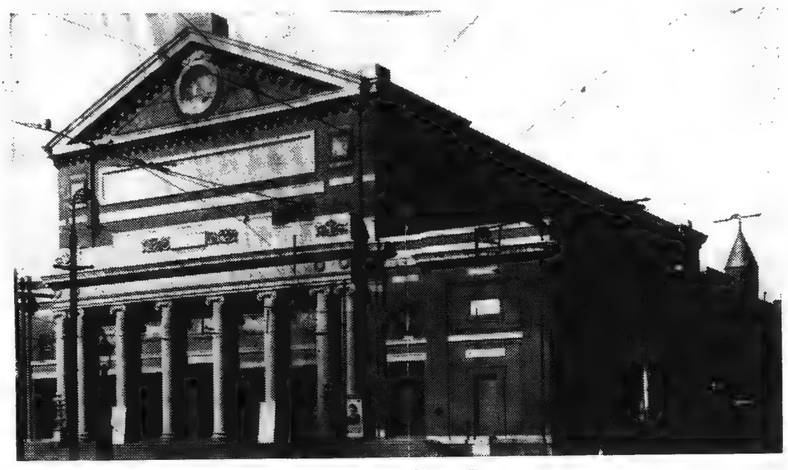
Esplanade Concerts. Auspices: Boston Symphony Orchestra, Inc. Conductors: Arthur Fiedler and guests. Manager: Thomas D. Perry, Jr. Hatch Memorial Shell, Charles River Esplanade. Orchestra includes approximately 85 Boston Symphony players. Evening concert (and three on Wednesday morning, for children) for three weeks in July and August.

Berkshire Festival, Tanglewood, Lenox, Mass. Conductor: Charles Munch. Six weekend series of concerts by chamber orchestra and the full numbers of the Boston Symphony, in July and August. The Festival also includes student events, for members of the Friends of the Berkshire Music Center.

Boston University Celebrity Series. Managing director: Aaron Richmond 143 Newbury St. Boston Opera House, 3,000; Symphony Hall, 2,631; Jordan Hall, 1,019. Royal Danish Ballet, Oct. 3; Berlin Philharmonic, Herbert von Karajan, conductor, Oct. 14; Adele Addison, Oct. 21; Michael Rabin, Nov. 11; Richard Dyer-Bennet, Nov. 16; Elisabeth Schwarzkopf, Nov. 18; Leon Fleisher, Nov. 25; Budapest String Quartet, Nov. 28; Golden Age Singers of London, Dec. 9; Solomon, Jan. 13; Destine and Haitian Dance Company, Jan. 25 and 26; Renata Tebaldi, Feb. 3; Quartetto Italiano, Feb. 13; Artur Rubenstein, Feb. 24; Gerald Moore, March 3; Bach Aria Group, March 17; Rudolf Firkusny, March 24.

Aaron Richmond, 143 Newbury St. Mr. Richmond's other activities include: Temple Beth El, Providence, R. I.; Hilde Gueden, Jan. 23; Artur

School, Wellesley, Mass.: Irmgard Seefried, Dec. 4; Nathan Milstein, Feb. 5; Eugene Istomin, April 11. Phillips Academy, Andover, Mass.: Ruth and Paul Draper, Oct. 20; Jesus Maria Sanroma, Dec. 7; Don Cossacks, April 26. Dartmouth College, Hanover, N. H.: Jan Peerce, Nov. 15; Lubeshutz and Nemenoff, Jan. 15; Andres Segovia, March 21. University of Connecticut, Storrs, Conn.: Artur Rubinstein, Feb. 28. Harvard Musical Association, Boston, Mass.: Doriot Anthony Dwyer, Samuel Mayes and Joseph De Pasquale, Nov. 2; David Bar-Illan, Nov. 30; Ruth Posselt and Luise Vosgerchian, Dec. 14; Griller Quartet, Jan. 11; Jesus Maria Sanroma, Feb. 14 and 15; Tom Lehrer, March 1; Curtis Quartet, April 12; Joseph De Pasquale and Paul Ulanowsky, April 26; James Gregory, March 29; Phyllis



Symphony Hall in Boston

Curtin, Feb. 1. Gardner Museum, Boston, Mass.: Julian Olevsky, Oct. 7; Doriot Anthony Dwyer, Samuel Mayes and Joseph De Pasquale, Dec. 23; Griller Quartet, Jan. 13; Ajemian Sisters, Feb. 3; Ruth Posselt and Luise Vosgerchian, Feb. 17; Rabinofs, March 3; Almo Trio, March 10; Bel Arte Trio, April 7; Curtis Quartet, April 14; Joseph De Pasquale and Paul Ulanowsky, April 28.

In Boston, also Mr. Richmond presents the following: Mantovani and His New Music, Oct. 2; Dame Ninette de Valois, Nov. 9; Ruth Posselt and Luise Vosgerchian, Nov. 14; Yugoslav National Ballet, Dec. 14; Little Singers of Paris, Jan. 27; Old Vic Theater Company, week of Jan. 14; Walter Gieseking, March 10; Vienna Choir Boys, March 31; Don Cossacks, April 28; Andres Segovia, April 7.

New England Opera Theater. Artistic director: Boris Goldovsky. Executive director: Ralph G. Tedford. Tour of seven weeks in Cimarosa's "The Secret Marriage", beginning Oct. 22. John Hancock Hall, 1,132. "The Secret Marriage", Dec. 11 and 13.

Mason Music Foundation. President: Paul Doguereau, 59 Fayerweather St., Cambridge. Jordan Hall, 1,019. Societa Corelli, Oct. 4 and 5; Dietrich Fischer-Dieskau.

Handel and Haydn Society, 687 Boylston St. Conductor: Dr. Thompson Stone. Manager: Elizabeth I. Burt. President: F. Otis Drayton.

Harriet E. O'Brien. Boston Opera House, 3,000. Spring season, beginning April 8, by Metropolitan Opera Association.

Boston Morning Musicales. Chairman, executive committee, Mrs. John W. Myers. Hotel Statler Ballroom, 1,000. Eileen Farrell, Nov. 7; Leopold Simonbau, Dec. 5; Cesare Siepi, Dec. 19; Erica Morini, Jan. 23; Hilde Gueden, Feb. 13; Claudio Arrau, March 13.

Zimbler String Sinfonietta. Auspices: Friends of Chamber Music, Inc. Founder: Josef Zimbler. Manager: Aaron Richmond. Jordan Hall, 1,019. Three concerts, Feb. 20, March 6 and March 27. Other concerts out of town.

Cambridge Society for Early Music. President: Rosario Mazzeo, Symphony Hall. Music director: Erwin Bodky. Sanders Theatre, Cambridge. Three concerts, Oct. 29, Nov. 26, Dec. 3.

Cecilia Society. Conductor: Hugh Ross. President: Laura Hill, 65 Park Drive. Jordan Hall, 1,019. Symphony Hall, 2,631. Various concerts.

Wellesley Concert Series. Manager: David Barnett. Wellesley College, Wellesley, Mass. Alumnae Hall, 1,500. Martial Singher, Nov. 12; Erica Morini, March 7; Robert Goldsand, April 24.

The Brass Ensemble. Director: Roger Voisin, Symphony Hall. Brass players from Boston Symphony, Concerts to be announced.

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Boston Public Library, Copley

Massachusetts

Square. Director: Milton E. Lord. Lecture Hall. Free concerts and lectures.

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Baltic Concert Series, Management: Baltic American Society of New England. Jordan Hall, 1,019. Carmen Prii, Sept. 28; Vaclovas Verikaitis, Feb. 8; Ingus Naruns, April 5.

PHILADELPHIA, PA.
BULLETIN
Circ. D. 705,054 - S. 709,787
FEB 24 1957

MUSIC

Met Offers 'Carmen'; Munch to Exchange Roles With Ormandy

THE WEEKEND concerts of the Philadelphia Orchestra will have a change of pace as Charles Munch, conductor of the Boston Symphony, takes charge on the podium. This is a reciprocity affair, for the week sees Eugene Ormandy traveling to Boston to take the reins in Symphony Hall.

Mr. Munch has been heard here with the French National Orchestra and the Boston Symphony, but this will be his debut as conductor of the Philadelphians.

As was to be expected, the French-Boston leader will offer a program that consists of French music. The program lists Berlioz's love-scene from the Dramatic Symphony, "Romeo et Juliette," Honneger's Symphony No. 2 for Strings, Ravel's Suite for Orchestra, "Le Tombeau de Couperin," and Albert Roussel's Symphony No. 3.

The latter piece, which is en-

Continued on Page 8, Col. 1

Continued From Page 6

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Before going to Boston to take up his duties in the New England capital, Eugene Ormandy pauses here, tomorrow night, to direct the Philadelphia Orchestra's eighth Monday evening concert at the Academy of Music. Benno Moiseiwitsch will again be heard as soloist.

RICHARD TUCKER, recently heard here in the Verdi "Requiem," and scheduled for Tuesday's Metropolitan "Carmen" here, need not pack his bags, for Thursday night he is singing his first full-length Philadelphia recital at the Academy of Music, sponsored by the All Star Concert Series.

Mr. Tucker offers a program that will play to the full every facet of his art. Arias form Mehul's "Joseph," Verdi's "La Forza del Destino," and Bizet's "Carmen" will highlight a program that contains numbers by Mozart, Torelli, Foudrain, Durante, Niles, Falvo, Lippe, Nutile, Rabey, and Coleridge-Taylor. Alexander Alexany will accompany the celebrated tenor.

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MUSIC NOTES

Today

Virginia MacWatters, soprano, in recital, Pennsylvania Room, Sheraton Hotel, 8 P. M., for the Women's Board of the Lankenau Hospital.

Philadelphia Coffee Concerts present Philadelphia Woodwind Quintet. Garden Terrace, Benjamin Franklin Hotel. 8.15.

Musical service, First Methodist Church, 480 Green lane, Roxborough, honoring Dr. Carl F. Mueller, at 7. Albert G. Kay, directs.

Concert of vocal music, direction Carolyn Diller-Dengler, Philadelphia Musical Academy, 1617 Spruce. 3 P. M.

Stravinsky's "Symphony of Psalms," First Baptist Church, 17th and Sansom sts., 8 P. M.

Organ recital, St. Mark's Church, 1625 Locust, by John Henzel, 5 P. M.

Tomorrow

Blind Artists Concert Pennsylvania room, New Sheraton Hotel, 8.30. Wilbur Evans, baritone, is guest-artist, directed by Luigi Boccelli.

Tuesday

Concert by Musical Act Society of Camden, Carl Schurz Memorial, 420 Chestnut, 8.30.

Organ recital by Edgar Hillier, St. Paul's Church, Chestnut Hill, 8.30.

Wednesday

Organ recital by Bruce Eicher, organist, First Baptist Church, 12.20 P. M.

Violin recital by Magda Haios, Mitten Hall, Temple University, 1 P. M.

Concert by German-American Youth Chorus, Academy of Music, 8.15. Theodor Koerner, Otto Genhart, conductors.

Friday

Audrey Hodge, soprano, Rennah Penn House, 1 P. M.

Concert by West Oak Lane Symphony, William Rowen School Auditorium, Ogontz and Haines sts., 8.30. Julia Heida, soprano, soloist.

MUSICAL AMERICA
NEW YORK, N. Y.

FEB 1957

211

Boston

By Cyrus Durgin

Boston Symphony, 251 Huntington Ave. Music director: Charles Munch. Associate conductor: Richard Burgin. Manager: Thomas D. Perry, Jr. Symphony Hall, 2631. Twenty-four pairs of subscription concerts on Friday afternoons and Saturday evenings; six subscription concerts on Sunday afternoons; nine subscription concerts on Tuesday evenings; six subscription concerts at Sanders Theater (Harvard University), Cambridge, on Tuesday evenings; one concert at Kresge Auditorium, 1,238, Massachusetts Institute of Technology, Cambridge, Dec. 5; one week tour of cities in midwest; five tours of one week each to New York and other cities.

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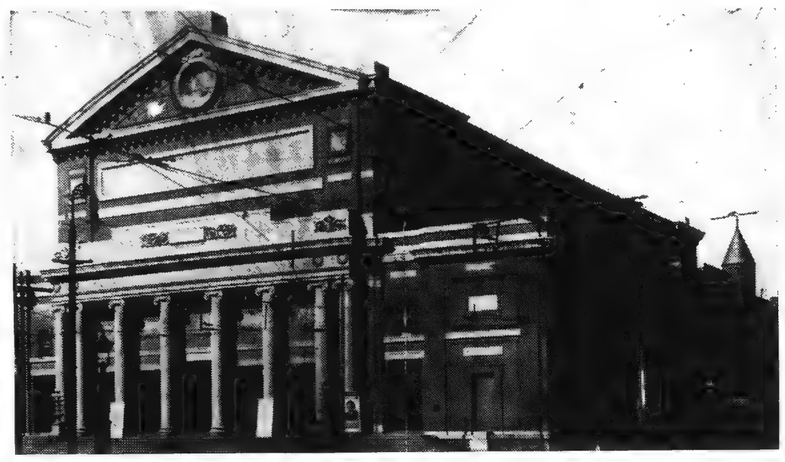

Symphony Hall in Boston

Curtin, Feb. 1. Gardner Museum, Boston, Mass.: Julian Olevsky, Oct. 7; Doriot Anthony Dwyer, Samuel Mayes and Joseph De Pasquale, Dec. 23; Griller Quartet, Jan. 13; Ajemian Sisters, Feb. 3; Ruth Posselt and Luise Vosgerchian, Feb. 17; Rabinofs, March 3; Almo Trio, March 10; Bel Arte Trio, April 7; Curtis Quartet, April 14; Joseph De Pasquale and Paul Ulanowsky, April 28.

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[illegible] Society, 687 [illegible]: Dr. Thomp- [illegible] Elizabeth I. [illegible] Drayton. [illegible] Messiah", [illegible]ti, Elsa [illegible] Donald [illegible]'s "The [illegible]e, John [illegible], April [illegible]

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Zimbler String Sinfonietta. Auspices: Friends of Chamber Music, Inc. Founder: Josef Zimbler. Manager: Aaron Richmond. Jordan Hall, 1,019. Three concerts, Feb. 20, March 6 and March 27. Other concerts out of town.

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Massachusetts

Munch, Ormandy Switch Podiums

Continued From Page 6

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Handel and Haydn Society, 687 Boylston St. Conductor: Dr. Thompson Stone. Manager: Elizabeth I. Burt. President: F. Otis Drayton. Symphony Hall, 2,631. "Messiah", with Alice Farnsworth Boffetti, Elsa Gerling, Harold Haugh, and Donald Gramm, Dec. 9 and 10; Haydn's "The Seasons", with Barbara Wallace, John McCollum and Kenneth Smith, April 7.

Boston Opera Association, 420 Boylston St. Promotion manager: Hartiet E. O'Brien. Boston Opera House, 3,000. Spring season, beginning April 8, by Metropolitan Opera Association.

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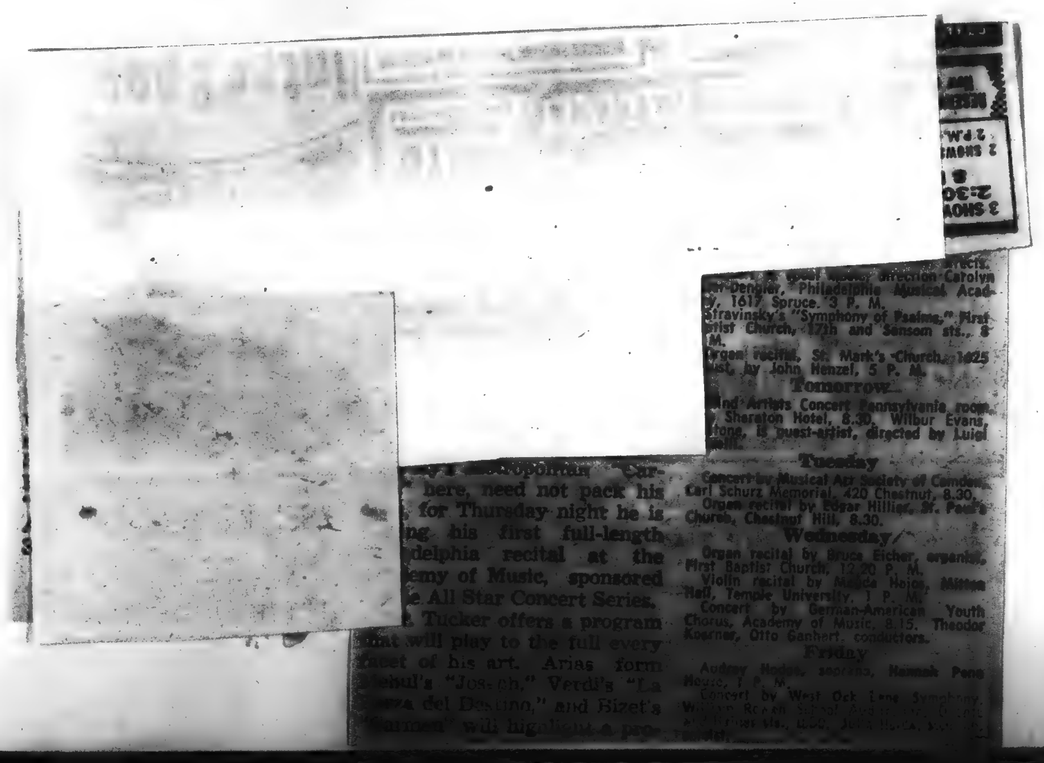

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Carmen" will highlight a pro-

Tomorrow

Tuesday

Concert by Musical Art Society of Camden, Carl Schurz Memorial, 420 Chestnut, 8.30. Organ recital by Edgar Hilliar, St. Paul's Church, Chestnut Hill, 8.30.

Wednesday

Organ recital by Bruce Eicher, organist, First Baptist Church, 12.20 P. M. Violin recital by Nadia Heico, Mitten Hall, Temple University, 1 P. M. Concert by German-American Youth Chorus, Academy of Music, 8.15. Theodor Koerner, Otto Ganhert, conductors.

Friday

Audrey Hodges, soprano, Hannah Penn House, 1 P. M.

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MUSICAL COURIER
(NEW YORK CITY)
MAR 1 1957

BOSTON

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Independent Republican
Circ. 198,749
MAR 2 1957

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Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485
MAR 1 - 1957

Society:

Lenscraft

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Boston Traveler, Friday, March 1, 1957 B 23

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Independent Republican
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BOSTON, Mass.
Independent
Circ. 131,485

MAR 1 - 1957

Eugene Ormandy and Charles Munch "Swap Pulpits" as Guest Conductors

By CYRUS DURGIN

Eugene Ormandy and Charles Munch have "swapped pulpits" for a week. This afternoon and tomorrow night Mr. Ormandy will be guest conductor at Symphony Hall while Mr. Munch will be conducting at Philadelphia's Academy of Music.

It has been quite a week for the short, amiable Hungarian-born Ormandy, whose reddish-blonde hair is thinner than it used to be. Monday he worked all day recording with his Philadelphia Orchestra. Tuesday he began rehearsals with the Boston Symphony. Wednesday he rehearsed an upcoming concert in Baltimore. Yesterday he was back in Symphony Hall, where he obligingly used part of a brief lunch hour between two rehearsal periods, to talk to this chronicler.

"To be guest conductor of the Boston Symphony," he smiled, "is like a dream coming true. For a long while I have wanted to be guest conductor, because I have known the orchestra and greatly admired it. What a great, great orchestra!"

Mr. Ormandy modestly did not say so, but we all may assume that Charles Munch is getting a kick out of working with the Philadelphia Orchestra, which also is a "great, great" symphonic organization.

Ormandy does not use a baton when he conducts, although formerly he did so. I was curious why he gave it up.

EUGENE ORMANDY

"There was a non-musical reason for that," said Ormandy. Before the last war, I had an accident while I was conducting. I made a sudden energetic gesture, and tore a ligament in my shoulder. In a second I could not even raise my right arm. Eventually I had to undergo a serious operation, and for a time I did not know whether I could conduct again. But you can imagine my joy when finally the doctor said: 'O, yes, you may conduct, but you must be very careful not to raise your arm too high, and you must not use a stick'."

A Difficult Score

Mr. Ormandy has brought for this week's concerts what he describes as "an extremely difficult" modern score. It is the "Credendum," by William Schuman, an American composer, whom Ormandy much admires.

"It is so difficult that when I first conducted it not even the musicians—and they are real professionals—could make much of it in less than two rehearsals. At the third they began to question its value. At the fourth they became enthusiastic about it, and at the fifth they were wholeheartedly for the work. Now if professional musicians find a work that hard to absorb, it is evident that listeners must find it even more hard going, but I think you will like it.

"I do feel that American creative musicians are far ahead of their European colleagues," Ormandy stated with conviction. "When I was in Europe recently, I looked over a good number of new scores, about 30 of them. I accepted just three for performance. But just in a single day in New York I found three American works which interested me, and I took them immediately."

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

MAR 1 - 1957

Stop Looking Abroad, He Says

Ormandy Hails U. S. Musicians

It's about time American classical music lovers dropped their "grass-is-always-greener attitude" about American orchestras.

That's the opinion of Eugene Ormandy, conductor of the Philadelphia Symphony Orchestra.

TRADES PLACES WITH HUB LEADER

He trades places with Boston Symphony Orchestra Conductor Charles Munch for guest appearances this afternoon and tomorrow evening at Symphony Hall.

"What orchestras we have in America!" he said after his first rehearsal with the Boston Symphony ensemble.

This is the group world-famed Ormandy described as "the last of the great orchestras I've had the honor of conducting in America and Europe."

The Boston, New York, Philadelphia, Chicago and Cleveland Symphony orchestras are the nation's top, he said.

"Few European orchestras can equal these five, and none can surpass them, in sheer ability," he said.

U. S. PUBLIC GETS VARIETY

"The American music public gets more variety in its listening than all of Europe put together, Ormandy said.

"Great European orchestras are at their best in a restricted repertoire," he said. "Conductors and players take things easy."

This will not be found in American orchestras, he said. Some orchestras sidestep certain works as "unplayable," but these are pieces readily played in America, he said.

There are many other factors separating the European and American approach to music.

Few European orchestras work with the same conductor constantly. The temporary conductors lack the necessary rehearsal time, he said.

POPULAR IN ONE PLACE, TABOO ELSEWHERE

"Also, composers popular in one country are taboo in another," he said. "In America, we play everything."

Composers Franck, Debussy, Ravel and Roussel are more rarely played in German-speaking countries than in France or Switzerland, he said.

The European conductor also plays the music slower than American listeners are used to, he said.

Americans should not be so hard to convince the music they have is not only good, but about the best in the world, he said.

With the rehearsal over, he smiled at the prospects of the guest appearances.

"Now I can die happy," he said. "That's what it means to me to conduct the Boston Symphony for the first time."

EUGENE ORMANDY

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844

MAR 1 - 1957

Ormandy and Munch Exchange Assignments

BOSTON (UP) — Conductor Eugene Ormandy of the Philadelphia Orchestra made his debut as guest director of the Boston Symphony today in a weekend exchange of podiums.

Ormandy, who had appeared here previously only as conductor of his own group, led the Boston orchestra in music by Schumann, Hindemith and Brahms.

Charles Munch, regular conductor of the Boston Symphony, led the Philadelphia orchestra in an all-French program in Philadelphia.

It was the first time in the history of either orchestra that their leaders exchanged regular concert assignments.

Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 3,048

MAR 1 1957

LAUDS MUSIC IN U. S.

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"The great European orchestras are at their best in a restricted repertoire," said Eugene Ormandy of the Philadelphia Symphony Orchestra. "Conductors and players take things easy. Some works are avoided as unplayable, which are readily done in America where conductors and players are used to exerting themselves."

Ormandy made his remarks in an interview. He is in Boston to conduct the Boston Symphony for the first time tomorrow and Saturday while its regular conductor, Charles Munch, is directing the Philadelphia Symphony for the first time.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

MAR 1 - 1957

Ormandy Happy At Chance to Lead Boston Symphony

Conductor Eugene Ormandy delighted at his first opportunity to lead the Boston Symphony Orchestra, said last night, "Now I can die happy."

The Philadelphia maestro put the Boston musicians through a brisk rehearsal yesterday for his guest appearances at today's matinee and tomorrow evening performances.

Meanwhile, Boston's conductor Charles Munch will take over the baton duties before Ormandy's Philadelphia orchestra.

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Enterprise & Times (e)
BROCKTON, Mass.
Non-Partisan
Circ. 42,005

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Courant (m)
HARTFORD, Conn.
Republican
Circ. 94,124

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Times (e)
HARTFORD, Conn.
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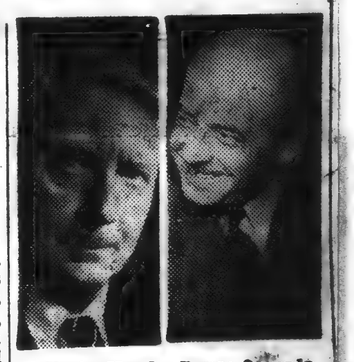

Charles Munch Eugene Ormandy

COURIER

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Warren Cox

Globe
BOSTON, Mass.
Independent
Circ. 131,485

MAR 1 - 1957

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

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POPULAR IN ONE PLACE, TABOO ELSEWHERE

"Also, composers popular in one country are taboo in another," he said. "In America, we play everything."

Composers Franck, Debussy, Ravel and Roussel are more rarely played in German-speaking countries than in France or Switzerland, he said.

The European conductor also plays the music slower than American listeners are used to, he said.

Americans should not be so hard to convince the music they have is not only good, but about the best in the world, he said.

With the rehearsal over, he smiled at the prospects of the guest appearances.

"Now I can die happy," he said. "That's what it means to me to conduct the Boston Symphony for the first time."

EUGENE ORMANDY

Eugene Ormandy and Charles Munch "Swap Pulpits" as Guest Conductors

By CYRUS DURGIN

Eugene Ormandy and Charles Munch have "swapped pulpits" for a week. This afternoon and tomorrow night Mr. Ormandy will be guest conductor at Symphony Hall while Mr. Munch will be conducting at Philadelphia's Academy of Music.

It has been quite a week for the short, amiable Hungarian-born Ormandy, whose reddish-blonde hair is thinner than it used to be. Monday he worked all day recording with his Philadelphia Orchestra. Tuesday he began rehearsals with the Boston Symphony. Wednesday he rehearsed an upcoming concert in Baltimore. Yesterday he was back in Symphony Hall, where he obligingly used part of a brief lunch hour between two rehearsal periods to talk to this chronicler.

"To be guest conductor of the Boston Symphony," he smiled, "is like a dream coming true. For a long while I have wanted to be guest conductor, because I have known the orchestra and greatly admired it. What a great, great orchestra!"

Mr. Ormandy modestly did not say so, but we all may assume that Charles Munch is getting a kick out of working with the Philadelphia Orchestra, which also is a "great, great" symphonic organization.

Ormandy does not use a baton when he conducts, although formerly he did so. I was curious why he gave it up.

"There was a non-musical reason for that," said Ormandy. Before the last war, I had an accident while I was conducting. I made a sudden energetic gesture, and tore a ligament in my shoulder. In a second I could not even raise my right arm. Eventually I had to undergo a serious operation, and for a time I did not know whether I could conduct again. But you can imagine my joy when finally the doctor said: 'O, yes, you may conduct, but you must be very careful not to raise your arm too high, and you must not use a stick'."

EUGENE ORMANDY

A Difficult Score

Mr. Ormandy has brought for this week's concerts what he describes as "an extremely difficult modern score." It is the "Credendum," by William Schuman, an American composer, whom Ormandy much admires.

"It is so difficult that when I first conducted it not even the musicians—and they are real professionals—could make much of it in less than two rehearsals. At the third they began to question its value. At the fourth they became enthusiastic about it, and at the fifth they were wholeheartedly for the work. Now if professional musicians find a work that hard to absorb, it is evident that listeners must find it even more hard going, but I think you will like it.

"I do feel that American creative musicians are far ahead of their European colleagues," Ormandy stated with conviction. "When I was in Europe recently, I looked over a good number of new scores, about 30 of them. I accepted just three for performance. But just in a single day in New York I found three American works which interested me, and I took them immediately."

Enterprise & Times (e)
BROCKTON, Mass.
Non-Partisan
Circ. 42,005

MAR 1 - 1957

BOSTON. — (UP). — Conductor Eugene Ormandy of the Philadelphia Orchestra made his debut as guest director of the Boston Symphony today in a weekend exchange of podium duties. Ormandy, who had appeared here previously only as conductor of his own group, led the Boston orchestra in music by Schuman, Hindemith and Brahms. Charles Munch, regular conductor of the Boston Symphony, led the Philadelphia orchestra there in all-French music program.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844

MAR 1 - 1957

Ormandy and Munch Exchange Assignments

BOSTON (UP) — Conductor Eugene Ormandy of the Philadelphia Orchestra made his debut as guest director of the Boston Symphony today in a weekend exchange of podiums.

Ormandy, who had appeared here previously only as conductor of his own group, led the Boston orchestra in music by Schumann, Hindemith and Brahms.

Charles Munch, regular conductor of the Boston Symphony, led the Philadelphia orchestra in an all-French program in Philadelphia.

It was the first time in the history of either orchestra that their leaders exchanged regular concert assignments.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

MAR 1 - 1957

Ormandy Happy At Chance to Lead Boston Symphony

Conductor Eugene Ormandy, delighted at his first opportunity to lead the Boston Symphony Orchestra, said last night, "Now I can die happy."

The Philadelphia maestro put the Boston musicians through a brisk rehearsal yesterday for his guest appearances at today's matinee and tomorrow evening performances.

Meanwhile, Boston's conductor Charles Munch will take over the baton duties before Ormandy's Philadelphia orchestra.

"The Boston Symphony is the last of the great orchestras I've had the honor of directing in America and Europe," Ormandy said.

Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 3,048

MAR 1 - 1957

LAUDS MUSIC IN U. S.

BOSTON, Feb. 28 (AP)—A world famous conductor said today Americans "get more music, in point of variety, in one season than all of Europe put together."

"The great European orchestras are at their best in a restricted repertoire," said Eugene Ormandy of the Philadelphia Symphony Orchestra. "Conductors and players take things easy. Some works are avoided as unplayable, which are readily done in America where conductors and players are used to exerting themselves."

Ormandy made his remarks in an interview. He is in Boston to conduct the Boston Symphony for the first time tomorrow and Saturday while its regular conductor, Charles Munch, is directing the Philadelphia Symphony for the first time.

"Now I can die happy," Ormandy smiled. "That's what it means to me to conduct the Boston Symphony for the first time—the last of the great orchestras I have had the honor of conducting in America and Europe."

Courant (m)
HARTFORD, Conn.
Republican
Circ. 94,124

MAR 1 - 1957

Ormandy and Munch To Exchange Podiums

BOSTON, Feb. 28 (AP)—A world famous conductor said today Americans "get more music, in point of variety, in one season than all of Europe put together."

"The great European orchestras are at their best in a restricted repertoire," said Eugene Ormandy of the Philadelphia Symphony Orchestra. "Conductors and players take things easy. Some works are avoided as unplayable, which are readily done in America where conductors and players are used to exerting themselves."

Ormandy made his remarks in an interview. He is in Boston to conduct the Boston Symphony for the first time tomorrow and Saturday while its regular conductor, Charles Munch, is directing the Philadelphia Symphony for the first time.

"Now I can die happy," Ormandy smiled. "That's what it means to me to conduct the Boston Symphony for the first time—the last of the great orchestras I have had the honor of conducting in America and Europe."

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 118,081

MAR 1 1957

U.S. Audiences Are Not to Be Pitied

Boston — (AP) — A world famous conductor said yesterday Americans "get more music, in point of variety, in one season than all of Europe put together."

"The great European orchestras are at their best in a restricted repertoire," said Eugene Ormandy of the Philadelphia Symphony Orchestra.

"Conductors and players take things easy. Some works are avoided as unplayable, which are readily done in America where conductors and players are used to exerting themselves."

Ormandy made his remarks in an interview. He is in Boston to conduct the Boston Symphony for the first time tomorrow and Saturday while its regular conductor, Charles Munch, is directing the Philadelphia Symphony for the first time.

"Now I can die happy," Ormandy smiled. "That's what it means to me to conduct the Boston Symphony for the first time — the last of the great orchestras I have had the honor of conducting in America and Europe."

Charles Munch Eugene Ormandy

Munch and Ormandy Exchange Podiums

Charles Munch, conductor of the Boston Symphony, will make his first appearance with the Philadelphia Orchestra at the concerts in the Academy of Music on Mar. 1 and 2. Munch's appearance here is part of a reciprocal arrangement which will find Eugene Ormandy traveling to New England to direct the Boston Orchestra on the same days. Warren Cox

PHILADELPHIA, PA.
INQUIRER
Circ. D. 637,561 - S. 1,124,395

MAR 2 1957

Munch Leads Orchestra in French Music

By EDWIN H. SCHLOSS

The fourth and last guest conductor of the season took over the podium at the Philadelphia Orchestra concert yesterday afternoon in the Academy of Music—Charles Munch, regular maestro of the Boston Symphony Orchestra.

Though Munch is known to this city's concertgoers through numerous appearances here in recent seasons as a visitor with his own symphonic ensemble, the current week end concerts at

PHILADELPHIA ORCHESTRA
Charles Munch, Conducting
Love Scene from "Romeo and Juliet" —Berlioz
Symphony No. 2 for Strings—Honegger
Suite for Orchestra "Le Tombeau de Couperin" ———— Ravel
Symphonw No. 3 in G minor—Roussel

Broad and Locust sts. mark his debut here with the Philadelphians. He is here on a reciprocal interchange of courtesies which are taking Eugene Ormandy to Munch's podium in Boston's Symphony Hall for a like number of concerts.

SEATING CHANGED

Presumably at the guest's request, the orchestra was arranged yesterday in the "string quartet" plan of seating, namely, with violins and violas on either side of the stage and cellos in front.

Tall, silver-thatched, and looking youthful for his 65 years, the visitor from New England (French born) proceeded to offer a program of music by four French composers. With the exception of Hector Berlioz, an excerpt of whose "Romeo and Juliet" Symphony opened the bill, all stem from the earlier decades of the present century.

New to the audience was Albert Roussel's Third Symphony, heard for the first time at these concerts. This turned out to be a highly listenable score, infectuously rhythmic, richly orchestrated, well endowed with easily assimilated melodic material.

RELISHED BY AUDIENCE

It might, perhaps, be described as a product of French Romanticism rather delightfully inebriated by the Stravinskian influence that took Paris by storm circa 1930. Played with superb elan, it was greatly relished by the audience.

Yesterday's bill opened with a beautiful publication of the "Love Scene" from Berlioz's dramatic symphony, "Romeo and Juliet." A musical visualization of Shakespeare's famous "Balcony Scene," glamour steeped, it is among the loveliest works ever written by that arch Romantic who was its composer.

The Second Symphony of Arthur Honegger is a memento of the drama and travail of the French nation during the German occupation of Paris in the 1940s. Though Honegger was a Swiss citizen, he stayed in Paris during the Nazi eclipse and his score tells of that ordeal and the triumph of the liberation. This is music of fine dramatic force, but perhaps the more light-minded might find it a bit overly grim.

CONTRAST IN RAVEL

In charming contrast was Ravel's suite, "Le Tombeau de Couperin," in which the great French Impressionist salutes the music of the 17th and 18th centuries in a series of enchantingly dainty but high-spirited antique dances. Superbly played, with just the right touch of deftness and radiance, it ran the Roussel novelty a close race for the audience's favor.

The audience was most appreciative and the running series of ovations given Munch far exceeded in warmth merely the politeness due a guest. Munch, obviously delighted with our virtuoso orchestra, insisted on sharing the applause with Dr. Ormandy's players.

PHILADELPHIA, PA.
BULLETIN
Circ. D. 705,054 - S. 709,787

MAR 2 1957

MUSIC

Munch and Ormandy Switch Orchestras

A unique exchange of podium roles took place yesterday when Charles Munch, conductor of the Boston Symphony, led the Philadelphia Orchestra for the first time in its concert at the Academy of Music and Eugene Ormandy made his first appearance with the Boston Symphony in that city. Reviews of both concerts follow:

By MAX de SCHAUENSEE

An exchange that sent Eugene Ormandy to conduct the Boston Symphony in the New England capital brought Charles Munch here yesterday to lead the Philadelphia Orchestra for the first time.

The Friday afternoon audience, though depleted somewhat by the storm, nevertheless made it evident that Mr. Munch and his provocative all-French program were among the highlights of our local symphonic season.

Mr. Munch is obviously an artist of the highest integrity and sincerity and it was these qualities that had so direct an appeal for yesterday's listeners at the Academy of Music. The conductor was greeted with a great show of enthusiasm and was given a rousing ovation at the end of the program.

Great clarity of texture and a wonderfully well disciplined precision are two of the Boston's conductor's most striking qualities. Everything is sharply focused, cleanly etched with an amalgam that contains a hint of steel. You feel that nothing comes between Mr. Munch and the music; he is quite oblivious once started (and he is a quick beginner) of any surrounding influences that might be lurking in the circumambient air.

Yesterday, his program was an all-French one—music for which he is signally qualified and for which his great and easily explained sympathy is obvious.

Excepting the "Fantastic Symphony," the music of Berlioz is not so often programmed here as it should be. Thus it was a pleasure to hear Mr. Munch's imaginative and sensitive performance of the exquisite "Romeo and Juliet" love-scene that opened the program.

Honeger's Symphony No. 2 for Strings, followed — a sombre, serious piece, for the most part darkly colored with its ever-questioning first movement. This tragic mood is sustained until the final blending of two themes in a great crescendo leads into a triumphant chorale on the brass, which is very exciting.

Mr. Munch's "Tombeau de Couperin," where Ravel extolled the glory of 18th-century French music, was a string of clear-cut gems of the utmost transparency. The woodwinds surpassed themselves here, and John de Lancie, first oboe, was called upon for a solo bow.

The program ended with Philadelphia's first hearing of Albert Roussel's "Symphony No. 3 in G Minor." This proved an enormously vital and engaging work, striking for the meticulous finish, characteristic of one of the most fastidious masters of 20th century music.

There were several electrifying climaxes and the beautiful and remarkable Adagio with its serene violin solo cast its spell over the audience.

It was a privilege to welcome Mr. Munch and the music of France, played with such enthusiasm by our great orchestra, to the Academy of Music.

By CYRUS DURGIN

Boston, Mass., March 2—Eugene Ormandy, conductor of the Philadelphia Orchestra, achieved a great personal success as guest conductor of the Boston Symphony Orchestra, in Symphony Hall, yesterday afternoon.

He was applauded cordially upon his first entrance, and periodically during the afternoon. But at concert's end, with the final chord of Brahms' D Major Symphony, Mr. Ormandy reaped a full-scale ovation of hand-clapping, shouts and cheers. Everybody was happy, and, especially, not least of all, the distinguished guest.

While Mr. Ormandy worked upon the stage of Symphony Hall, Charles Munch, the conductor of the Boston Orchestra, was guest with the Philadelphians in the Academy of Music.

Mr. Ormandy's visit provides us with an object lesson in the supreme importance of a conductor—when both he and the orchestra are of very high excellence. We have heard Mr. Ormandy here four times previously, with his own splendid organization. His own players know him, work hard for him, and have their own characteristic style and timbre. (The Philadelphia Orchestra is deeper-toned and has more of what I call "an emotional ground-swell" than ours).

But as guest conductor with our own orchestra, which we know so well, the personal quality of Ormandy's method, manner and taste was put into much sharper focus. What happens is that, because a great orchestra is extremely sensitive in its response, the authoritative conductor can in a short time alter its sound and its manner of playing.

In just four rehearsals, Mr. Ormandy made the Boston Symphony partly into his own image. The strings, by his insistent direction, gave out with much more vibrato than usual. He mellowed the brass, the woodwinds he changed least of all, and they were their usual bright, crystal-clear selves. The net result was a large and very rounded sonority, well-balanced but a little more dense than the resonance we know, and somewhat less bright. Yesterday the sound glowed; under Munch it sparkles.

If my memory is correct, Ormandy's performance of Hindemith's "Matthias the Painter" was the clearest, best-balanced I ever have heard. Not the most powerful or dramatic, but the finest in sound. The whole texture was extraordinarily clean. The rhythm was firm and even, the dynamics carefully calculated from the merest whisper of a pianissimo to an imposing strength at the final chord.

One heard a fresh and different conception of the Brahms D Major Symphony, one of prevailingly moderate tempo and dynamics, wherein every phase "sang" gloriously. Ormandy worked hard to bring out salient "inner voices," never to the point of distortion, but always so that they could be heard against each other.

There was some small trouble in the finale with those off-the-main-beat chord entrances, due no doubt to relative unfamilarity with each other's ways, between conductor and players. Ormandy's gestures came down a trifle early. Probably his own musicians wait just a split second before they come in; the Boston Symphony, giving him greatest attention, jumped in a hair too soon, and the metrical flow was momentarily upset. The finale went like a five-alarm fire, in tempo and emotional ardor.

Mr. Ormandy introduced to Boston William Schuman's "Credendum," substantial music and quite difficult, with a most of tricky cross-rhythms. Mr. Ormandy's first impression of the work was very pleasant, but this is not the sort of music about which you make decisive pronouncements upon first hearing. The work needs listening—or rather we do.

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

MAR 2 1957

BOSTON SYMPHONY ORCHESTRA

Ormandy Is Guest Conductor

THE BOSTON SYMPHONY ORCHESTRA played yesterday afternoon at Symphony Hall, and will repeat tonight, the 17th program of the Friday–Saturday series. Eugene Ormandy, as guest conductor, presented the following program: William Schuman: "Credendum" (first performance at these concerts); Hindemith: Symphony, "Matthias the Painter"; Brahms: Symphony No. 2, in D major.

By CYRUS DURGIN

For the second week in a row, we have enjoyed at the Boston Symphony concerts a guest conductor of great skill and distinguished personal qualities. Our guest of yesterday afternoon and tonight is Eugene Ormandy, conductor of the Philadelphia Orchestra. He and Charles Munch in a sense have "exchanged" orchestras, for while Ormandy is in Boston, Munch is in Philadelphia. An account of his work there will be found in an adjacent column of this page.

Mr. Ormandy's visit provides us with an object lesson in the supreme importance of a conductor—when both he and the orchestra are of very high excellence. We have heard Mr. Ormandy here four times previously, with his own splendid organization. They know him, they work hard for him, and the Philadelphians have their own characteristic timbre and style of playing. (It is deeper-toned and has more of what I call "an emotional ground-swell" than ours.)

But as guest conductor with our own orchestra, which we know so well (the personal quality of Ormandy's method, manner and taste is put into much sharper focus. What happens is that, because a great orchestra is extremely sensitive in its response, the authoritative conductor can in a very short time alter its sound and its manner of playing.

In just four rehearsals, Mr. Ormandy made the Boston Symphony partly into his own image. The strings, by his insistent direction, gave out with much more vibrato than usual. He mellowed the brass to some extent. The woodwinds he changed least of all, and they sounded their usual bright, crystal-clear selves. He moved the tympani from stage corner to stage middle at the back, thereby automatically decreasing their power to the degree he prefers. He put the cellos at stage left front, and the violas just behind them.

The net result was a large and very rounded sonority, well-balanced but a little more dense than the resonance we know, and somewhat less bright. Yesterday the sound glowed, where under Munch it sparkles.

If my memory is as good as I hope it is, Ormandy's performance of "Matthias the Painter" was the clearest, best balanced I ever have heard. Not the most powerful or dramatic but the finest in sound. The whole texture was extraordinarily clean.

The rhythm was firm and even, the dynamics carefully calculated from the merest whisper of a pianissimo to an imposing strength at the final chord.

The Inner Voices

I had expected Brahms to be, after the umpteenth hearing, tolerably interesting. What one heard was a fresh and different conception of the D major Symphony, one of [illegible] moderate tempo and dynamics wherein every phase "sang" gloriously. Ormandy worked hard to bring out salient "inner voices" never to the point of distortion but consistently to the point where the voices all could be heard against the others. This [illegible] little like the Koussevitsky [illegible]

There was some little trouble in the finale, with most of the off-the-main-beat chord entrances. Obviously this [illegible] matter of relative unfamiliarity with each other's [illegible] conductor and players. [illegible] Ormandy's gestures came down a trifle early. Probably his own musicians wait just a split second before they come in; the Boston Symphony, giving him the greatest attention, jumped in a hair too soon, and the metrical flow was momentarily upset. As a matter of record, both conductor and players had got used to each other by the last of those entrances, which was on the dot.

The finale went like a five-alarm fire, in pace and emotional ardor, and aroused the audience to shouts and cheers. Ormandy was called back to the stage several times, and for his own part he singled out first oboe John de Lancie for a solo bow. This was a fitting gesture for [illegible] We were all happy.

Of the new music, William Schuman's "Credendum" I can say only that it is [illegible] and quite difficult with a host of tricky cross-rhythms. The first movement, involving much percussion, is very loud [illegible] since it is [illegible] "Declamation," and the dissonance is quite powerful. The chorale which forms the [illegible] is melodically beautiful and a most romantic [illegible] while the very fast finale is [illegible] and exciting. [illegible] impression was very [illegible] but this is not the [illegible] You make decisive [illegible] ments about upon first [illegible] let us listen to it [illegible]

Next week Mr. M[illegible] here. He will conduct [illegible] Day's Serenade for [illegible] Sixth Symphony by [illegible] D[illegible] [illegible] and the D [illegible] phony of [illegible]

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

MAR 2 1957

MUSIC

Symphony Concert

The Boston Symphony orchestra, Eugene Ormandy conducting, gave the 17th concert of the 76th season in Symphony Hall yesterday afternoon. The program:

Credendum.....William Schumann
"Matthis der Maler".....Hindermith
Symphony No. 2 in D, Op. 73..Brahms

By RUDOLPH ELIE

Although I have always had a deep admiration for Eugene Ormandy, it was not until yesterday, when he exchanged pulpits with Charles Munch for two concerts, that I first began to sense the real measure of his attainment. It is almost transcendental, to say the least.

When he has appeared here with his own orchestra I have always withheld the final accolade, though why I don't know: he has just given me the impression of a man with great technical proficiency but wanting perhaps in forceful re-creative conviction. After his performance yesterday I have adjusted these impressions and, in fact, hurled them into the wastebasket for good.

First of All

There is, first of all, that supreme technical command of the orchestra. He does not use a stick, but he is the only stickless conductor I know who can make his intentions absolutely clear even in the most rapid passages. Yet he does not beat time with his right hand; on the contrary he will go on for bar after bar without indicating a down beat (though he certainly does when it is essential to an entrance).

What he seems to do instead, is beat the rhythm of a given phrase to the section or the instrumentalist involved and he does it in such a fashion as to release its melodic significance in an extraordinary way. He cues everything and everyone, and his manner of turning to face the different instrumental choirs draws particular attention to the moment, allowing the eye to help the ear in a singularly felicitous fashion.

Dark Nobility

With all this is a remarkable sense of nuance, of balance, of texture; he never covers an inner voice or conceals a significant passage in the general fabric. He is a master colorist in dynamics, too, controlling every level of dynamic expression with graceful and meaningful left hand. It is exceedingly interesting to watch him work although his gestures are seldom melodramatic. They can be when necessary, but there is an overall economy of means combined with a nearly hypnotic fluency of arms, hands and fingers that seem to be almost a part of the music itself.

As an interpretative artist, Mr. Ormandy yesterday cancelled out all previous impressions I may have had: he did the Hindemith with a dark nobility of spirit that was very impressive indeed, and his conception of the Brahms was perfectly beautiful from beginning to end. For its part, the Boston Symphony responded magnificently. Indeed, that conductor and orchestra, never having worked together before, could prepare this difficult program in but three rehearsals spells out the measure of both more strikingly than any words could.

To say the William Schuman's "Credendum" is difficult is toying with the truth. It must be one of the most technically complicated works the orchestra has tackled in some time, but it is well worth the effort. For Mr. Schuman has here come up with an important musical utterance. From its outburst of percussion and brass at the opening to its final peroration, it is a deeply felt work and one revealing, in its central section, a very effective melodic felicity. The work, only about 15 minutes long, is interesting and original. Its musical idiom is not aggressively dissonant (though there are many strange effects) nor is it design obscure. It appears, in short, to be written for a musical audience rather than a mutual admiration society of composers in the back room.

It may be added that Mr. Ormandy, who displayed a most grateful attitude on the stage (he was reluctant to take a bow without the orchestra sharing the applause), made a stunning personal success on this occasion, the Friday afternoon audience giving him an unusual ovation. Mr. Munch returns next week to give us Tchaikovsky's Serenade for Strings, David Diamond's Sixth Symphony and Franck's D minor Symphony.

PETER TRUMP, baritone with the Chorus Pro Musica in Bach's B Minor Mass tomorrow evening at 8 in Symphony Hall.

Christian Science Monitor (e)
Boston, Mass.
Non-partisan
Circ. 161,675

MAR 2 1957

Ormandy and Munch Exchange Places

Boston Première of Schuman's 'Credendum'

By Harold Rogers

This is the weekend when Charles Munch and Eugene Ormandy have traded podiums, with Dr. Munch holding forth in the Academy of Music with the Philadelphia Orchestra and Mr. Ormandy conducting in Symphony Hall with the Boston Symphony. As yet we know nothing of Dr. Munch's reception in Philadelphia, but we can report that Bostonians gave Mr. Ormandy an ovation yesterday afternoon punctuated with bravos.

Both men have weighted their programs in favor of contemporary music, and both have offered premières in the respective cities. Dr. Munch is conducting the first Philadelphia performance of Roussel's Symphony No. 3, together with the Love Scene from Berlioz' "Romeo and Juliet," Ravel's "Tombeau de Couperin," and Honegger's Second Symphony.

Mr. Ormandy is conducting the first Boston performance of William Schuman's "Credendum," together with Hindemith's "Mathis der Maler" and the Brahms' Symphony No. 2. It was quite daring for Mr. Ormandy to devote the first half of his program to the Schuman and Hindemith, two present-day composers who can blow up an orchestral storm with a practiced hand.

The Schuman "Credendum" is the first federal commission for an orchestral piece, having been ordered through the State Department for UNESCO. In one movement of three parts, it opens with a Declaration (Moderato con fuoco) that seems to epitomize Schuman's own uncompromising stand as a composer.

The opening is explosively affirmative; and with "Article of Faith" as a key (the work's subtitle) we can discern magnificent aspirations that transcend national borders and reach out to universal mankind. But this music also apparently represents the composer's belief in his right to say something and his right to say it as he feels it must be said—whether the sounds are pretty or not.

* * *

Thus in his Declaration we find great splashes of brass, supported with volleys of drums and bells. The wide-ranging melodies soar as if in a lofty vision. In the Chorale (Lento) of the second part the violins enter for the first time, and the mood changes to one of solemnity, like an aspiring prayer that waxes in fervor until it becomes impassioned. Here again the brass returns to lend its rockbound support.

The Finale (Presto) opens with a series of rapid figures that are tossed about from choir to choir, forming a background for an eloquent melody in the cellos. Toward the end the climax builds with a return to the granitic power of the opening Declaration. It may not be an endearing piece of music, but it commands respect. It is convincing. How can it be otherwise when Mr. Schuman is convinced of his own integrity, and when Mr. Ormandy is convinced of Mr. Schuman's greatness?

* * *

Mr. Ormandy is a conductor with an amazing fund of energy, and if his readings are not always of the most sensitive, there are compensations to be found in his vigor, his forthright way of getting his dramatic effects. One has the feeling that he is at his best when standing before his own orchestra, which is only natural, but his performance with the Boston Symphony yesterday was eminently appealing. If he has not yet adjusted to our brasses (they were a bit rowdy in the Hindemith and the Brahms), this is understandable. In the Academy of Music Mr. Ormandy's brasses cannot overreach themselves so easily as our brasses can in the live acoustics of Symphony Hall.

Mr. Ormandy's readings for both Hindemith's "Mathis" and the Brahms Second were a bit terre-à-terre, but, as stated above, with vitalizing compensations. And his listeners, as also stated above, were quick to show their appreciation.

[redacted]

BOSTON

■ Boston Symphony Orchestra patrons had the opportunity of comparing three markedly different styles of conducting in the 15th, 16th and 17th pairs of concerts on the Friday-Saturday subscription series.

Charles Munch's approach, based on deep and long study of the scores, but depending largely on fervency and enthusiasm brought to high point during the performance itself, led to thrilling results in the Strauss "Ein Heldenleben," which climaxed the concerts of Feb. 15-16. The conductor's deep understanding of the music was made evident by the way he brought out the inner voices and by the clarity of all the involved parts and subtle allusions, mostly lost in routine performances. But what made the reading altogether remarkable was the inspiration of the moment which swept the audience along together with conductor and players into a mutually shared experience which far transcended the sounds, magnificent as these were. For sheer spirit of performance this was the best "Heldenleben" within the memory of this reviewer.

Other items on the program included Mozart's *Abduction from the Seraglio* Overture and the same composer's Clarinet Concerto, with Gino Cioffi, the orchestra's principal clarinetist, playing with the beautiful tone for which he is famous.

Making guest appearances on Feb. 22-23, Igor Markevitch scored heavily with his audiences. Cool calculation resulting in a careful husbanding of resources achieved highly interesting interpretations marked by originality and logic. Yet this somewhat more cerebral approach also was exciting and moving throughout the varied, well-constructed program. The conductor's own arrangement for orchestra of Ricercar from the "Musical Offering" by Bach, a setting which does full justice to the original, was heard for the first time at these concerts. Another BSO "first," and long-delayed, was Schubert's youthful and charming Symphony No. 3, done with just the requisite lightness and deftness. The Strauss "Til Eulenspiegel" and Ravel's arrangement of the Moussorgsky "Pictures at an Exhibition," gave the conductor every opportunity to lead the virtuoso orchestra through its most virtuosic paces.

Eugene Ormandy was the third conductor, making his appearances Mar. 1, 2, in an exchange that sent Mr. Munch to Philadelphia at the same time to conduct Mr. Ormandy's splendid orchestra. With Mr. Ormandy, sound is the all-important factor. As he has shown repeatedly in nearby Worcester and in Boston itself he is pre-eminent when it comes to beautiful tone, flexibility and balance. Such a conductor, however, is a little at a disadvantage in a guest appearance, and there were a few moments when the orchestra could not meet the conductor's directions. But as a whole this concert too was an enjoyable experience. William Schuman's "Credendum" received its first BSO hearing and impressed as a rugged, powerful and sincerely motivated work. The Brahms Second and the Symphonic Suite from Hindemith's "Mathis der Maler" completed the list.

JULES WOLFFERS

Morning Globe
BOSTON, Mass.

ORCHESTRA Podium

[illegible] SEE

[illegible] the "Fantastic Sym[illegible] the music of Berlioz is no[illegible] programed here as [illegible] be. Thus it was a pleasur[illegible] Munch's imaginative an[illegible]ve performance of the ex[illegible]quisite "Romeo and Juliet" love scene, that opened the program.

Honneger's Symphony No. 2, fo[illegible] strings, followed — a sombre serious piece for the most par[illegible] darkly colored with its ever[illegible] questioning first movement. Th[illegible] tragic mood is sustained until the final blending of two themes in a great crescendo leads into triumphant chorale on the bras[illegible] which is very exciting.

Munch's "Tombeau de Couperin" where Ravel extolled the glory [illegible] 18th century French music, was [illegible] string of clear-cut gems of th[illegible] utmost transparency. The woo[illegible] winds surpassed themselves her[illegible] and John de Lancie, first obo[illegible] was called upon for a solo bow.

The program ended with Phil[illegible]delphia's first hearing of Alb[illegible] Roussel's "Symphony No. 3 in [illegible] Min[illegible]. This proved an enor[illegible] mo[illegible] vital and engaging work [illegible] strikes for the meticulous finis[illegible] cha[illegible]ristic of one of the mos[illegible] fa[illegible]ous masters of French 20th century music.

There were several electrifying climaxes and the beautiful and re[illegible]markable adagio with its serene violin solo cast its spell over the audience.

It was a privilege to welcome Dr. Munch and the music o[illegible] France, played with such enthusi[illegible]asm by our great orchestra, to the Academy of Music.

Orchestra for the first time.

The Friday afternoon audience, though depleted somewhat by the storm, nevertheless made it evident that Dr. Munch and his provocative all-French program were among the highlights of our local symphonic season.

Munch is obviously an artist of the highest integrity and sincerity, and it was these qualities that had so direct an appeal to listeners at the Academy. The conductor was [illegible] great show of enthusiasm [illegible] was given a rousing ovation at the end of the program.

Great clarity of texture and a wonderfully well-disciplined precision are two [illegible] which conductor's mast[illegible] qualities. Everything is sharply focused, cleanly etched [illegible] an amalgam that contains a [illegible] of steel. You feel that nothing comes between Dr. Munch and the music; he is quite oblivious [illegible] started, (and he is a quick beginner) of any surrounding influences.

A Pleasure to Hear

Today his program was an all-French one—music for which he is signally qualified. We are prone to encourage all-German and all-Russian programs in this city, but the music of France is a less common experience.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
MAR 2 1957

Ormandy and Munch Exchange Places

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866
MAR 2 1957

MUSIC

Symphony Concert

The Boston Symphony orchestra, Eugene Ormandy conducting, gave the 6th concert of the 76th season in Symphony Hall yesterday afternoon. The program:

Credendum.....William Schuman
"Mathis der Maler".....Hindemith
Symphony No. 2 in D, Op. 73..Brahms

By RUDOLPH ELIE

Although I have always had a deep admiration for Eugene Ormandy, it was not until yesterday, when he exchanged pulpits with Charles Munch for two concerts, that I first began to sense the real measure of his attainment. It is almost transcendental, to say the least.

When he has appeared here with his own orchestra I have always withheld the final accolade, though why I don't know: he has just given me the impression of a man with great technical proficiency but wanting perhaps in forceful re-creative conviction. After his performance yesterday I have adjusted these impressions and, in fact, hurled them into the wastebasket for good.

First of All

There is, first of all, that supreme technical command of the orchestra. He does not use a stick, but he is the only stickless conductor I know who can make his intentions absolutely clear even in the most rapid passages. Yet he does not beat time with his right hand; on the contrary he will go on for bar after bar without indicating a down beat (though he certainly does when it is essential to an entrance).

What he seems to do instead, is beat the rhythm of a given phrase to the section or the instrumentalist involved and he does it in such a fashion as to release its melodic significance in an extraordinary way. He cues everything and everyone, and his manner of turning to face the different instrumental choirs draws particular attention to the moment, allowing the eye to help the ear in a singularly felicitous fashion.

Dark Nobility

With all this is a remarkable sense of nuance, of balance, of texture; he never covers an inner voice or conceals a significant passage in the general fabric. He is a master colorist in dynamics, too, controlling every level of dynamic expression with graceful and meaningful left hand. It is exceedingly interesting to watch him work although his gestures are seldom melodramatic. They can be when necessary, but there is an overall economy of means combined with a nearly hypnotic fluency of arms, hands and fingers that seem to be almost "part" of the music itself.

As an interpretative artist, Mr. Ormandy yesterday cancelled out all previous impressions I may have had: he did the Hindemith with a dark nobility of spirit that was very impressive indeed, and his conception of the Brahms was perfectly beautiful from beginning to end. For its part, the Boston Symphony responded magnificently. Indeed, that conductor and orchestra, never having worked together before, could prepare this difficult program in but three rehearsals spells out the measure of both more strikingly than any words could.

To say the William Schuman's "Credendum" is difficult is toying with the truth. It must be one of the most technically complicated works the orchestra has tackled in some time, but it is well worth the effort. For Mr. Schuman has here come up with an important musical utterance. From its outburst of percussion and brass at the opening to its final peroration, it is a deeply felt work and one revealing, in its central section, a very effective melodic felicity. The work, only about 15 minutes long, is interesting and original. Its musical idiom is not aggressively dissonant (though there are many strange effects) nor is it design obscure. It appears, in short, to be written for a musical audience rather than a mutual admiration society of composers in the back room.

It may be added that Mr. Ormandy, who displayed a most grateful attitude on the stage (he was reluctant to take a bow without the orchestra sharing the applause), made a stunning personal success on this occasion, the Friday afternoon audience giving him an unusual ovation. Mr. Munch returns next week to give us Tchaikovsky's Serenade for Strings, David Diamond's Sixth Symphony and Franck's D minor Symphony.

PETER TRUMP, baritone with the Chorus Pro Musica in Bach's B Minor Mass tomorrow evening at 8 in Symphony Hall.

Boston Première of Schuman's 'Credendum'

By Harold Rogers

This is the weekend when Charles Munch and Eugene Ormandy have traded podiums, with Dr. Munch holding forth in the Academy of Music with the Philadelphia Orchestra and Mr. Ormandy conducting in Symphony Hall with the Boston Symphony. As yet we know nothing of Dr. Munch's reception in Philadelphia, but we can report that Bostonians gave Mr. Ormandy an ovation yesterday afternoon punctuated with bravos.

Both men have weighted their programs in favor of contemporary music, and both have offered premières in the respective cities. Dr. Munch is conducting the first Philadelphia performance of Roussel's Symphony No. 3, together with the Love Scene from Berlioz' "Romeo and Juliet," Ravel's "Tombeau de Couperin," and Honegger's Second Symphony.

Mr. Ormandy is conducting the first Boston performance of William Schuman's "Credendum," together with Hindemith's "Mathis der Maler" and the Brahms' Symphony No. 2. It was quite daring for Mr. Ormandy to devote the first half of his program to the Schuman and Hindemith, two present-day composers who can blow up an orchestral storm with a practiced hand.

The Schuman "Credendum" is the first federal commission for an orchestral piece, having been ordered through the State Department for UNESCO. In one movement of three parts, it opens with a Declaration (Moderato con fuoco) that seems to epitomize Schuman's own uncompromising stand as a composer.

The opening is explosively affirmative; and with "Article of Faith" as a key (the work's subtitle) we can discern magnificent aspirations that transcend national borders and reach out to universal mankind. But this music also apparently represents the composer's belief in his right to say something and his right to say it as he feels it must be said—whether the sounds are pretty or not.

Thus in his Declaration we find great splashes of brass, supported with volleys of drums and bells. The wide-ranging melodies soar as if in a lofty vision. In the Chorale (Lento) of the second part the violins enter for the first time, and the mood changes to one of solemnity, like an aspiring prayer that waxes in fervor until it becomes impassioned. Here again the brass returns to lend its rockbound support.

The Finale (Presto) opens with a series of rapid figures that are tossed about from choir to choir, forming a background for an eloquent melody in the cellos. Toward the end the climax builds with a return to the granitic power of the opening Declaration. It may not be an endearing piece of music, but it commands respect. It is convincing. How can it be otherwise when Mr. Schuman is convinced of his own integrity, and when Mr. Ormandy is convinced of Mr. Schuman's greatness?

Mr. Ormandy is a conductor with an amazing fund of energy, and if his readings are not always of the most sensitive, there are compensations to be found in his vigor, his forthright way of getting his dramatic effects. One has the feeling that he is at his best when standing before his own orchestra, which is only natural, but his performance with the Boston Symphony yesterday was eminently appealing. If he has not yet adjusted to our brasses (they were a bit rowdy in the Hindemith and the Brahms), this is understandable. In the Academy of Music Mr. Ormandy's brasses cannot overreach themselves so easily as our brasses can in the live acoustics of Symphony Hall.

Mr. Ormandy's readings for both Hindemith's "Mathis" and the Brahms Second were a bit terre-à-terre, but, as stated above, with vitalizing compensations. And his listeners, as also stated above, were quick to show their appreciation.

MUSICAL COURIER
(NEW YORK CITY)
MAR 15 1957

BOSTON

■ Boston Symphony Orchestra patrons had the opportunity of comparing three markedly different styles of conducting in the 15th, 16th and 17th pairs of concerts on the Friday-Saturday subscription series.

Charles Munch's approach, based on deep and long study of the scores, but depending largely on fervency and enthusiasm brought to high point during the performance itself, led to thrilling results in the Strauss "Ein Heldenleben," which climaxed the concerts of Feb. 15-16. The conductor's deep understanding of the music was ma ou of all for ing ins sw wi tu tra as for leb vie (ed lio

Schubert, and Massenet's "Pleure, mes yeux" from *Le Cid,* gave us un alloyed joy. The program also con tained a group of songs in Englis by Scott, Britten, Dvorak, and Quilte and Negro Spirituals.

■ Lyric Opera of Chicago has an nounced its 1957 season premiere pe formance of Verdi's *Otello* on Oct. 1 at Civic Opera House. The opera starring Renata Tebaldi, Mario de Monaco and Tito Gobbi, is schedule for several performances during th seven-week season (Oct. 10 to Nov. 30

■ Louis Sudler, who sang for Presi dent and Mrs. Eisenhower at the In augural Ball at the Mayflower Hot Clarinet Concerto, with Gino Cioffi, the orchestra's principal clarinetist, playing with the beautiful tone for which he is famous.

Making guest appearances on Feb. 22-23, Igor Markevitch scored heavily with his audiences. Cool calculation resulting in a careful husbanding of resources achieved highly interesting interpretations marked by originality and logic. Yet this somewhat more cerebral approach also was exciting and moving throughout the varied, well-constructed program. The conductor's own arrangement for orchestra of Ricercar from the "Musical Offering" by Bach, a setting which does full justice to the original, was heard for the first time at these concerts. Another BSO "first," and long-delayed, was Schubert's youthful and charming Symphony No. 3, done with just the requisite lightness and deftness. The Strauss "Til Eulenspiegel" and Ravel's arrangement of the Moussorgsky "Pictures at an Exhibition," gave the conductor every opportunity to lead the virtuoso orchestra through its most virtuosic paces.

Eugene Ormandy was the third conductor, making his appearances Mar. 1, 2, in an exchange that sent Mr. Munch to Philadelphia at the same time to conduct Mr. Ormandy's splendid orchestra. With Mr. Ormandy, sound is the all-important fac-

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485
MAR 2 1957

THE PHILADELPHIA ORCHESTRA

Dr. Munch on Podium

By MAX DE SCHAUENSEE

PHILADELPHIA, Mar. 1—An exchange that sent Eugene Ormandy to conduct the Boston Symphony in Massachusetts capital, brought Charles Munch here today to lead the Philadelphia Orchestra for the first time.

The Friday afternoon audience, though depleted somewhat by the storm, nevertheless made it evident that Dr. Munch and his provocative all-French program were among the highlights of our local symphonic season.

Munch is obviously an artist of the highest integrity and sincerity, and it was these qualities that had so direct an appeal for the listeners at the Academy of Music. The conductor was greeted with a great show of enthusiasm and was given a rousing ovation at the end of the program.

Great clarity of texture and a wonderfully well-disciplined precision are two of the Boston conductor's most striking qualities. Everything is sharply focused, cleanly etched with an amalgam that contains a mint of steel. You feel that nothing comes between Dr. Munch and the music; he is quite oblivious once started, (and he is a quick beginner) of any surrounding influences.

A Pleasure to Hear

Today his program was an all-French one—music for which he is signally qualified. We are prone to encourage all-German and all-Russian programs in this city, but the music of France is a less common experience.

Excepting the "Fantastic Symphony," the music of Berlioz is not so often programed here as it should be. Thus it was a pleasure to hear Munch's imaginative and sensitive performance of the exquisite "Romeo and Juliet" love-scene, that opened the program.

Honneger's Symphony No. 2, for strings, followed — a sombre, serious piece; for the most part darkly colored with its ever-questioning first movement. This tragic mood is sustained until the final blending of two themes in a great crescendo leads into a triumphant chorale on the brass which is very exciting.

Munch's "Tombeau de Couperin," where Ravel extolled the glory of 18th century French music, was a string of clear-cut gems of the utmost transparency. The woodwinds surpassed themselves here and John de Lancie, first oboe was called upon for a solo bow.

The program ended with Philadelphia's first hearing of Albert Roussel's "Symphony No. 3 in G Minor." This proved an enormously vital and engaging work, striking for the meticulous finish characteristic of one of the most fastidious masters of French 20th century music.

There were several electrifying climaxes and the beautiful and remarkable adagio with its serene violin solo cast its spell over the audience.

It was a privilege to welcome Dr. Munch and the music of France, played with such enthusiasm by our great orchestra, to the Academy of Music.

WASHINGTON, D. C.
Post & Times Herald
Circ., D. 380,624 - S. 410,185
MAR 3 1957

Concert Plan Needs Revision

Whither Goest the National?

(This is the last in a series of three articles on the future of the National Symphony.)

By Paul Hume

THE BOSTON Symphony Orchestra sold out its two Washington concerts this year, and one of them had a highly unpromising program viewed from what is thought to be the public's point of view.

Hume

The Washington public obviously prefers the playing of the Boston Symphony Orchestra to that of the National Symphony. That is no discredit to the National Symphony, but it cannot be overlooked. If the National Symphony Orchestra announced a program of the 1st Symphony of Leo Smit, the 2nd Piano Concerto of Prokofieff, with Nicole Henriot, and the 4th Symphony of Beethoven, how many people would go?

Well then, what should the National Symphony do about its own concerts? Its repertoire? Its playing? Its sound?

To me the principal defect of the National Symphony Orchestra's tone this season is that it often lacks that glowing luster that marks the great orchestra. It plays with energy, it plays with excellent precision, it plays musically. But it often does not sound alluring and beautiful either in its separate choirs—except for its marvelous woodwind ensemble—or in total impact. It is a fact I notice at almost every one of its concerts.

It seems to me, the National Symphony does not have, and never has had an adequate double bass section. There is a kind of sound that can be drawn from these large instruments that should provide a foundation under even the largest orchestra, and that never fails, even in the fullest climaxes, to undergird and color the entire structure resting upon it.

As one obituary of Toscanini said, "He never conducted an orchestra in which he did not see to it that the double basses gave a full, perfectly tuned, musical basis to the tone of the whole." The Philadelphia has one kind of double bass sound that qualifies for this description, the Boston another, the Chicago still another. The National Symphony does not.

THE NATIONAL Symphony Orchestra plays too many concerts in too many places which, though they may well be filled with people who love music, are not the National Symphony's primary concern. The National Symphony asks the people of the Washington area for support, and then takes off for concerts in parts of the country vastly removed from its center of operations.

These show up in the tired, unglamorous sound the orchestra has made this year in weeks in which it plays two-a-day, full length symphony programs, some programs of the cheapest kind of music, programs in football stadiums, programs inadequately rehearsed with glamour-named stars who disgrace themselves and the orchestra in the process.

It is time the National Symphony stopped playing baby-sitter to every cause that comes along including presidential inaugurals, over which it has no control. It should turn its attention to the sole function of a great orchestra which is to make music exciting and beautiful to every audience for which it plays.

Music has lacked even a fair amount of excitement and splendor this year at too many of our concerts. It is time, and the National Symphony is the agency, to restore its art to the highest possible level. It should rehearse more and play more in its home city for its regular subscribers and supporters. And it should recognize in its actions what it insists rightly in its publicity: that Washington is a musically mature center. Such a city is worthy of at least one concert a week.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 253,604
MAR 3 1957

Symphony Programs For the Coming Week

Charles Munch, Music Director of the Boston Symphony Orchestra, returns to Boston after a two week's absence during which he made an appearance as guest conductor of the Philadelphia Orchestra. Dr. Munch will conduct four concerts at Symphony Hall in the coming week—the seventh in the Tuesday evening series on March 5, the eighteenth pair of Friday afternoon and Saturday evening series on March 5, the eighteenth pair of Friday afternoon and Saturday evening concerts on March 8 and 9, and the fourth Sunday afternoon concert on March 10.

Dr. Munch will present at the concerts of Friday, Saturday and Sunday the first performance of the Symphony No. 6 by David Diamond, a work composed in Italy while Mr. Diamond was there on a Fulbright Scholarship, completed in Florence in 1954, and dedicated to Charles Munch and the Boston Symphony Orchestra.

The program will open with Tchaikovsky's "Serenade for Strings" and will close with Cesar Franck's Symphony in D minor.

Gino Cioffi, principal clarinet of the Orchestra, will be soloist in Mozart's Clarinet Concerto at the Tuesday evening concert, and the program will open with Mozart's Overture to "The Abduction from the Seraglio" and close with Strauss' tone poem, "Ein Heldenleben".

Sunday Globe
BOSTON, Mass.
Independent
Circ. 374,544
MAR 3 1957

Fiedler Planning 9 Appearances At Buenos Aires

Arthur Fiedler, conductor of the Boston Pops Orchestra, may go to Buenos Aires as guest conductor for nine appearances with the Buenos Aires Municipal Orchestra, it was learned last night.

A report that the Boston Pops Orchestra was going was denied. No such trip was ever considered, officials of the orchestra said.

Fiedler, at present on a 10-week tour of the United States and Canada, with the Boston Pops Tour Orchestra, said in Detroit last night that he has not yet signed the contract for his Argentinian appearances.

If he signs, he will go alone to Argentina. No members of either the Boston Pops Orchestra or the Boston Pops Tour Orchestra will go with him, he said.

A report that the Boston Pops Orchestra (composed of many members of the Boston Symphony Orchestra) was considering an appearance at the Colon Theater came out of Argentina yesterday. A union official there had protested that American musicians were being brought to the Colon Theater as "strike-breakers."

Officials here said that any "guest" appearance by Conductor Fiedler would have nothing to do with the union-management dispute.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 253,604
MAR 3 1957

CONFUSION OVER BOSTON POPS ARGENTINE TRIP IS CLEARED UP

Confusion over a report the Boston Pops Orchestra might cancel an Argentine trip because of a labor dispute in Buenos Aires was cleared up last night when it was disclosed that only Conductor Arthur Fiedler had expressed any intentions of making the South American trip.

Earlier Thomas D. Perry, manager of both the Boston Symphony and the Pops Orchestras, had expressed surprise when told that reports from Buenos Aires indicated the orchestra would give up its trip.

"We have no trip to Argentina scheduled," he said.

Later it was learned Fiedler, who is now in Detroit with the Pops Touring Orchestra, had expressed intentions of accepting an invitation to act as a guest conductor in the Argentine capital in April.

The reference to the Pops Orchestra was made by a Buenos Aires musicians' union leader who said he had received a report that American musicians would not be allowed to play in Argentine while a strike was on.

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749
MAR 5 1957

Symphony Support

BOSTON has no better or more effective representative than its symphony orchestra.

In its travels, it has won top praise in distant nations. At home, it is looked upon by residents and visitors alike as one of the special reasons for enjoying Boston hospitality. It has brought great honor to the city's name.

But now the Boston Symphony needs help.

It has been caught in an economic squeeze. Its income has climbed during the past 10 years, but so has

its cost of operation. Its earnings are not keeping pace with its expenses, and the gap between the two is widening steadily.

The trustees say they need $250,000 this year, to keep that gap under control.

That's not much to ask of the public, considering what the symphony gives in return. Certainly no other medium could be financed for so little and yet produce so much.

The public should be quick to respond.

BOSTON, SUNDAY HERALD MARCH 3, 1957

BOSTON SYMPHONY NEARLY BROKE, APPEAL FOR $250,000 LAUNCHED

There would be a dread silence in this city if the sound of her symphony orchestra should die.

Yet that's not just an alarmist thought. Right now the famed orchestra is so low in the pocket that it needs cash at once — $250,000 this year.

INCREASED COSTS

Increased costs over the years have buried the orchestra so badly that now it's nearly broke. So the trustees have opened the books for the people of Boston and announce quite frankly that the reserves have been wiped out and that the money problem "has become a peril."

And this has happened at a time when the orchestra, as the trustees explain, "is in every way vigorous and at the crest of its ability and activity; in every way with one exception—money."

So let's look at the books.

The Boston Symphony actually is a big earner and makes 86 per cent of expenses, a truly remarkable proportion in a field where such earnings rarely top 40 to 50 per cent.

But in the past 10 years it has been plagued by rising costs—up 39 percent from $1.2 million to $1.7 million. Naturally income has climbed, too, but the total in those same years has risen only 27 per cent, from $1,247,00 in 1946 to $1,584,000 in 1956.

And every year has seen a widening of the gap between income and outgo.

NEARLY TWICE

So the trustees are putting out a straightforward plea to you as a Bostonian and to the business leaders of the community and they estimate their need at $250,000.

At the same time they note that that amount "is nearly twice what the Friends and our corporate sponsors have given in recent years."

The trustees say: "The problem must be squarely faced: new sources of revenue must be found to support the service the orchestra provides."

The trustees permit themselves one small comment on their feeling about the orchestra when they say:

"It is a fundamental part of the whole Boston milieu that is distinctive and praiseworthy; it makes Boston an attractive place to live, to work and to visit; and it is a representative, carrying with honor the name of Boston, to the world."

Honor it has. Now it needs cash.

And when you think of it, a quarter of a million isn't much to keep the magic of their music.

219

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

MAR 6 1957

Boston Symphony Musician Made a Friend in Russia

Officials in Washington and Moscow may frown at one another, but the men and women of the United States and the Soviet Union seem to be getting along fine on what few occasions they meet outside of politics.

The following is a letter received here recently by a Boston musician who took part in last Summer's Russian tour of the Boston Symphony Orchestra. He obviously made quite a hit with his Russian acquaintance.

But in order to prevent the Soviet police from keeping an eye on their enthusiastic fellow countryman all names have been eliminated.

The dictionary referred to is in the language of one of Russia's neighbors. But like many other things it is unavailable in the Soviet Union.

Here is the letter:

Dear Mister . . .

I wonder if you remember me yet.

Once during your visit in Russia in Leningrad you with your friend . . . came to my mother.

I can't forget the impression you've made upon me.

I could never imagine that the Americans can be so genial and good humored. In any case I'm mighty glad of this acquaintance.

Now I wish you all best and I hope to see you again some time.

If you please answer me and relate in your letter about yourself, your family, your daughters.

By the way you should excuse me, my grammar errors. I haven't yet advanced very much in my English studies.

As for me, I'm getting along very well. I intend to become an interpreter and in connection with this circumstance I have a little request to you. There are unfortunately no dictionaries here in Russia.

It is quite impossible to obtain a . . . dictionary. If it won't make you too great trouble I beg you humbly to be good and to send me a dictionary. On that condition of course that dictionaries of such a kind are for sale in general.

Also I come to the end. Let me once more wish you good luck in this New Year!

P.S.—Best greetings from my mother who's taken a fancy to you.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

MAR 7 1957

Lyman W. Fisher, Staff Photographer

Boston Symphony Orchestra Entertained

Members of the Greater Boston Chamber of Commerce and their wives today paid tribute to the Boston Symphony Orchestra with a luncheon at Symphony Hall. Among the head-table guests were, left to right, Thomas G. Dignan, president of Boston Edison Company; Dr. Charles Munch, conductor of the Boston Symphony Orchestra, and Ernest Henderson, president of the Greater Boston Chamber of Commerce.

Mercury (e)
MEDFORD, Mass.
Independent
Circ. 6,842

MAR 8 1957

O. Bergstrom At Dinner for Hub Symphony

Oliver T. Bergstrom of Winchester, president of the Middlesex County National Bank with branches in Medford, was a head table guest Thursday at the Greater Boston Chamber of Commerce luncheon in the Hub given to interest business leaders in helping support the Boston Symphony Orchestra.

The affair was held in Symphony Hall. Principal speaker was C. D. Jackson, a trustee of the orchestra and vice-president of Time, Inc.

THE BOSTON DAILY GLOBE—FRIDAY, MARCH 8, 1957

Symphony Orchestra Saluted At Lunch by Business Chiefs

The Greater Boston Chamber of Commerce saluted the Boston Symphony Orchestra, yesterday, with a luncheon given by chamber members and their wives to the orchestra, in Symphony Hall.

Ernest Henderson, president of the chamber, introduced the speakers, C. D. Jackson, a trustee of the orchestra, and Thomas G. Dignan, president of Boston Edison Co. The salute was also an effort to interest business interests in helping to support the Boston Symphony as a prime cultural institution of this region.

Said Dignan, in part: "Boston business has a special interest in the Symphony . . . which has contributed immeasurably to the cultural and economic life of this city.

"In this day and age, the cultural and economic development of a community go hand in hand. It is not my purpose to tell you why Boston business should support the Symphony. We know what needs to be done and we shall do our share, for the Boston Symphony Orchestra is a community asset. It belongs to all of us, and it must be preserved for the present and for future generations."

Greatest Symphony

C. D. Jackson, vice president of Time, Inc., stated flatly: "With some association over the years with music . . . I can look you all in the eye and say without bias or fear: 'You have the greatest symphony orchestra in the world today.'"

Jackson gave as an illustration of the increasing support of cultural institutions by business, the $75,000,000 Lincoln Center project in New York, which will house the New York Philharmonic-Symphony Orchestra, the Metropolitan Opera Association, the New York City Ballet, the Juilliard School of Music and "doubtless certain library and museum facilities. Out of the $75,000,000, we are expecting that $5,000,000-plus will be put up by business.

"The reason for this business participation is not soft-headedness on the part of business, but appreciation of the value of this kind of thing to the climate of the community and of the nation.

"A very interesting thing has happened in America—culture is no longer a sissy word. Nations like ours can be virile and successful, but the glue that holds things together is the national coefficient of idealism, and in today's titanic contest for the allegiance of half the world's peoples, the indispensable ally of guns and dollars is this coefficient of idealism.

Audible Expression

"The tangible, visible and audible expression of national idealism is culture. Of all the expressions of culture, music is the most universal. Of all the expressions of present-day musical culture, the Boston Symphony is the best. You have the best, and you've got to keep it that way."

Guests at the head table included Edward A. Taft, Harold D. Hodgkinson, Henry B. Cabot, president, Boston Symphony board of trustees; Jackson, Talcott M. Banks, Michael T. Kelleher, Raymond S. Wilkins, Chief Justice Mass. Supreme Court; Francis W. Hatch, Lewis Perry, Charles Munch, Symphony conductor; Thomas D. Perry, manager of the orchestra; William J. Bird, Oliver T. Bergstrom, Earl P. Stevenson, Donald J. Hurley, Gerald W. Blakeley Jr., Joseph Kaplan, Forester A. Clark, Page Browne, Byron K. Elliott, William J. Foley Jr., Henderson, Albert E. Hunter and Dignan.

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

MAR 7 1957

Music in Review . . . By GERALD BERLIN

BSO: Ormandy Guest

The Boston Symphony Orchestra and the Philadelphia Orchestra inaugurated their own private cultural exchange program last weekend. Mr. Ormandy took over Mr. Munch's podium, Mr. Munch took over Mr. Ormandy's and from what we observed here and was reported from there, a conductor is not without honor outside his own bailiwick. Mr. Munch's menu of some of his best French delicacies fared passing well in the land of scrapple, while Mr. Ormandy, for his part, succeeded in keeping the local band geared to the intense peak of perfection it had achieved the previous week under Igor Markevitch's baton.

The Ormandy program included the first performance at these concerts of William Schuman's "Credendum," "Hindemith's Symphony, "Mathis der Maler" and Brahms' "Second Symphony." The Schuman piece represents what may well turn out to be a momentous turning point in American musical life. It was written by invitation of the United States National Commission for UNESCO through the State Department and as such is the first Federal commission for an orchestral piece. Hence its title, which means "Article of Faith," for the composer has indicated his deep convictions "concerning the work of UNESCO and the role of government in the arts." It is a spare and long-lined work in three movements, whose austerity is unrelieved save for some of the string figurations in the middle lento portion. On a single hearing I could gather very little notion of its musical impact. However, it is evidently uncompromising in its demands upon the orchestra, for Mr. Ormandy indicated in a recent Christian Science Monitor interview that all twelve of as many performances announced soon after the work was completed in 1955 were cancelled because the conductors on seeing the score considered it unplayable. The score, nevertheless, did not appear to impose any undue hardship in the instant case and one could not have asked for a more secure, brilliantly articulated traversal.

Hindemith's "Symphony," which actually constitutes three orchestral excerpts taken almost bodily out of his opera "Mathis der Maler," has now become an established modern classic. It, too, is spare, long-lined and austere, but there is no longer any question of its musical impact. Its every note fits into a meticulously worked out structure; where in lesser hands there may emerge a rather dry mass of Hindemithian polytonality, in a master's custody one may perceive the astonishing depths of lyricism and pathos that lies beneath its neo-classical restraint. And it is this lyricism and pathos that Mr. Ormandy extracted in a reading that was notable for its controlled intensity.

The Brahms Symphony made up the concluding half of the concert. Whether it was the dark and sombre nature of all the music that preceded it, or the inherent gentleness, fluency and spaciousness of this "most genial of the four symphonies," as Philip Hale once called it, or the special refinement and eloquence brought forth on this particular occasion, I cannot say. But here was certainly one of the finest performances of this symphony that I can recall.

The concert, then, went a long way to explain to Bostonians why Mr. Ormandy's orchestra enjoys the preeminence that it does today. They undoubtedly said the same thing in Philadelphia after Mr. Munch's stint there. The latter returns to Boston this week to conduct a program consisting of Tchaikowsky's Serenade for Strings, the first performance of David Diamond's Symphony No. 6 and Franck's Symphony in D minor.

Business Chiefs Rally at Luncheon to Aid Symphony

SPECIAL CONCERT FOLLOWS SPEAKERS

By FRED BRADY

Boston business leaders yesterday rallied to get into the black the Boston Symphony Orchestra—"this incomparable instrument of art"—not simply for its great music but because it is a cultural attraction for new business in Boston.

The Greater Boston Chamber of Commerce sponsored a noontime luncheon in Symphony Hall—it looked a little like opening night of Pops—and their chief men agreed with Ernest Henderson, Chamber president, when he said the famed orchestra is "an asset to the economy of this mature and historic city."

NEW YORK TRUSTEE

And a semi-outsider, C. D. Jackson, editorial vice-president of Time, Inc., who is a New Yorker, but also the only New York trustee of the orchestra, called it "this incomparable instrument" and said:

"I can look you in the eye and say without bias or fear—you have the greatest symphony orchestra in the world today. We're here today to keep it that way."

The orchestra's value as a draw for new business was strongly underlined by Thomas G. Dignan, president of the Boston Edison Company, who admitted he was delighted to be standing among the players, when he said:

"Only last week the owner of a mid-western plant, seeking an eastern location, was in touch with our Chamber of Commerce.

CULTURAL ADVANTAGES

"Among his reasons for considering Boston for his new location were the cultural advantages available here for his personnel.

"How confidently we were able to reassure this prospect in the fields of art, science, literature, education.

"How pridefully we were able to mention our Symphony without a peer in the nation and, for that matter, in the world."

The Chamber of Commerce called the meeting after a recent report from the trustees of the orchestra, headed by Henry B. Cabot, which showed that financial reserves had been wiped out and that the money problem had become "a peril."

The men who gathered to consider that problem yesterday were not merely concert-goers but substantial men of business who applauded when Dignan said:

"It is a Boston institution founded by a Boston businessman and nourished by succeeding generations of Bostonians.

ONE LIABILITY

"It has a wealth of assets, economic and otherwise. It has only one liability—the present inflation and concurrent budgetary problems.

"It is not my purpose to tell you why Boston business should support the Symphony. We know what needs to be done and we shall do our share, for the Boston Symphony Orchestra is a community asset.

"It belongs to all of us and it must be preserved for the present and for future generations."

Dignan noted that the present orchestra is "composed of musicians of great talent, led by a director of consummate skill."

Henderson also stressed the value of the orchestra to "the industrial resurgence of Boston now underway" and added the grim note that symphonies in 15 cities in the nation "may go on the rocks thin year."

NEW YORK EXAMPLE

Jackson told the Boston leaders of New York's current support from business for culture and estimated that it would contribute $5 million for the new Lincoln Center which, among other things, will give the Metropolitan Opera a new home.

"This, "Jackson said, "is not soft-headedness by business, but an appreciation of the value of culture to the climate of the community and the nation.

"In America today culture is no longer a sissy word."

"Of all the expressions of culture," Jackson added, "music is the most universal. Of all the present day expressions of musical culture, the Boston Symphony is the best."

Then the Boston Symphony proceeded to prove it. Dr. Charles Munch ducked away from the head table, changed into his rehearsal jacket, and conducted the second and third movements of the Caesar Frank D. Minor. It was a showpiece reading and the applause brought Dr. Munch back to signal the players to stand.

HALL REARRANGED

After the music the housemen at Symphony Hall worked fast to return the sloping floor sections and the chairs for an open rehearsal last night.

The 500 guests at the luncheon packed the MTA cars on the way back and one MTA driver asked what all that crowd was. One man told him it had been a Chamber of Commerce meeting to defray the deficit of the orchestra.

The MTA driver thought that over for a minute and then grinned: "Maybe they should bring Elvis Presley here to help them out."

INTERMISSION FOR SYMPHONY APPEAL—Members of the Boston Symphony rest while fund appeal is discussed by Thomas G. Dignan, president, Boston Edison Company. Dr. Charles Munch conducted a special luncheon concert of two movements of the Franck D Minor symphony.

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

MAR 8 1957

Now It Can Be Aired
Why Symphony Musicians Toured In Red Planes

C. D. Jackson, vice president of Time, Inc., and a trustee of the Boston Symphony Orchestra, yesterday "broke" a well-kept story about the Boston Symphony's tour in Europe last Summer. Those in the orchestra party knew it, but the story could not be told then for obvious reasons.

In arranging concerts in Leningrad and Moscow, the Soviet government at nearly the last moment notified the orchestra that it could not provide airplanes for travel to and from the U.S.E.R., and that the orchestra would have to go by train. That would have meant disruption of the subsequent schedule.

So Jackson arranged with the U.S. Department of State and the U.S. Air Force for a U.S.A.F. airlift into and out of Soviet Russia. When apprised that the United States government was willing to do so, the Russians faced about and provided air transportation!—

CYRUS DURGIN.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844

MAR 9 1957

Pops and Whipped Cream

By Jay C. Rosenfeld

IF YOU EVER want to have yourself photographed at your most flattering moment, let someone do a candid snap of you listening to the Boston Pops tour orchestra. The faces of the audience that jammed the Pittsfield High School auditorium to the last inch last night revealed an inner sense of completely blissful euphoria as Arthur Fiedler led the stage-filling orchestra in a program designed solely to please.

This was the third time a Fiedler had led a symphony orchestra in Pittsfield. The first time it was Max Fiedler (no relation), at the helm of the Boston Symphony Orchestra at the Colonial Theater in 1911. The second was Arthur leading the National Youth Orchestra at the High School in 1939.

Last night it was Arthur again, the same King Arthur who always raises the roof at Tanglewood-on-Parade each summer at the head of the Boston Symphony Pops Orchestra.

* * *

LAST NIGHT was a night in which to throw away all inhibitions and just sit back and absorb the luscious and lively sounds and rhythms that came from the excellently drilled band. Each winter recently Mr. Fiedler has recruited an ensemble for a concentrated tour; this season 72 concerts were booked, and the performance here was the 66th of a trip covering 67 cities in 71 days.

The concert was the third of four in this season's local Community Concert Series.

We are not at all sure that medical men ever permit a person under their care to go overboard occasionally and forget about counting calories. This was such an evening, however, for any self-styled long-hair. The fare was all wonderful whipped cream and rich fluff, which we'll wager did no one, even the most conscientious and scholary, any harm.

* * *

TOMMY SAFFORD, onetime director of music at Williams College, claimed that anyone could pass for a music-lover who, at an orchestral concert, rested his chin on his hand and looked pained. No one appeared to suffer last night. Quite the contrary. We do not want to run afoul of our erudite and religious mentors but it was no time to become introspective either, and to ask whether our petitions would be granted or denied.

There was Offenbach's "Gaite Parisienne," the Ravel "Bolera," a transporting potpourri from "My Fair Lady," a few shorter familiar pieces and the inevitable encores, ending with "The Stars and Stripes Forever" with the piccolo quartet standing first to a refrain and then the brass for the finale.

* * *

FIEDLER MAKES no fuss. He merely guides and his extremely competent players deliver to everyone's entire gratification.

Ruth Slenczynska, now established as a mature young [illegible] after an extremely [illegible] flash as a child prod[illegible] Saint-Saens second pia[illegible] to, in G minor, Opus 22 with zest and elan. It is a showy piece with little other appeal and was probably the most dated choice on the program but it served the radiant young soloist well.

The four encores were announced in the traditional manner, by holding aloft, instead of carrying cross-stage, the huge placards with the titles printed in large letters.

Record this evening as one of pure relaxation and genuine enjoyment.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
MAR 9 1957

Walter in Philharmonic Farewell

Give to mary-

Long Association Concluded With New York Orchestra

By Miles Kastendieck
New York

Making his farewell appearances as a regular guest conductor of the Philharmonic-Symphony Bruno Walter conducted a memorable fortnight of concerts, then summed up his association with the orchestra officially by donating his services for the first Pension Fund concert.

As expected, the programs included those symphonic masters he interprets so inimitably, Bruckner and Mahler. Choosing to play the Bruckner Ninth Symphony, he left an imprint on the performance that his audiences will always cherish. Never has the Ninth held more meaning or sounded more significant.

Mahler's "Resurrection" Symphony received similar attention. Imparting to the participants the same warmth and understanding emanating from himself, he revealed a work much more meaningiul because of his insight. The big orchestra, the Westminster Choir, Maria Stader, and Maureen Forrester responded impressively. Miss Stader sang three Mahler songs earlier in the program, revealing a beautiful voice, much charm, and impressive artistry.

Beethoven Program

Since the Pension Fund Concert marked his retirement from the orchestra officially, David M. Keiser, president of the board, spoke of the gift of the first edition of Beethoven's "Pastoral" Symphony (1826) as a token of the conductor's long association with the Philharmonic. Dame Myra Hess, soloist for the concert, made the actual presentation, noting that Mr. Walter was "perhaps the most dearly beloved of the musicians in the world today."

The program was all-Beethoven—"Coriolanus" Overture, the Fourth Piano Concerto, and the "Pastoral" Symphony. Dame Myra and Mr. Walter appeared especially attuned to the Concerto. With the Philharmonic playing beautifully, all the maturity and mellowness of these two great artists crystallized in an unforgettably poetic interpretation.

When Dimitri Mitropoulos returned to the Philharmonic, he brought with him several first performances of new works. Among them were Gail Kubik's Third Symphony, a work of distinctive craftsmanship and preoccupation with orchestration; and Robert Man's "Fantasy for Orchestra," keyed to orchestral sonorities in a kind of experimentalism common some 20 years ago. Both his piano soloists chose Beethoven for their concertos—Rudolf Serkin, the Fourth; Jean Casadesus, the Third. In fascinating contrast to the performance of the Fourth by Myra Hess and Bruno Walter some 48 hours earlier, Mr. Serkin and Mr. Mitropoulos, finding perfect rapport in a different concept of the music, gave a totally engrossing account of it.

Visiting Orchestras

Two visiting orchestras placed their mark on the music season—the Cleveland Orchestra, conducted by George Szell; and the Minneapolis Symphony, conducted by Antal Dorati. The Cleveland group has never played better. Through its superb performance, it qualified as the equal of any other orchestra in the country. The years of training under Mr. Szell have molded it into a wonderfully responsive organization for a musician like Mr. Szell. The Minneapolis group revealed excellent discipline and thorough musicianship.

Mr. Szell introduced Martinů's "The Frescoes of Piero Della Francesca," and the Polish violinist Henryk Szeryng to the New York audience. The Martinů is one of his most sensitive works. In his attempt to translate artistic inspiration into musical thought, he has been inspired. With his skilled craftmanship he has achieved a synthesis of beauty quite compelling. Mr. Szeryng gave an expressive, resilient performance of the Brahms' Violin Concerto. The high point of the concert, however, was Mr. Szell's exhilarating interpretation of Schumann's Second Symphony.

Menuhin Soloist

As a benefit for the American Hungarian Studies Foundation, the Minneapolis Symphony concert was devoted to Bartók. The program consisted of the Suite from "The Miraculous Mandarin," the Violin Concerto, with Yehudi Menuhin as soloist; and the Concerto for Orchestra. Mr. Menuhin played with his customary skill and affinity for this work. Mr. Dorati and the orchestra excelled in the Concerto for Orchestra.

On their most recent visit to New York, Eugene Ormandy and the Philadelphia Orchestra performed the Verdi Requiem. The impact of the performance was tremendous, thanks to the well-disciplined Rutgers University Choir and the Philadelphia Orchestra Chorus, the orchestra itself, and the individual contributions of Leontyne Price, in particular, Nan Merriman, Richard Tucker, and Giorgio Tozzi.

When Charles Munch and the Boston Symphony last visited Carnegie Hall, they gave the first New York performance of Leo Smit's First Symphony. It left an impression of freshness and of promise that spoke well for his melodic instinct and structural sense. The audience showed definite approval. Nicole Henriot played Prokofiev's Second Piano Concerto with a style all her own, which had rhythmic excitement mixed with a bit too much brilliance.

BALTIMORE, MD.
SUN (Morning)
Circ. D. 186,719
MAR 9 1957

Brilliant 18-year-old pianist Ann Schein, will be soloist at the Peabody Conservatory Concert at 4 P.M. Tuesday, March 19. The concert will be open to the public.

Charles Munch will conduct the Boston Symphony Orchestra in its first local appearance in 24 years on March 21 at the Lyric, at 8.30 P.M.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844
MAR 11 1957

Extra Dividend

To the Editor of THE EAGLE:—

I am indebted to Arthur Fiedler and his Boston Pops Orchestra for an evening of delightful music and to the Community Concert Assn for making it possible.

Also I would be something less than grateful if I did not thank certain unknown ladies of the audience for entertainment not listed on the program.

There was the attractive lady sitting next to me who graciously accompanied most of the numbers in a mezzo-soprano which our friend Jay Rosenfeld might describe thus: "The texture and timbre of the voice left something to be desired, but the volume was full and resonant and well sustained throughout the evening."

Then there were the ladies sitting in the row back of me who gave forth with a full course in music appreciation during the concert. Until Friday night my technical knowledge of music was sketchy but after hearing their commentary (above the music) I feel competent to pass on the merits of anything from andante to allegro or from Saint-Saens to Sousa.

Of course, there is no guarantee that you will get these extras at all of the concerts. But even without them the series is always worthwhile, so I advise getting your ticket for 1957-1958 just as soon as you can.

DAVID N. KEENEY.

Pittsfield.

NEW YORK, N. Y.
TIMES
Circ. D. 534,376 - S. 1,149,467
MAR 10 1957

BOSTON SYMPHONY OPENS FUND DRIVE

Special to The New York Times.

BOSTON, March 9—A drive for $250,000 for the Boston Symphony Orchestra began this week. Henry B. Cabot, president of the orchestra trustees, said that the orchestra must rely on added gifts by subscribers who have not already contributed, from other interested individuals and from the local business community.

E. Morton Jennings, vice president of the First National Bank and a trustee of the orchestra, is in charge of business donations. Heading the committees for individual solicitation is Francis W. Hatch Jr. of the New England Mutual Life Insurance Company.

Mr. Cabot said he was convinced there was not yet a full realization in the community of the needs of the orchestra and the importance to the community of filling such needs.

Mr. Cabot said also there was still a tendency to believe that the orchestra was supported by a few private donations. This, however, is no longer the case, he said. He added that the orchestra's expenses were increasing.

The orchestra has started new activities as a means of acquainting prospective donors with its problem and aims. Included are a series of luncheons in Symphony Hall prior to Friday afternoon concerts for subscribers to that series and a round of coffee parties there after the Saturday night concerts.

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

MAR 9 1957

World Première of Diamond Symphony

Herald Tribune (m)
NEW YORK, N. Y.
Independent Republican
Circ. 340,462

MAR 10 1957

Diamond Symphony Debut

By FRANCIS D. PERKINS

The Boston Symphony Orchestra will introduce two new works to us in its last New York visit of the season next week. David Diamond's Sixth Symphony is Charles Munch's novelty for Wednesday night, March 20, and Sir William Walton's "Johannesburg Festival" Overture will open the program for Friday night, March 22, in Brooklyn and the following afternoon in Carnegie Hall.

The Wednesday program also includes Mozart's Clarinet Concerto in A major with the Bostonians' first clarinetist, Gino Cioffi, as soloist, and Cesar Franck's Symphony. On Friday and Saturday Walton's overture will be followed by his Viola Concerto, with Joseph De Pasquale as the soloist, and Richard Strauss' "Ein Heldenleben."

Mr. Diamond's symphony, completed in Florence three years ago, is dedicated to this orchestra and conductor, and was first played in Boston last Friday. The composer writes that it is perhaps the most dramatic of the symphonies he ha[illegible]

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

MAR 9 1957

Composer's Sixth Presented by Munch

By Harold Rogers

David Diamond's new Symphony No. 6 is disturbing, to say the least, but the truly disturbing factor lies not in what he has said, but in the tormented reasons (whatever they may be) that made him say it.

Judging solely by what was heard yesterday afternoon in Symphony Hall, one might justifiably say that Mr. Diamond is an angry man. This symphony is filled with railing bitterness. He compels his listeners to join him in a tortured search that leads only to despair.

We do not object to a composer who searches his soul and who gives humanity the toils and the triumphs of his journey. The great composers have all done this, and we are richer for the gift. But yesterday Mr. Diamond cried havoc—screaming it to the skies—and then ran from some seen or unseen terror with no place to hide.

A composer cannot expect his listeners to participate in an unsolved dilemma and to relish it. This work may be one of the most dissonant symphonies on record, but dissonance in itself is no longer a reason for rejecting a new work. Today the test is not how much or how little dissonance a man employs but what he uses dissonance to say. Honegger, for instance, has used dissonance while sounding the gamut of human woe or singing chorales of eternal truths. Mr. Diamond's use of dissonance seems to indicate a nightmare from which he has found no waking.

* * *

Perhaps one of the most disheartening things a composer can face is sporadic and cool applause after the world première of one of his efforts. This is what happened yesterday after Charles Munch guided the Boston Symphony through the three movements of Mr. Diamond's Sixth. But it is even more disheartening for the listener who has made a sincere effort to walk the second mile with the composer, and who, when the piece is over, is left still holding the load.

Dedicated to Dr. Munch and the Boston Symphony, the Diamond work opens with something of a somnolent restlessness that is interrupted by explosions of brass and percussion. We soon find his orchestration "busy" and unrestrained, going at full tilt with all stops pulled. The style is basically expressionist; the mood is one of nervous harassment, tensing and relaxing in turns, but mostly holding to a fevered pitch.

* * *

The second movement opens with a quiet kind of inquietude that quickly turns into writhing introspection. Again the agitation builds until the movement ends on a weird and unresolved chord.

In the final section we are again plunged into rebellious fury. One may find Mr. Diamond's form abstruse on first hearing, but an intellectual comprehension of the form would do little to mitigate the message. The symphony broadens into a march-like rhythm that slows to a finale of mountainous hunks of sound.

Dr. Munch opened the concert with a vibrant reading of Tchaikovsky's Serenade for Strings, and the Boston strings sang a glowing song. He closed with César Franck's Symphony in D minor, whipping his players to a shining enthusiasm. These pieces served as cushions of compensation.

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the 19th program of the 76th season in Symphony Hall yesterday afternoon, performing the following program:
Serenade for Strings ..... Tchaikovsky
Symphony No. 6 ..... David Diamond
Symphony in D minor ..... Franck

By RUDOLPH ELIE

David Diamond's Sixth Symphony, in its first performance yesterday, brings up a problem, not in musical evaluation but in the deepest well of musical esthetics.

The evaluation of the symphony is relatively simple as it is easily one of the most disagreeable symphonies ever presented to the public. I find it difficult to say anything good about it at all, for there is not, in its entirety (and it is mercifully short as symphonies go), a single note to relieve the distressing sonud of the work. Its harmonic textures are aggressive to the point of inflicting pain, its melodic materials in the 12-tone style gone berserk are contrived and unpleasant, its forward motion erratic and clumsy.

As if this were not enough, it calls upon the percussion for effects that, combined with the shrill dissonances and instrumental registers pushed to their limit, leaves the listener numb at this personal revelation of torment within the artistic processes of the composer. Musically it is, in short, a cipher, but a cipher ringed with spikes.

Composer Unique

This, however, is neither here nor there. The essential question is this: to what extent may a composer enforce his will on 2500 captive auditors? The composer is unique in his possession of a captive audience. To be sure, there is nothing to prevent people from getting up and marching out, save embarrassment and propriety. The same auditor, however, confronting a painting that displeases him, can walk out. He is not forced to stand and gaze upon anything he doesn't like.

He can also hurl a book that annoys him into the fireplace, snap off television and radio and turn the page of a magazine displeying an offensive picture. The composer, however, has his victims in the palm of his hand. Does he, or does he not, have the responsibility of any civilized host? I think he does.

And I further think that the rejection of the audience by contemporary composers, who write for recognition among the other members of their union, is one of the fundamental reasons why audiences have so stubbornly rejected them. The collective sensitivity of an audience, fostered by the close physical proximity of one to another—and crowd emotions are notoriously infectious—is a remarkable phenomenon: you can bend and guide an audience perhaps, but you can't fool it.

It may be argued that a good many other works have been rejected on first hearing, later to be accepted. Stravinsky's "Rite of Spring," to name but one. However, that work descended out of the blue, so to speak; there had been virtually no preparation for it whatever, and its shock is quite understandable today.

Happy to Eat

But 44 years have passed since then, and we have been 'prepared' for this sort of thing for decades. Indeed, the Boston Symphony has been bringing out difficult new works for years, some good, some bad, some that have emerged to take their place in the standard repertoire, some that had their little hour and then submerged among the countless thousands of contemporary scores, never to come up for air again. Such a work, I am fully confident, is David Diamond's Sixth Symphony. If I am wrong I shall be happy to eat crow while making a prominent place in a new edition of Slonimsky's "Thesaurus of Invective." Crow isn't so bad anyway, and Mr. Slonimsky's Dictionary is very entertaining.

It may be said the orchestra played the piece, which is something of a marvel (but no one in the world could have known whether it was playing right or not), and that Mr. Munch conducted it, which is indeed a marvel. Something told me he didn't have his heart in it, though, for it is the first time in years he's had his nose buried in the score from beginning to end. It may also be said the composer was in the audience, a fact the audience acknowledged without singular enthusiasm.

The concert began with a lovely performance of Tchaikovsky's "Serenade for Strings' and ended with Franck's D minor Symphony, played just a year ago by Mr. Ansermet. Joseph De Pasquale is the viola soloist in the first Boston performance of Walton's Viola Concerto next week. Other works on the program are Walton's Johannesburg Festival Overture, and three Wagnerian excerpts.

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300

MAR 9 1957

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

MAR 9 1957

BOSTON SYMPHONY ORCHESTRA

Diamond Sixth Has Premiere

THE BOSTON SYMPHONY ORCHESTRA, Charles Munch, music director, played at Symphony Hall yesterday afternoon, and will repeat tonight, the 18th program of the Friday-Saturday series. The program: Tchaikovsky, Serenade for Strings in C major, Op. 48; David Diamond, Symphony No. 6 (first performance); Franck, Symphony in D minor.

By CYRUS DURGIN

Charles Munch has returned to the Boston Symphony after his pleasant conquest of Philadelphia as guest conductor of that city's fine orchestra week ago. The program which he brings this week offers beauty and comfort in the first and last of its three numbers, and a difficult new score in David Diamond's Sixth Symphony, which receives first performances anywhere.

The Diamond work is indeed difficult—both to play and to listen to. It is a big piece with a hard, rocky texture, full of counterpoint which results in fierce dissonance. It cannot be properly assayed upon short acquaintance, but there are two important aspects, not to its credit, which are quickly perceptible; while the Symphony has power, it does not get anywhere, and the orchestration is so heavy and thick that for pages on end it is virtually impossible to figure out what is going on.

I was reminded of that story about the late Henry F. B. Gilbert who told a friend one day that he had been revising one of his compositions, and that he had taken out "about a barrel of notes." Mr. Diamond, I think, could remove a good bushel from his Sixth Symphony in the interests of clarity. Moving contrapuntal voices lose all value when the scoring is so thick that their motion cannot be perceived.

Indeed, the Symphony as a whole suffers from lack of motion: there is turbulence, but not progress. This especially affects the fugue of the finale, which does not sound like a fugue. If a fugue is to sound like one, it must move, and [illegible] one does not. There is, for all the fury and harshness, something very sluggish about this score.

More than this I cannot venture to say until I have had another go at Mr. Diamond's music. Perhaps beneath the dissonance (which is by no means murderous though it is intense!) there is melodic invention. There may be, too, ingenious rhythmic detail. But as the score now stands the heavy scoring keeps out air and light. Mr. Diamond was present in the audience yesterday, and acknowledged the reception, which was courteous if not enthusiastic.

Wrapped in Glory

The Boston Symphony strings again wrapped themselves in glory with their performance of Tchaikovsky's ardent and still fresh Serenade. They produced a big, luscious resonance, rather more warm and juicy than Mr. Munch customarily asks them to muster.

But it was the Cesar Franck Symphony that got the full treat-

ONY ORCHESTR
th Has Premie
ment of a passionate, romanti
BOSTON SYMPHONY ORCHESTRA
Diamond Sixth Has Premiere
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I was reminded of that story about the late Henry F. B. Gilbert who told a friend one day that he had been revising one of his compositions, and that he had taken out "about a barrel of notes." Mr. Diamond, I think, could remove a good bushel from his Sixth Symphony in the interests of clarity. Moving contrapuntal voices lose all value when the scoring is so thick that their motion cannot be perceived.
Indeed, the Symphony as a whole suffers from lack of motion: there is turbulence, but not progress. This especially affects the fugue of the finale, which does not sound like a fugue. If a fugue is to sound like one, it must move, and [illegible] one does not. There is, for all the fury and harshness, something very sluggish about this score.
More than this I cannot venture to say until I have had another go at Mr. Diamond's music. Perhaps beneath the dissonance (which is by no means murderous though it is intense!) there is melodic invention. There may be, too, ingenious rhythmic detail. But as the score now stands the heavy scoring keeps out air and light. Mr. Diamond was present in the audience yesterday, and acknowledged the reception, which was courteous if not enthusiastic.
Wrapped in Glory
The Boston Symphony strings again wrapped themselves in glory with their performance of Tchaikovsky's ardent and still fresh Serenade. They produced a big, luscious resonance, rather more warm and juicy than Mr. Munch customarily asks them to muster.
But it was the Cesar Franck Symphony that got the full treat-

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
MAR 9 1957

World Première of Diamon

Herald Tribune (m)
NEW YORK, N. Y.
Independent Republican
Circ. 340,462
MAR 10 1957

Diamond Symphony Debut

By FRANCIS D. PERKINS

The Boston Symphony Orchestra will introduce two new works to us in its last New York visit of the season next week. David Diamond's Sixth Symphony is Charles Munch's novelty for Wednesday night, March 20, and Sir William Walton's "Johannesburg Festival" Overture will open the program for Friday night, March 22, in Brooklyn and the following afternoon in Carnegie Hall.

The Wednesday program also includes Mozart's Clarinet Concerto in A major with the Bostonians' first clarinetist, Gino Cioffi, as soloist, and Cesar Franck's Symphony. On Friday and Saturday Walton's overture will be followed by his Viola Concerto, with Joseph De Pasquale as the soloist, and Richard Strauss' "Ein Heldenleben."

Mr. Diamond's symphony, completed in Florence three years ago, is dedicated to this orchestra and conductor, and was first played in Boston last Friday. The composer writes that it is perhaps the most di[illegible] of the symphonies he h[illegible]

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866
MAR 9 1957

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the 18th program of the 76th season in Symphony Hall yesterday afternoon, performing the following program:
Serenade for Strings ..... Tchaikovsky
Symphony No. 6..... David Diamond
Symphony in D minor ..... Franck

By RUDOLPH ELIE

David Diamond's Sixth Symphony, in its first performance yesterday, brings up a problem, not in musical evaluation but in the deepest well of musical esthetics.

The evaluation of the symphony is relatively simple as it is easily one of the most disagreeable symphonies ever presented to the public. I find it difficult to say anything good about it at all, for there is not, in its entirety (and it is mercifully short as symphonies go), a single note to relieve the distressing sonud of the work. Its harmonic textures are aggressive to the point of inflicting pain, its melodic materials in the 12-tone style gone berserk are contrived and unpleasant, its forward motion erratic and clumsy.

As if this were not enough, it calls upon the percussion for effects that, combined with the shrill dissonances and instrumental registers pushed to their limit, leaves the listener numb at this personal revelation of torment within the artistic processes of the composer. Musically it is, in short, a cipher, but a cipher ringed with spikes.

Composer Unique

This, however, is neither here nor there. The essential question is this: to what extent may a composer enforce his will on 2500 captive auditors? The composer is unique in his possession of a captive audience. To be sure, there is nothing to prevent people from getting up and marching out, save embarrassment and propriety. The same auditor, however, confronting a painting that displeases him, can walk out; he is not forced to stand and gaze upon anything he doesn't like.

He can also hurl a book that annoys him into the fireplace, snap off television and radio and turn the page of a magazine displaying an offensive picture. The composer, however, has his victims in the palm of his hand. Does he, or does he not, have the responsibility of any civilized host? I think he does.

And I further think that the rejection of the audience by contemporary composers, who write for recognition among the other members of their union, is one of the fundamental reasons why audiences have so stubbornly rejected them. The collective sensitivity of an audience, fostered by the close physical proximity of one to another—and crowd emotions are notoriously infectious—is a remarkable phenomenon: you can bend and guide an audience perhaps, but you can't fool it.

It may be argued that a good many other works have been rejected on first hearing, later to be accepted. Stravinsky's "Rite of Spring," to name but one. However, that work descended out of the blue, so to speak; there had been virtually no preparation for it whatever, and its shock is quite understandable today.

Happy to Eat

But 44 years have passed since then, and we have been 'prepared' for this sort of thing for decades. Indeed, the Boston Symphony has been bringing out difficult new works for years, some good, some bad, some that have emerged to take their place in the standard repertoire, some that had their little hour and then submerged among the countless thousands of contemporary scores, never to come up for air again. Such a work, I am fully confident, is David Diamond's Sixth Symphony. If I am wrong I shall be happy to eat crow while making a prominent place in a new edition of Slonimsky's "Thesaurus of Invective." Crow isn't so bad anyway, and Mr. Slonimsky's Dictionary is very entertaining.

It may be said the orchestra played the piece, which is something of a marvel (but no one in the world could have known whether it was playing right or not), and that Mr. Munch conducted it, which is indeed a marvel. Something told me he didn't have his heart in it, though, for it is the first time in years he's had his nose buried in the score from beginning to end. It may also be said the composer was in the audience, a fact the audience acknowledged without singular enthusiasm.

The concert began with a lovely performance of Tchaikovsky's "Serenade for Strings' and ended with Franck's D minor Symphony, played just a year ago by Mr. Ar[illegible]net. Joseph De Pasquale is the viola soloist in the first Boston performance of Walton's Viola Concerto next week. Other works on the program are Walton's Johannesburg Festival Overture and three Wagnerian excerpts.

Composer's Sixth P

By Harold Rogers

David Diamond's new Symphony No. 6 is disturbing, to say the least, but the truly disturbing factor lies not in what he has said, but in the tormented reasons (whatever they may be) that made him say it.

Judging solely by what was heard yesterday afternoon in Symphony Hall, one might justifiably say that Mr. Diamond is an angry man. This symphony is filled with railing bitterness. He compels his listeners to join him in a tortured search that leads only to despair.

We do not object to a composer who searches his soul and who gives humanity the toils and the triumphs of his journey. The great composers have all done this, and we are richer for the gift. But yesterday Mr. Diamond cried havoc—screaming it to the skies—and then ran from some seen or unseen terror with no place to hide.

A composer cannot expect his listeners to participate in an unsolved dilemma and to relish it. This work may be one of the most dissonant symphonies on record, but dissonance in itself is no longer a reason for rejecting a new work. Today the test is not how much or how little dissonance a man employs but what he uses dissonance to say. Honegger, for instance, has used dissonance while sounding the gamut of human woe or singing chorales of eternal truths. Mr. Diamond's use of dissonance seems to indicate a nightmare from which he has found no waking.

* * *

Perhaps one of the most disheartening things a composer can face is sporadic and cool applause after the world première of one of his efforts. This is what happened yesterday after Charles Munch guided the Boston Symphony through the three movements of Mr. Diamond's Sixth. But it is even more disheartening for the listener who has made a sincere effort to walk the second mile with the composer, and who, when the piece [illegible] still holding the [illegible]

Dedicated to [illegible] the Boston Symp[illegible] mond work oper[illegible] thing of a somr[illegible] ness that is inte[illegible] plosions of brass [illegible] We soon find hi[illegible] "busy" and unre[illegible] at full tilt with a[illegible] The style is ba[illegible] sionist; the mood [illegible] vous harassmen[illegible] relaxing in turi[illegible] holding to a few [illegible]

The second m[illegible] with a quiet kin[illegible] that quickly turi[illegible] introspection. A[illegible] tion builds until [illegible] ends on a weird [illegible] chord.

In the final [illegible] again plunged [illegible] fury. One may [illegible] mond's form a[illegible] hearing, but [illegible] comprehension [illegible] would do little [illegible] message. The s[illegible] ens into a ma[illegible] that slows to a [illegible] tainous hunks o[illegible]

Dr. Munch o[illegible] cert with a vi[illegible] Tchaikovsky's [illegible]

Herald Tribune (m)
NEW YORK, N. Y.
Independent Republican
Circ. 340,462
MAR 10 1957

BOSTON SYMPHONY ORCHESTRA

Diamond Sixth Has Premiere

THE BOSTON SYMPHONY ORCHESTRA, Charles Munch, music director, played at Symphony Hall yesterday afternoon, and will repeat tonight, the 18th program of the Friday-Saturday series. The program: Tchaikovsky, Serenade for Strings in C major, Op. 48; David Diamond, Symphony No. 6 (first performance); Franck, Symphony in D minor.

By CYRUS DURGIN

Charles Munch has returned to the Boston Symphony after his pleasant conquest of Philadelphia as guest conductor of that city's fine orchestra week ago. The program which he brings this week offers beauty and comfort in the first and last of its three numbers, and a difficult new score in David Diamond's Sixth Symphony, which receives first performances anywhere.

The Diamond work is indeed difficult—both to play and to listen to. It is a big piece with a hard, rocky texture, full of counterpoint which results in fierce dissonance. It cannot be properly assayed upon short acquaintance, but there are two important aspects, not to its credit, which are quickly perceptible: while the Symphony has power, it does not get anywhere, and the orchestration is so heavy and thick that for pages on end it is virtually impossible to figure out what is going on.

I was reminded of that story about the late Henry F. B. Gilbert who told a friend one day that he had been revising one of his compositions, and that he had taken out "about a barrel of notes." Mr. Diamond, I think, could remove a good bushel from his Sixth Symphony in the interests of clarity. Moving contrapuntal voices lose all value when the scoring is so thick that their motion cannot be perceived. Indeed, the Symphony as a whole suffers from lack of motion: there is turbulence, but not progress. This especially affects the fugue of the finale, which does not sound like a fugue. If a fugue is to sound like one, it must move, and this one does not. There is, for all the fury and harshness, something very sluggish about this score.

More than this I cannot venture to say until I have had another go at Mr. Diamond's music. Perhaps beneath the dissonance (which is by no means murderous though it is intense!) there is melodic invention. There may be, too, ingenious rhythmic detail. But as the score now stands the heavy scoring keeps out air and light. Mr. Diamond was present in the audience yesterday, and acknowledged the reception, which was courteous if not enthusiastic.

Wrapped in Glory

The Boston Symphony strings again wrapped themselves in glory with their performance of Tchaikovsky's ardent and still fresh Serenade. They produced a big, luscious resonance, rather more warm and juicy than Mr. Munch customarily asks them to muster.

But it was the Cesar Franck Symphony that got the full treatment of a passionate, romantic interpretation. It seemed as if the conductor had restudied the score with the desire to make this decorous, chromatic Old Party a Young Thing, ardent and lovely. The somewhat faded colors were restored, the music took on a startling emotional voltage, and every sensuous element was emphasized. Mr. Munch brought up certain voices to contrast ravishingly with the leading melodies. The total result of all his efforts was practically a reincarnation. Surely Papa Franck's whiskers would have quivered with daring, uneasy delight could he have heard the performance!

Next week Joseph de Pasquale, first violist of the Orchestra, will be soloist in the first Boston symphony performance of the Viola Concerto by Sir William Walton. The program will include Walton's "Johannesburg Festival Overture" (new to the United States) and three Wagner excerpts, the Overture and Bacchanale from "Tannhaeuser," the "Magic Fire Music" from "Die Walkuere" and Siegfried's Rhine Journey from "Gotterdaemmerung."

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MARCH 30, 1957

MUSICAL EVENTS

Verdict on Tradition

By DAVID DIAMOND's Symphony No. 6, which had its New York première in Carnegie Hall on Wednesday evening of last week by the Boston Symphony, under Charles Munch, is, I think, the worst composition of its type and composer of any pretensions to have been heard here since the Philharmonic performed Carlos Chávez' Third, a year ago, and I can only attribute the flutter of polite and tepid clapping that greeted it to the part of an audience that has ceased to make the effort required to distinguish good music from bad. My understanding of the work is not that of any jolting departures from conventionality on Mr. Diamond's part, but that the symphony contains no trace whatever of technical originality. On the contrary, it is an academic composition in the truest sense of the word. Such technical formulas as it exhibits were invented and exhausted by the late Arnold Schoenberg nearly fifty years ago, and, as far as I am aware, have never contributed much to the progress of musical composition. My objection is simply that the musical language, if it can be called a language, employed by Mr. Diamond in this symphony, as in others, is even weaker than that of most of his formalist contemporaries in those elements of suspense and catharsis that are necessary to the expression of musical meaning—that, in fact, the only skill the work exhibits is a consistent ability to prevent a hundred orchestra players from saying anything musically intelligible.

If I seem a bit intemperate in these remarks, it is not because I consider the perpetration of some twenty minutes of vapid and boring sounds to be, in itself, a crime. The issue, I feel, is larger than that. Mr. Diamond's style of composition has been a more or less fashionable one for a generation. It is a style that is apparently looked on with favor by the small but powerful group of composer-politicians who nowadays are apt to control the awarding of fellowships, prizes, and publishing contracts. It is also, I am afraid, a style that is rapidly reducing the art of symphonic composition to the status of an unimportant and irresponsible little private hobby, about as significant to the music-loving public as knitting or playing marbles. The sinister trouble with the style is not that it wastes the time of composers, performers and audiences but that the weight of current prestige and the mass of artistic deadwood it gives rise to are likely to stifle such shoots of living music by younger and better composers as are at present struggling for survival.

The composing of symphonic music is, to my mind, a very serious business, related to a glorious tradition to which many great masters of the past have contributed. Some of the greatest of these have changed and extended the tradition, but such alterations have invariably been made with reference to the established norms of musical communication that it embodies, and have been significant and interesting precisely because they were departures from the expected and universally understood path. It is notable, but scarcely surprising, that virtually all the symphonies by recent composers that have gained any permanent hold on musical audiences—works by such figures as Shostakovich, Prokofieff, Vaughan Williams, and Paul Creston, and that single outstanding composition by Roy Harris, the Third Symphony—have been firmly rooted in this tradition, and have conveyed some degree of meaning for the sole reason that they were related to it. I can only conclude that Mr. Diamond either is ignorant of the tradition or is perversely and fashionably bent on writing as if it didn't exist. In any case, his Sixth Symphony is, in my opinion, not only not a symphony; it is not, even by the most generous definition, music.

A COUPLE of other performances I listened to last week were, I fear, only a little less dreary. Mr. Munch followed the Diamond symphony with Mozart's Clarinet Concerto in A Major (K. 622), in which the Boston Symphony's first clarinettist, Gino Cioffi, undertook the solo part. Mr. Cioffi, who is doubtless a first-class craftsman at his desk in the orchestra, did not show himself to be any great shaker and virtuoso. His performance was fluent enough but rather wooden where subtleties of phrasing were concerned, and the playing of the orchestra seemed to lack its customary elegance and sheen. . . . And on Monday evening, at Town Hall,

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000
MAR 14 1957

Munch Conducts Diamond Symphony

By ALLAN SLY

The 18th BSO program was noteworthy for the return of Mr. Munch and for the new David Diamond symphony (his 6th). Since the critical fraternity got first whack at this Friday, this listener was prepared for the worst on Saturday. To be sure it has its harmonic asperities and its explosive dynamics, but some of us are not easily scared by the former and frankly I found the latter intriguing. Rarely are percussive sounds so thoroughly integrated in the tonal texture. The disjointed phraseology was certainly a bit bewildering, but one soon abandoned hope of strait-laced or predictable music and settled down with one's personal equation to see where it led. Either I lack the emotional clue to Mr. Diamond's present form of musical speech or else it is not the violently expressionistic outburst we have been told. I rather think his act of composing is one of cool detachment and that the peculiarities of his musical style grow naturally from his long-sustained and ingenious, craftsmanlike approach. If this is so, he must not be surprised if his auditors are not quite carried away. We are not accustomed to fifteen minutes of jerks, blitzes and razzle-dazzles and when finally the fugue arrives, we lack customary contemplative calm in which to trace its course. Besides, such angular writing hardly suggests the achievement of take-off, let alone flight (which some of us still expect from a work called fugue).

With these reservations, which the audience, to judge by its limited response, may have shared, I found the work well worth listening to even on a first hearing. The BSO has launched four of Mr. Diamond's six symphonies and so, in a sense, has committed us to the furtherance of his output and its promulgation. The BSO seemed to be giving us a crystal-clear account of what he had to say and perhaps next time we can trace it more confidently.

I still marvel at Mr. Munch's mastery of these new scores, some of which must be far removed from what he himself would have chosen to write, to put it mildly.

In the Tchaikovsky Serenade for Strings (which opened the program) we had an utterly delicious reminder of former times (the BSO had not played it at a Saturday night concert since 1918). It might have suggested the Pops, had it not been so elegant, so subtle, so discreet. And finally, after the Diamond and "time-out," the Franck Symphony. Here Mr. Munch characteristically improvised some elated perorations, held the subdued portions in tight rein, closed up the disjunct "stop-changing" hiatuses and generally upgraded the work stylistically. Organist Franck would have been interested by the four-foot trumpet detail (Mr. Voisin figuratively went upstairs). Since many of today's concertgoers cut their wisdom teeth on this work back in the '30's, one hates to be disloyal to it but many of us would willingly let it rest a while.

Next week's program brings us for the first time Walton's magnificent viola concerto with Joseph de Pasquale as soloist, the same composer's new Johannesburg Festival Overture and some Wagner excerpts.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 94,124
MAR 14 1957

Bushnell Music Lovers Will Hear Diamond

To the Editor of The Courant:

Five times in recent years the music lovers of Boston have had the opportunity to hear the work of one of the most stimulating and interesting of our contemporary American composers, David Diamond.

So far as I know, Hartford has never heard any work by this gifted man. (Mr. Mortensen, correct me if I am wrong in this.) Now at last I see that the Bushnell is giving us a chance to hear a Diamond score. The Boston Symphony Orchestra will perform Diamond's Sixth Symphony, along with classical Mozart and Cesar Franck works in its annual concert here on March 19.

This is welcome news indeed. The Sixth is a new work, and I have not heard it, but if it is as challenging as some of his earlier symphonies, and his "Timon of Athens," the Hartford audience is in for a memorable experience. I particularly commend Diamond's work to the open-minded music-lover who is willing to give sound new music a chance to assert its influence.

It is not generally known, by the way, that it was Diamond who composed the incidental music to the Tennessee Williams play, "The Rose Tattoo."

Murray H. Cohen

Hartford

Record (m)
BOSTON, Mass.
Independent
Circ. 405,628
MAR 12 1957

De Pasquale Symphony Soloist

Joseph de Pasquale, first violist, will solo at the nineteenth pair of concerts of the Boston Symphony Orchestra at Symphony Hall Friday afternoon and Saturday evening. Charles Munch will present de Pasquale in the viola concerto of Sir William Walton. Although it is to be performed for the first time at these concerts, the work was composed in the years 1928 and 1929. Joseph de Pasquale was born in Philadelphia and graduated with honors from the Curtis Institute. During the war he played in the Orchestra of the Marine Corps. He will perform the concerto on a rare Gasparo da Salo viola which is 400 years old.

The second half of the program will be devoted to works of Richard Wagner: the Overture and Bacchanale from "Tannhäuser," Siegfried's Rhine Journey from "Die Gotterdammerung" and the Magic Fire Music from "Die Walkure."

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
MAR 13 1957

Pasquale at Symphony

Joseph de Pasquale, first violinist of the Boston Symphony, will be the soloist in Sir William Walton's Viola Concerto at the Symphony Hall concerts Friday afternoon and Saturday evening. Although this concerto will be performed for the first time by the Boston Symphony, it was composed in 1928-29 and received its première at the Promenade Concerts in London in October, 1929, with Paul Hindemith as soloist and Sir Henry Wood as conductor.

Charles Munch will open with the American première of Walton's "Johannesburg Festival" Overture. The second half of the program will be devoted to Wagner—the Overture and Bacchanale from "Tannhaüser," Siegfried's Rhine Journey from "Götterdämmerung," and the Magic Fire Music from "Die Walküre."

SATURDAY REVIEW
NEW YORK, N. Y.
APR 6 1957

MUSIC TO MY EARS

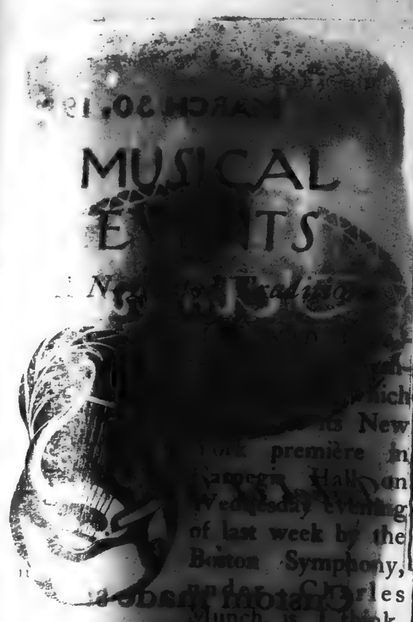
Rough Diamond, Solti,

DAVID DIAMOND has written enough worthwhile music to make the first performance of his Sixth Symphony by the Boston Symphony under the direction of Charles Munch in Carnegie Hall a matter for anticipation. It was also an occasion for rumination, if not the kind the composer might have intended. The subject was: Which Diamond are we to believe—the insistent, overbearing composer of the two fast movements, or the appealing, even reflective one of the adagio?

There is no need to say that the two attitudes cannot co-exist, assuming that the creator has conveyed, at some point, an emotional synthesis. That, to me, was the absent element. It would be too much, perhaps, to characterize the slow movement as soft-hearted but hard-headed, the fast ones vice versa. But there is little doubt that Diamond is more choosy of material when introspective than agitated, that the reflection accumulates in interest whereas the animation wears itself (and the audience-attention) out with needless resort to such noisemakers as percussion, slapstick, the piano-as-xylophone, etc.

MARCH 30, 1957

MUSICAL EVENTS



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Record (m)
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MAR 12 1957

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Herald Advertiser
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

MAR 14 1957

Munch Conducts Diamond Symphony

By ALLAN SLY

The 18th BSO program was noteworthy for the return of Mr. Munch and for the new David Diamond symphony (his 6th). Since the critical fraternity got first whack at this Friday, this listener was prepared for the worst on Saturday. To be sure it has its harmonic asperities and its explosive dynamics, but some of us are not easily scared by the former and frankly I found the latter intriguing.

Rarely are percussive sounds so thoroughly integrated in the tonal texture. The disjointed phraseology was certainly a bit bewildering, but one soon abandoned hope of strait-laced or predictable music and settled down with one's personal equation to see where it led. Either I lack the emotional clue to Mr. Diamond's present form of musical speech or else it is not the violently expressionistic outburst we have been told. I rather think his act of composing is one of cool detachment and that the peculiarities of his musical style grow naturally from his long-sustained and ingenious, craftsmanlike approach. If this is so, he must not be surprised if his auditors are not quite carried away. We are not accustomed to fifteen minutes of jerks, blitzes and razzle-dazzles and when finally the fugue arrives we lack customary contemplative calm in which to trace its course. Besides, such angular writing hardly suggests the achievement of take-off, let alone flight (which some of us still expect from a work called fugue).

With these reservations, which the audience, to judge by its limited response, may have shared, I found the work well worth listening to even on a first hearing. The BSO has launched four of Mr. Diamond's six symphonies and so, in a sense, has committed us to the furtherance of his output and its promulgation. The BSO seemed to be giving us a crystal-clear account of what he had to say and perhaps next time we can trace it more confidently.

I still marvel at Mr. Munch's mastery of these new scores, some of which must be far removed from what he himself would have chosen to write, to put it mildly.

In the Tchaikovsky Serenade for Strings (which opened the program) we had an utterly delicious reminder of former times (the BSO had not played it at a Saturday night concert since 1918). It might have suggested the Pops, had it not been so elegant, so subtle, so discreet. And finally, after the Diamond and "time out," the Franck Symphony. Here Mr. Munch characteristically improvised some elated peroration, held the subdued portions in tight rein, closed up the disjunct "stop-changing" hiatuses and generally upgraded the work stylistically. Organist Franck would have been interested by the four-foot trumpet detail (Mr. Voisin figuratively went upstairs). Since many of today's concertgoers cut their wisdom teeth on this work back in the '30's, one hates to be disloyal to it, but many of us would willingly let it rest a while.

Next week's program brings us for the first time Walton's magnificent viola concerto with Joseph de Pasquale as soloist, the same composer's new Johannesburg Festival Overture and some Wagner excerpts.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 94,124

MAR 14 1957

Bushnell Music Lovers Will Hear Diamond

To the Editor of The Courant:

Five times in recent years the music lovers of Boston have had the opportunity to hear the work of one of the most stimulating and interesting of our contemporary American composers, David Diamond.

So far as I know, Hartford has never heard any work by this gifted man. (Mr. Mortensen, correct me if I am wrong in this.) Now at last I see that the Bushnell is giving us a chance to hear a Diamond score. The Boston Symphony Orchestra will perform Diamond's Sixth Symphony, along with classical Mozart and Cesar Franck works in its annual concert here on March 19.

This is welcome news indeed. The Sixth is a new work, and I have not heard it, but if it is as challenging as some of his earlier symphonies and his "Timon of Athens," the Hartford audience is in for a memorable experience. I particularly commend Diamond's music to the open-minded music-lover who is willing to give sound new music a chance to assert its influence.

It is not generally known, by the way, that it was Diamond who composed the incidental music to the Tennessee Williams play, "The Rose Tattoo."

Murray H. Cohen
Hartford

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

MAR 13 1957

Pasquale at Symphony

Joseph de Pasquale, first violinist of the Boston Symphony, will be the soloist in Sir William Walton's Viola Concerto at the Symphony Hall concerts Friday afternoon and Saturday evening. Although this concerto will be performed for the first time by the Boston Symphony, it was composed in 1928-29 and received its premiere at the Promenade Concerts in London in October, 1929, with Paul Hindemith as soloist and Sir Henry Wood as conductor.

Charles Munch will open the Annual premiere of Walton's "Johannesburg Festival" overture. The second half of the program will be devoted to Wagner—the Overture and Bacchanale from "Tannhäuser," Siegfried's Rhine Journey from "Gotterdämmerung," and the Magic Fire Music from "Die Walküre."

SATURDAY REVIEW
NEW YORK, N. Y.

APR 6 1957

MUSIC TO MY EARS

Rough Diamond, Solti

DAVID DIAMOND has written enough worthwhile music to make the first performance of his Sixth Symphony by the Boston Symphony under the direction of Charles Munch in Carnegie Hall a matter for anticipation. It was also an occasion for examination, if not the kind the composer might have intended. The subject was: Which Diamond are we to believe—the insistent, overbearing composer of the two fast movements, or the appealing, even reflective one of the adagio?

Perhaps it is too much to say that the two attitudes cannot coexist, assuming that the composer has conveyed, at some point, an emotional synthesis. That, to me, was the absent element. It would be too much, perhaps, to characterize the slow movement as soft-hearted but hard-headed, the fast ones vice versa. But there is little doubt that Diamond is more choosy of material when introspective than agitated, that the reflection accumulates in interest whereas the sensation wears itself (and the audience-attention) out with needless resort to such noisemakers as percussion, slapstick, the piano-as-xylophone, etc.

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
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MAR 14 1957

Mr. Higginson And His Orchestra . . .

76 Years of Symphony Concerts

In this land where fine music comes to us from superb orchestras in our principal cities (not to speak of mechanical sources), the Boston Symphony Orchestra is happily companioned. It has not always been so. The time was when this Orchestra had the good fortune to be the first to make known in Boston and on tour the great symphonies in the superlative performances which their beauties exact.

The Boston Symphony Orchestra came into existence through the enterprise of a young Bostonian, Henry L. Higginson, who was destined to be a banker, but whose first and last love was music. While he was studying music in Vienna in 1860 he realized what a symphony orchestra could be—and had never been in his own country. In 1881 he was able to fulfill his dream; to establish in Boston a permanent orchestra which would devote its sole energies towards eventual ideal performances of Mozart or Schubert or Beethoven.

The beginnings were necessarily modest. Mr. Higginson engaged the best musicians he could find in Europe and a young conductor of undoubted talent, Georg Henchel, to lead them. Boston, which had been more literary than musical, responded to this project for symphonic growth, and Wilhelm Gericke, whom he brought from Vienna in 1884, was well supported as he applied his skill to the painstaking task of perfecting the ensemble. Mr. Higginson was the kind of backer who imposed no restriction and asked only a zeal like his own. After a year Mr. Gericke was ready to submit his achievement in clarity and tonal balance to New York, which he did to the astonishment of that city.

The first conductor was a pioneer; the second, a polisher the third, in his way, a firebrand. Arthur Nikisch who came at the age of 34 was destined to raise the whole art of conducting to new heights. Emil Paur followed him, and in 1898 Gericke returned to continue his task of refinement. In 1900, the Orchestra moved into its own auditorium, the newly built Symphony Hall.

Now the moment had come to secure a conductor who could make his Orchestra as illustrious as the finest in the new or old world. Mr. Higginson found that conductor in Karl Muck — a thoroughly schooled and brilliantly accomplished musician's, a broadly cultured artist, quick and sensitive. Dr. Muck remained conductor until 1918 (with an interim in the seasons 1908 to 1912 when Max Fiedler took his place). When he was compelled to leave because of the war, the Boston Symphony Orchestra under his elegant hand had become to stand for musical perfection the world over.

At this point Mr. Higginson retired and left the Orchestra as a public charge incorporated under a board of trustees. Henri Rabaud came from Paris to conduct for a season and was succeeded in 1919 by his confrere, Pierre Monteux. Mr. Monteux, a patient and tireless builder, gave the symphony concerts life in a new direction by greatly widening the range of the programs.

After five years Serge Koussevitzky, the Russian leader then cutting a brilliant figure in Western Europe, became conductor. His achievement through a quarter of a century in which his name and that of his orchestra became inseparably associated with the utmost expressive beauty in symphonic performance is a matter of history too recent and too vividly remembered to need retelling.

Charles Munch

It was in 1949 that Charles Munch became the Orchestra's conductor. He had come to this Orchestra in the prime of his life with an illustrious career in Europe behind him. Born in Strasbourgh in 1891 of a French mother and an Alsatian father, Mr. Munch grew up in a family of distinguished musicians and in an atmosphere of rich musical tradition. In Paris he con-

Continued on Page Ten

Mr. Higginson

Continued from Page One

ducted the Paris Symphony, the Lamoureux and Straram Orchestras, was the regular conductor of the Paris Conservatory Orchestra and founded the Paris Philharmonic. He toured America in 1948 at the head of the Orchestre National de la Radiodiffusion Francaise.

When he took his place at the head of the Boston Symphony Orchestra, it was evident in the first week, and has been increasingly confirmed, that Mr. Munch, a man of unassuming aspect, is a leader of instant command. The complete response of the Orchestra was at once apparent. The audiences in the Orchestra's own city and in those in which it plays have risen with unmistakable enthusiasm to performances of engrossing beauty from a musician of deep penetration. In the words of a critic: "The famed Boston Symphony concerts are plainly entering upon a new golden age."

The triumphant European tour of the Boston Symphony during the summer of 1956 served as a brilliant beginning for this new golden age. The orchestra played concerts in 19 cities in 13 European countries, including Russia.

At the first concert in Leningrad, in a perfectly beautiful old Czarist concert hall seating about 1350 people, there was an audience of 2800 or 2900. The Symphony came in — everybody was there — Dr. Munch entered, signalled the orchestra, and the entire orchestra rose and played the Russian national anthem. The audience was greatly surprised, not being accustomed to such a thing, and didn't really know what was going on. When the orchestra was through, around the hall there was sporadic clapping here and there. Dr. Munch turned around to the audience, held up his baton and said: "Ssh." He pointed to the snare drummer who began a long slow roll, and YOUR Boston Symphony Orchestra crashed into "The Star Spangled Banner."

Sunday Globe
BOSTON, Mass.
Independent
Circ. 374,544

MAR 10 1957

Boston Symphony Orchestra Begins Drive for Needed Funds

Boston Symphony Launches Drive for Funds—$250,000

The Boston Symphony opened a drive for funds this week under the leadership of Henry B. Cabot, president of the Board of Trustees. To meet the goal—$250,000—the Orchestra must rely upon added gifts from subscribers to the concerts who have not already contributed, from other interested individuals, and from the business community of Boston.

To aid the Orchestra in raising the required amount, committees have been formed. In charge of business donations is E. Morton Jennings, Vice President of the First National Bank, and Trustee of the Orchestra. Heading the committees for individual solicitation is Francis W. Hatch Jr., of the New England Mutual Life Insurance Company. Mr. Hatch has arranged a committee to cover each of the Orchestra's series of concerts—for Friday, Neil R. Ayer; for Saturday, Alan A. Smith and Daniel Weisberg, co-chairmen; for Tuesday, Herbert Pratt and John L. Thorndike, co-chairmen; and for Sunday, Peter D. Shultz.

In speaking of the Orchestra's need for added funds, Mr. Cabot stated that he is convinced that there is not yet a full realization in the community of the needs of the orchestra and the importance to the community of filling such needs. There is still a tendency to believe, says Mr. Cabot, that the orchestra is supported by a few private donations. This, however, is no longer the case, and indeed has not been so since the death of Col Higginson, who founded the orchestra and supported it almost single-handed, and of Ernest Dane who succeeded him in similar support.

The increase in income to the orchestra from ticket sales and recording royalties has been large since those early days, but the increase in expenses to the orchestra has been still larger. In order to meet these expenses and the necessary salaries to the players who make up one of the greatest orchestras in the world, more money is needed.

The orchestra is starting a number of new activities not previously tried as a means of acquainting prospective donors with the problems and aims of the orchestra.

At the luncheon given by the Greater Boston Chamber of Commerce for its members last Thursday in salute to the Boston Symphony and officially opening its drive, Thomas G. Dignan, president of the Boston Edison Company, spoke on the orchestra as an asset to the business community of Boston, and C. D. Jackson, editorial vice president of Time, Inc., on the importance of a symphony orchestra to a metropolitan area. The orchestra, under its music director, Charles Munch, performed a portion of the Symphony in D minor by Cesar Franck for the luncheon guests.

A series of informal Dutch Treat luncheons, held in the Ancient Instrument Room at Symphony Hall just prior to the Friday afternoon concerts, has already begun for subscribers to that series. Guests at the luncheons have been introduced to a number of orchestra members who have spoken on their special interests, as well as hearing talks by Thomas D. Perry Jr., the orchestra's manager, George E. Judd, the former manager, and Henry B. Cabot.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

MAR 12 1957

New England Comment

Reader Urges Uncut Mozart

To The Christian Science Monitor:

Everyone in Boston takes pride in the musical excellence of the Boston Symphony Orchestra. As a mere 21-year resident, I share this feeling. Thus it was a considerable disappointment in a concert Feb. 16 to hear Mr. Munch make substantial cuts in the Mozart Clarinet Concerto.

During the 19th Century the idea flourished that a virtuoso conductor knew better than the composer which notes should be played. In 1957 we have better standards of fidelity: It is a little old-fashioned to make cuts in a concerto. Where there is some doubt as to the composer's intentions, editorial changes may be appropriate. In the case of the Mozart Clarinet Concerto, however, we know exactly what Mozart wrote. Do we want to hear all of Mozart, or only the parts Mr. Munch selects?

The main cuts were made in the orchestral sections at the beginning and end of the first movement. Two significant ideas were entirely lost, and a third theme, cut at the beginning, appeared suddenly as a brand-new idea in the middle of the movement, never to be heard again. The sabotage of Mozart's design was extensive.

The motivation for such cuts is obscure. The musical losses are evident. What were the gains? Certainly no one could wish our orchestra to lag behind in standards of accuracy. Let us hope that Mozart did not hear this performance and that such destructive expurgation will not be repeated.

Jan LaRue
Chairman, Music Department
Wellesley College

towns of the United States. They all had people living in them, people who no doubt read newspapers, eat candy bars, popcorn, and peanuts, drink water from paper cups, sip pop through straws, and occasionally chew gum—but not until I came back to Boston did I find spread over the city streets the evidence of all these activities.

This proud city of culture may fast be gaining a reputation as the "litter" rather than the literary center of the United States.

There are trash containers on frequent corners, inviting people to put their waste paper in them rather than on the sidewalk or in the gutter. But few Bostonians heed the invitation.

Some do, of course. Some like to live in clean and orderly homes and know that it takes a little cooperation to keep them so. These citizens likewise yearn for a clean, orderly city and give their share of cooperation to keep it so.

How about a campaign to awaken Bostonians to the fact that the city they live in is their city, one to be proud of, and to keep clean and decent and orderly—one to care about?

It is care-less-ness which makes litter that costs every taxpayer money because somebody, sometime has to sweep it up.

Maybe if Massachusetts had a levy against litter, a sales tax wouldn't be necessary.

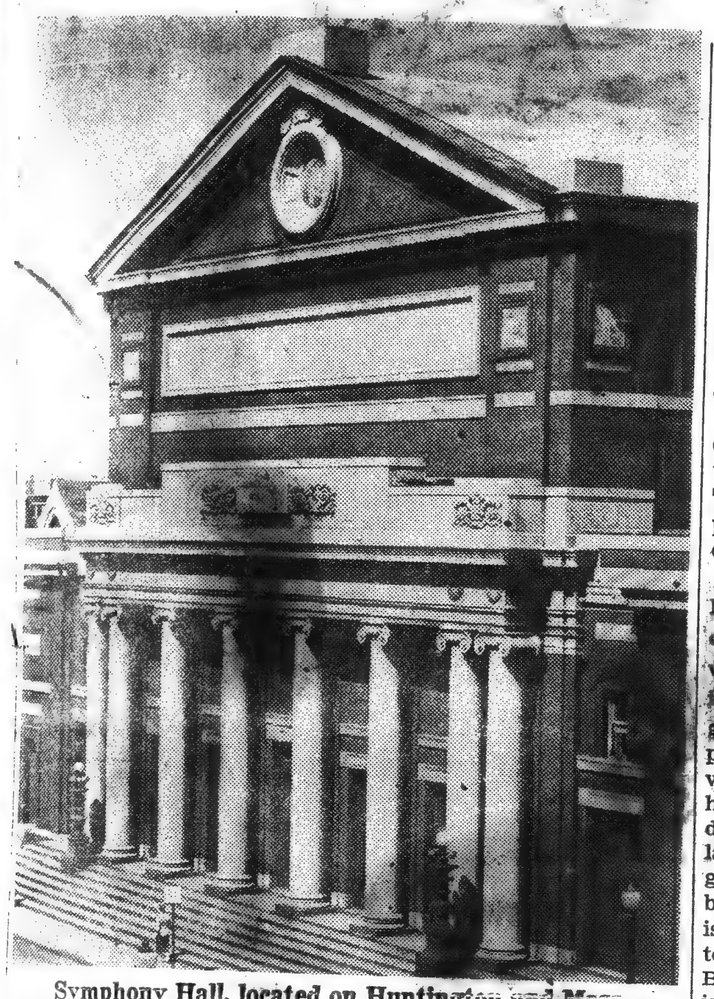
Adding to the clean-up squad isn't the answer. It's the pick-up-after-yourself practice that needs cultivating to keep the city clean.

Just One Citizen

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

MAR 14 1957

Symphony Seeks Financial Aid



Symphony Hall, located on Huntington and Massachusetts Avenue, is the headquarters of the Boston Symphony Orchestra, world famous for its music and for its organization. Here the Symphony as well as the Boston Pops orchestra and many other musical aggregations perform in a long and colorful season.

LAUNCHES DRIVE FOR $250,000 IN FUNDS

The Boston Symphony Orchestra — "the greatest symphony orchestra in the world today" — needs money. A drive for $250,000 in needed funds opened this week under the leadership of Henry B. Cabot, president of the Board of Trustees. This $250,000 is the amount of money needed for the symphony to continue the present quality and scope of its concert program.

At a luncheon given by the Greater Boston Chamber of Commerce for its members last Thursday in salute to the Boston Symphony and officially opening its drive, Thomas G. Dignan, president of the Boston Edison Company, spoke on the orchestra as an asset to the business community of Boston.

In addressing the group, Mr. Dignan pointed out the assets of the orchestra to Boston and what it has contributed since its inception. He said, "It has given to Boston the best in symphonic music. It has become a world-renowned Boston asset. It has become Boston's ambassador of good will in foreign lands. It speaks a universal language to the rich, the poor, to business, to science, to the artist and the artisan. It is a Boston institution founded by a Boston businessman and nourished by succeeding generations of Bostonians."

He further noted that the Boston Symphony "has a wealth of assets, economic and otherwise. It has only one liability—the present inflation and concurrent budgetary problems." He added that Boston businessmen "know what needs to be done and we shall do our share, for the Boston Symphony Orchestra is a community asset. It belongs to all of us and it must be preserved for the present and for future generations."

In speaking of the orchestra's need for added funds, Mr. Cabot pointed out that he is convinced that there is not yet a full realization in the community of the needs of the orchestra and the importance to the community of filling such needs. There is still a tendency to believe, Mr. Cabot said, that the orchestra is supported by a few private donations. This is no

Continued on Page Four

Symphony Seeks Funds

Continued from Page One

longer the case, however, and has not been so since the death of Col. Henry L. Higginson, who in 1881 founded the orchestra and supported it almost single-handed, and of Ernest Dane who succeeded him in similar support. The increase in income to the orchestra from ticket sales and recording royalties has been large since those early days, but the increase in expenses to the orchestra has been still larger. In order to meet these expenses and the necessary salaries to the players who make up the orchestra, more money is needed.

The earnings of the Boston Symphony Orchestra are high, higher in fact, than any other, at 86 per cent of expenses, while earnings in this field are usually nearer to 40 or 50 per cent of expenses.

It is not likely that these earnings can be materially increased: the orchestra now gives as many concerts as its players and conductor can prepare and play at their present standard; its concerts are now sold out at prices that are higher than those of any other orchestra; and recording activity is intense.

There are hopes for some increases from Tanglewood concerts and from growing record royalties, but generally speaking, earned income has approached its maximum, especially in view of declining income from radio, which, under the impact of television, is dropping off rapidly as a source of revenue.

A number of committees have been formed to aid the orchestra in raising the required funds. In charge of business donations is E. Morton Jennings, vice president of the First National Bank and trustee of the orchestra. Heading the committees for individual solicitation is Francis W. Hatch, Jr., of the New England Mutual Life Insurance Co. Mr. Hatch has arranged a committee to cover each of the orchestra's series of concerts: for Friday, Neil R. Ayer; for Saturday, Alan A. Smith and Daniel Weisberg, co-chairmen; for Tuesday, Herbert Pratt and John L. Thorndike, co-chairmen; and for Sunday, Peter D. Shultz.

The Boston Symphony is starting a number of new activities not previously tried as a means of acquainting prospective donors with the problems and aims of the orchestra.

A series of informal Dutch Treat luncheons, held in the Ancient Instrument Room at Symphony Hall just prior to the Friday afternoon concerts, has already begun for subscribers to that series. Guests at the luncheons have been introduced to a number of orchestra members who have spoken on their special interests, as well as hearing talks by Thomas D. Perry, Jr., the orchestra's manager; George E. Judd, the former manager; and Henry B. Cabot.

A similar plan for introducing players of the orchestra to the Saturday evening subscribers was initiated last weekend when a number of them were invited to attend the first of a series of coffee parties following the concert. Roger Voisin, first trumpet of the Boston Symphony, spoke briefly to the guests as did Mr. Cabot and Judge Jacob J. Kaplan, vice president of the Board of Trustees.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
MAR 16 1957

Walton Viola Concerto

First Boston Performance With de Pasquale as Soloist

By Harold Rogers

The concert by the Boston Symphony yesterday afternoon had its qualifications—and a few disqualifications—but there is no question that most of the listeners were ready to sing an anthem of praise for Joseph de Pasquale, the orchestra's first violist.

Charles Munch's program yesterday had two premières to enhance it—one for the United States and one for Boston. It was Mr. de Pasquale's playing, however, that lent enchantment. Again he compelled us to realize that we have a superlative violist in town, and that we never hear him half enough.

The United States première was of Sir William Walton's "Johannesburg Festival" Overture, composed last year for the 70th anniversary celebration of the South African city. It is filled with good spirits, like most of those frank, openhearted English overtures. An amiable violin melody chuckles merrily along while the brasses give an occasional slap on the back, and now and again Sir William rings in the maracas, the rumba sticks, and the castanets for a sly go at native fare.

* * *

Sir William is one of those intelligent fellows who knows how to be popular without stooping to banalities, and who knows how to be good without reaching to greatness, regardless of what period in his career we look in upon. Already this season we heard Gregor Piatigorsky in the world première of Sir William's Cello Concerto, and a superb piece of writing it is. Yesterday we heard the Boston première of his Viola Concerto, composed in 1928-29.

This, too, is extremely well written, though a more youthful work, and it is remarkable in that it remains quite undated by the 'twenties. True, there is a slight nod to a sentimental melody from time to time, or to a dance-like rhythm, but the 'twenties held no corner on these things.

It was in this work that Mr. de Pasquale gave us the warmth of his burnished string tone, a caressing sound that wins us with the power of gentleness. There were those songful melodies in the opening cantabile espressivo, for instance, that display the viola at its most ingratiating.

The second movement—Vivo, con molto preciso—departs from the usual pattern of a slow middle movement. While it is the least interesting of the three, it gives the soloist an opportunity for some fancy fiddling, and Mr. de Pasquale is the man who can do it. The final Allegro moderato again brings those tender melodies, plus a certain amount of technical display that is the stock in trade of all concertos, and the piece ends on an effectively quiet note. Mr. de Pasquale received a rapturous ovation.

* * *

In the last half of the program Dr. Munch turned from Walton to Wagner, from the wiles to the wild. Not that Wagner's music in itself is wild, but yesterday Dr. Munch succeeded in spurring it to a fine frenzy. He played the Overture and Bacchanale from "Tannhäuser," the Magic Fire Music from "Die Walküre," and Siegfried's Rhine Journey from "Götterdämmerung."

While Dr. Munch was in the midst of all this, one could not help remembering the Wagner performances by the Berlin Philharmonic Orchestra in Symphony Hall last season under Herbert von Karajan. There was no question that we were then hearing Wagner as Germans prefer to hear him, and that we were hearing him as he sounds best. The Berlin performances were such a revelation that many of us felt as if we heard Wagner for the first time. And perhaps we did.

Dr. Munch, being an Alsatian, should move as easily in the Teutonic world as he does in the Gallic. But he doesn't—at least, not with Wagner.

Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
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MAR 14 1957

Symphony Violinist To Use 400-Year-Old Viola At Concerts

At the nineteenth pair of concerts of the Boston Symphony Orchestra at Symphony Hall on tomorrow afternoon and Saturday evening, Charles Munch will present his first violist, Joseph de Pasquale, as soloist in the viola concerto of Sir William Walton. Although it is to be performed for the first time at these concerts, the concerto was composed in the years 1928 and 1929 and received its first performance at the Promenade Concerts in London in October, 1929 with Paul Hindemith as the soloist, and Sir Henry Wood as the conductor. Joseph de Pasquale was born in Philadelphia and graduated with honors from the Curtis Institute. During the second World War he played in the orchestra of the Marine Corps, and was later a member of the American Broadcasting Company Orchestra in New York. Mr. de Pasquale has been principal viola of the Boston Symphony Orchestra since 1947. He will perform the Concerto on a very rare and valuable Gasparo da Salo viola which is over 400 years old.

Dr. Munch will open the program with the United States premiere of Walton's Joannesburg Festival Overture. The Overture was commissioned for a Festival held to commemorate the 70th anniversary of the city of Johannesburg, South Africa, and was first performed at the Festival in September of 1956 by the Symphony Orchestra of the South Africa Broadcasting Corporation under the direction of Sir Malcolm Sargent.

The second half of the program will be devoted to works of Richard Wagner; and will include the Overture and Bacchanle from "Tannhauser," Siegfried's Rhine Journey from "Die Getterdammerung" and the Magic Fire Music from "Die Walkure."

American (e)
BOSTON, Mass.
Independent
Circ. 184,973
MAR 18 1957

Debut in Hub For Martinon

The first United States appearance of the young French conductor, Jean Martinon, will be made with the Boston Symphony Orchestra on returning from its last tour of the season, which takes it out of town this week.

At the concerts of Friday afternoon and Saturday evening, March 29 and 30, M. Martinon will conduct the first performance at the concerts of Handel's Concerto Gross for String Orchestra, Op. 6, No. 11, Schumann's First Symphony and the United States premier of his own composition, "Hymn a lae Vie."

The program will be closed with a performance of the suite from the ballet, "Firebird," by Igor Stravinsky.

Charles Munch will conduct the fifth concert in the series by the Boston Symphony Orchestra at Saunders Theater, Cambridge, on Tuesday night, March 26.

BOSTON EVENING AMERICAN MONDAY MARCH 4 3

GLOBE—MARCH 10, 1957

Another—Symphon

De Pasquale to Play Walton Concerto At Next Boston Symphony Concerts

At the 19th pair of concerts of the Boston Symphony Orchestra at Symphony Hall next Friday afternoon and Saturday evening, Charles Munch will present his first violist, Joseph de Pasquale, as soloist in the Viola Concerto of Sir William Walton. Although it is to be performed for the first time at these concerts, the concerto was composed in the years 1928 and 1929 and received its first performance at the Promenade Concerts in London in October, 1929, with Paul Hindemith as the soloist, and Sir Henry Wood as the conductor.

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JOSEPH DE PASQUALE, first violist of the Boston Symphony, will be soloist on Friday afternoon and Saturday evening in the Boston premiere of William Walton's Viola Concerto.

WAGNER

Dr. Munch will open the program with the United States premiere of Walton's Johannesburg Festival Overture. The overture was commissioned for a festival held to commemorate the 70th anniversary of the city of Johannesburg, South Africa, and was first performed at the festival in Sepember of 1956 by the Symphony Orchestra of the South Africa Broadcasting Corp. under the direction of Sir Malcolm Sargent.

The second half of the program will be devoted to works of Richard Wagner; and will include the overture and bacchanale from "Tannhauser," Siegfried's Rhine Journey from "Die Gotterdammerung" and the Magic Music from "Die Walkure."

Charles Munch will conduct the fourth concert in the Sunday afternoon series today at 3 o'clock at Symphony Hall. Gino Cioffi, principal clarinet of the orchestra, will be soloist in Mozart's Clarinet Concerto, following a performance of the new Symphony No. 6 by David Diamond which received its first performance last Friday. The program will close with Cesar Franck's Symphony in D minor.

The fourth concert by the Boston Symphony Orchestra at Sanders Theater will take place on Tuesday, at 8:30. The program, under the direction of Charles Munch, will include Franck's Symphony in D minor, Ravel's Second Suite from "Daphnis and Chloe" and the Fourth Symphony of Beethoven.

During the following week, the orchestra will be out of town on its fifth and final tour of the season to Hartford, Brooklyn and New York. The orchestra will also make its first visit to Baltimore for over 20 years on Thursday, March 21.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
MAR 14 1957

Joseph de Pasquale, first violist of the Boston Symphony Orchestra, will be soloist in the Boston premiere of Walton's Viola Concerto, to be presented in Symphony Hall Friday afternoon and Saturday evening.

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485
MAR 18 1957

BOSTON SYMPHONY ORCHESTRA

—SATURDAY, MARCH 16, 1957

BOSTON SYMPHONY ORCHESTRA

De Pasquale Viola Soloist

THE BOSTON SYMPHONY ORCHESTRA, Charles Munch, music director, played at Symphony Hall yesterday afternoon, and will repeat tonight, the 19th program of the Friday-Saturday series. The program: Sir William Walton: Johannesburg Festival Overture (first performance in the United States), Concerto for Viola and Orchestra (first performance at these concerts, Joseph De Pasquale soloist); Wagner: Overture and Bacchanale from "Tannhaeuser," "Magic Fire Music" from "Die Walkuere," "Siegfried's Rhine Journey" from "Goetterdaemmerung."

By CYRUS DURGIN

It has taken nearly 30 years for the Viola Concerto of Sir William Walton to enter the repertory of the Boston Symphony Orchestra. Tht is much too long, because this is a beautiful and noble work. Yet we may rejoice that we are hearing the solo part, for the first time at these concerts, from the admirable first violinist of the Orchestra, Joseph De Pasquale, who plays it upon an exquisite Gasparo da Salo instrument.

It is not too much to say that Walton's Viola Concerto, composed in 1928-29, is father to the Cello Concerto whose world premiere we heard here last January. There are, of course, natural and essential differences, but the hand of Walton is plain in each. Like the Cello Concerto, this earlier one for viola is largely rhapsodic, the solo part always scrupulously emphasized and never covered by heavy orchestration; the viola deals in long-breathed, convoluted melody, which is ideally suited to the nature of the instrument and which really "sings."

Far from being a displayful Concerto, this does not even contain a cadenza. While a certain dramatic tension ebbs and flows in the orchestra, the solo viola is concerned only with lyrical song, and that much in what you might call an "Il Penseroso" mood. The middle movement is a vivacious scherzo, instead of an adagio or andante, but the finale ends soft and slow. The harmonic idiom might be described as "middle-of-the-road modern."

De Pasquale played his part gorgeously, with the utmost silkenness of tone from a viola which has a notably bright and vibrant resonance. There was absolute grace of phrase in every measure, the rhythm was steady but flexible, and over all was a sheen of exceedingly pleasurable refinement.

De Pasquale aroused his listeners to a most cordial ovation when the piece was finished. He was recalled to the stage several times, always to delighted applause.

The Johannesburg Festival Overture, which began the concert, is new Walton, completed last May and given first performance last September as part of a music festival in the South African city of Johannesburg, which then was 70 years old. With a frippery decoration of assorted percussion, the Overture is cute and deft, harmonically spicy, bright, ingratiating, hard to keep together because it is "very fast and capricious," as Walton marked the score. I daresay it won everybody's approval, and will be welcome in the future.

The part of the concert after intermission was a different story. Much as I admire Mr. Munch, I have never understood why he usually conducts Wagner with such neglect for detail and balance, with oftentimes runaway tempi, and with such a coarse and noisy texture of sound. Is it that this music does not interest him? Or do its excitements undo the control a conductor must have?

Perhaps you like Wagner, perhaps you do not, but the fact remains that in this tonal dream world there is an exaltation and a splendor and a jewelled richness of melody, harmony and instrumental color which can move you as deeply as any music ever created. Almost none of this was in evidence yesterday, though the "Tannhaeuser" Overture and Bacchanale had the best of it, with a fine erotic frenzy in the latter. Just to play the "Magic Fire Music" alone, starting with that fierce re-statement of the Treaty Motive, and to omit "Wotan's Farewell," is to my mind wholly indefensible excerpting. The Rhine Journey was noisy, too fast and altogether superficial.

Wagner needs a rounded and mellow ensemble, very fine adjustment between inner voices and principal melodies, and a loving care for all the nuances in every measure. Where the Orchestra had played superbly in Walton, it did not sound like the Boston Symphony in Wagner, and that was not the fault of the players. The blame rests squarely upon Mr. Munch.

Next week the Orchestra makes its last trip of the season to New York. At the concerts of Mar. 29 and 30, the French Jean Martinon will be guest conductor of Handel's Concerto Grosso in A major, Op. 6, No. 11; Schumann's "Spring" Symphony; Martinon's own "Hymne a la Vie" (first performances in the United States), and Stravinsky's "The Fire Bird" Suite.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866
MAR 16 1957

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the 19th progam of the 76th season in Symphony Hall yesterday afternoon. The soloist was Joseph De Pasquale, viola. The program:

"Johannesburg Festival" Overture ..... Walton
Concerto for Viola ..... Walton
Overture and Bacchanale from "Tannhaueser"; Magic Fire Music from "Die Walkuere," Siegfried's Rhine Journey from "Goetterdemmerung" ..... Wagner

By RUDOLPH ELIE

William Walton's Viola Concerto is undoubtedly the finest work in this form in the literature.

It was given its first local hearing yesterday afternoon in an extraordinarily fine performance by Joseph De Pasquale, the orchestra's incomparable first violist, and it revealed a quality of noble beauty throughout.

It is not easy to describe the special stamp to be found on all Walton's music, yet it is individual, forceful and communicating. The idiom is personal yet its antecedents in the English musical tradition are clear; there is, indeed, a sort of Keatsian quality about it, marked by exhuberance, yet by a mature sensuouos appeal; by pictorial vividness, imagination and overall a sense of contemplative romance but of strength as well.

Lights, Shadows

Although he employs dissonance, it has meaning; it belongs, providing the lights and shadows in the textures. His rhythmic ingenuity is striking, and it is by means of altering the rhythmic structures of his themes he attains a unity of form within each movement that conveys a sense of continuous musical revelation. There are no joints; one moment flows into the next without sense of fabrication, and for this reason Walton's music communicates a good deal more than much of the contemporary music.

The Viola Concerto is especially remarkable for presenting the viola in its true essence. The instrument is much misunderstood by composers who have, indeed, neglected it as a solo instrument. To say, as I did at the beginning, that this is undoubtedly the finest, is in fact not to say very much at all, but Walton has gone right to the heart of the instrument. There is technical display to be sure, but of greater consequence is his exploitation of the singular beauties of the instrument's tonal characteristics, which though veiled are by no means as femine as they are generally assumed to be.

Nor could the composer have had a more inspired champion than Joseph De Pasquale. Using a Gasparo da Salo of the loveliest qualities, Mr. De Pasquale restored the vigor that lies dormant in the viola, playing with remarkable fleetness and exactitude on the fingerboard while, drawing a wide variety of colors with a fluent yet powerful bow. It was, in short, a most rewarding performance and proved, once again, the real capacities of our first desk men. It is not easy for an orchestral virtuoso to step forth and be a solo virtuoso for a day, but Mr. De Pasquale did so yesterday with ease, confidence and a towering instrumental flair.

Tone of Gayety

The same composer's "Johannesburg Festival" Overture opened the concert to set a tone of gayety from the outset. A lively, jolly, colorful piece, again displaying the composer's rhythmic vitality, its theme are almost Prokofieffian in their turns and modulations, while the calypso-like evocations of South African color lent additional interest to this short piece.

Three Wagnerian exceprts completed the program, and although it is always a pleasure to hear Wagner in a day when his star has set—at least for the time being—I found the music from "Tannhaueser" and "Die Walkuere" a little old-fashioned, even a little quaint. Siegfried's Rhine Journey has both more substance and more point, more lasting quality as it were. Mr. Munch took the Baccanale at an incredible tempo, giving it—and in fact two other excerpts, too—a sort of hysterical quality. It was exciting, but it didn't seem to have much meaning, nor, save for the Rhine Journey, did it seem to be in the tradition.

The orchestra is out of town on its last tour of the season next week. It returns on March 29 when he young French conductor Jean Martinon will make his debut as guest conductor. He will do works by Handel, Schumann, Stravinsky and his own "Hymne a la Vie."

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 253,604
MAR 17 1957

Symphony Programs For Following Week

The first United States appearance of the young French conductor Jean Martinon, will be made with the Boston Symphony Orchestra on returning from its last tour of the season, which will take it out of town this coming week.

At the concerts of Friday afternoon, March 29, Saturday evening, March 30, Sunday afternoon, March 31, and Tuesday evening, April 2, Mr. Martinon will conduct the first performance at these concerts of Handel's Concerto Grosso for String Orchestra, Op. 6, No. 11, Schumann's First Symphony, and the United States premiere of his own composition, "Hymne a la Vie." The program will be closed with a performance of the Suite from the Ballet "Firebird," by Igor Stravinsky.

Charles Munch will conduct the fifth concert in the series by the Boston Symphony Orchestra at Sanders Theater, Cambridge, on Tuesday evening, March 26. Dr. Munch will perform the new Johannesburg Festival Overture of Sir William Walton, and the same composer's Viola Concerto with the Orchestra's principal viola, Joseph de Pasquale, as soloist. The second half of the program will contain three works of Richard Wagner: the Overture and Bacchanale from "Tannhaeuser," Siegfried's Rhine Journey from "Goetterdaemmerung" and the Magic Fire Music from "Die Walkuere."

Sunday Globe
BOSTON, Mass.
Independent
Circ. 374,544
MAR 17 1957

Jean Martinon In U.S. Debut

The first United States appearance of the young French conductor, Jean Martinon, will be made with the Boston Symphony Orchestra on returning from its last tour of the season, which will take it out of town this coming week.

At the concerts of Friday afternoon, Mar. 29, Saturday evening, Mar. 30, Sunday afternoon, Mar. 31, and Tuesday evening, April 2, Mr. Martinon will conduct the first performance at these concerts of Handel's Concerto Grosso for String Orchestra, Op. 6, No. 11, Schumann's First Symphony and the U.S. premiere of his own composition, "Hymne a la Vie." The program will close with a performance of the Suite from the Ballet, "Firebird" by Igor Stravinsky.

Charles Munch will conduct the fifth concert in the series by the Boston Symphony Orchestra at Sanders Theater, Cambridge, on Tuesday evening, Mar. 26. Dr. Munch will perform the new Johannesburg Festival Overture of Sir William Walton, and the same composer's Viola Concerto with the orchestra's principal viola, Joseph de Pasquale, as soloist. The second half of the program will contain three works of Richard Wagner: the Overture and Bacchanale from "Tannhaeuser," Siegfried's Rhine Journey from "Goetterdaemmerung" and the Magic Fire Music from "Die Walkuere."

BALTIMORE, MD.
SUN (Evening)
Circ. D. 200,797
MAR 18 1957

—The Week's Music—

By George Kent Bellows

The important musical event of the week will be the concert on Thursday night at the Lyric Theater by the Boston Symphony Orchestra under the baton of the distinguished French conductor, Charles Munch, the orchestra's first here since 1933.

When the Philadelphia Orchestra under Eugene Ormandy gives its seventh concert of the season on Wednesday at the Lyric, Isaac Stern, American violinist, will be the featured soloist.

Their program:

Overture to "The Marriage of Figaro" ..... Mozart
Concerto No. 3, in G. Major (K.216) for Violin and Orchestra ... Mozart
Isaac Stern
Concerto No. 2, in D Minor, Op. 22 for Violin and Orchestra, ... Wieniawski
Isaac Stern
Symphony No. 5, in B flat Major, Op. 100 ..... Prokofieff

Two Events Conflict

Unfortunately two important musical events will fall on Thursday night. As the Boston Symphony holds forth at the Lyric, the third and last concert of the Theater Arts Series at the Museum of Art will present the Modern Jazz Quartet in the Auditorium at 8.40 P.M.

Mr. Munch's program will include:

Symphony No. 4, in B flat Major, Op. 60 ..... Beethoven
"Daphnis et Chloe" Ballet, Suite No. 2 ..... Ravel
Symphony No. 1, in C Minor, Op. 68 ..... Brahms

Mr. Munch replaced Serge Koussevitzky as permanent conductor of the Boston Symphony in 1948, and in 1952 took the group on its first European tour.

The Modern Jazz Quartet will offer a brilliant, adventuresome program of rhythmical jazz, using the piano, bass fiddle, vibraphone and drums.

Pop Concert Caturday

Saturday night's Pop Concert of the Baltimore Symphony under Massimo Freccia will have as its soloist Laszlo Steinhardt, violinist, and the orchestra's concertmaster.

Born in Budapest, Mr. Steinhardt came to this country in 1930. He was concertmaster for Erno Rapee at the Radio City Music Hall and then played in the NBC Orchestra under the late Arturo Toscanini for ten years. He joined the Baltimore Symphony at the beginning of this season.

The complete program for Saturday:

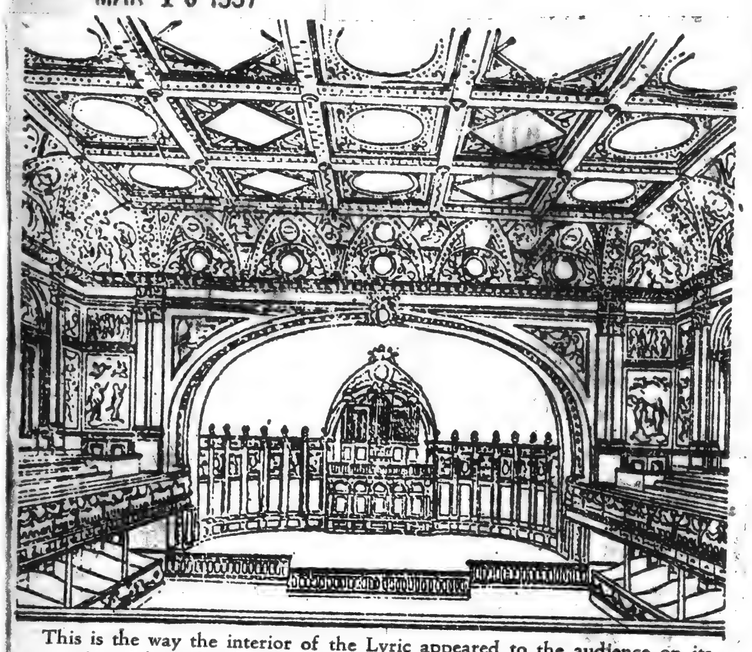
Overture to "Poet and Peasant," ..... Suppe
Symphonic Poem, "Finlandia," ..... Sibelius
Concerto in E Minor, for Violin and Orchestra ..... Mendelssohn
Laszlo Steinhardt
Polovetsian Dances from "Prince Igor" ..... Borodin
Trumpeter's Lullaby ..... Anderson
Suite from "Der Rosenkavalier," ..... Strauss

Miss Stevens To Sing

On Sunday evening, at 8.30, Rise Stevens, contralto of the Metropolitan Opera Company, will give a recital at the Baltimore Hebrew Congregation, 7401 Park Heights avenue.

Although she is a frequent visitor to Baltimore in opera and as soloist with the Baltimore Symphony, the chances to hear Miss Stevens in recital are relatively rare. The recital is sponsored by the Sisterhood of the Congregation. Tickets may be obtained by calling Mrs. Samuel Robbins, Forest 7-6877.

BALTIMORE, MD.
SUN (Morning)
Circ. D. 186,719
MAR 16 1957



This is the way the interior of the Lyric appeared to the audience on its opening night in October, 1894, when it was known as the "Music Hall." The Boston Symphony Orchestra played that first program with a roster of famous soloists. The Boston orchestra returns here, after an absence of more than 20 years, this Thursday evening for a single concert at the Lyric.

Boston Symphony Returns

By WELDON WALLACE

THE Boston Symphony, which will give its first Baltimore concert in 23 years on Thursday, had an important role in the history of this city's musical affairs.

The orchestra played at the Lyric Theater on the opening night of that world-famous concert center. The date was October 31, 1894.

Four opera singers, two of them among the most noted of the day, were guest artists. Mme. Nellie Melba, Australian soprano, made the first of many brilliant Baltimore appearances on that October night. Pol Plaçon, one of the greatest bassos ever to sing with the Metropolitan Opera Company, also made his Baltimore debut.

The other singers were Mme. Scalchi and M. Maugiere. (The program listed only the last names of each of the four artists.)

Emile Paur conducted the 87 musicians making up the Boston Symphony.

The Sun of November 1 reported that 2,800 Baltimoreans filled the theater, then known as the Music Hall, and that it was "one of the most brilliant musical events of many years." The enthusiasm of the audience was uncontained, despite the fact that at one point during the evening, "the lights began to misbehave, and glaring calciums had to be pressed into service for fear the hall would be plunged into darkness."

Melba delighted her listeners by her superb voice, an organ of exceptional purity, evenness and ease.

He Owned It

If Melba's charm resided mostly in sheer appeal of tone, Monsieur Plançon triumphed not only for vocal skill but also because of his personality.

"He walked in with an irresistible air of owning the earth," the critic of *The Sun* reported. Shortly, the critic went on, he did own the earth, or that portion of it within the Music Hall.

The critic found that Mme. Scalchi showed the signs of aging but that her voice, though uneven, still was a fine instrument.

As for Emil Paur, "there is something earnest, rugged and hearty about the thickset little Viennese that makes him wear well," the reviewer wrote.

After Mr. Paur had taken his place in front of the orchestra to begin the concert, he and the audience were startled to see the ushers staggering down the aisle bearing "a great floral music stand and baton" for the conductor to use.

The first music ever heard at the Lyric Theater in public performance was the prelude to "Die Meistersinger."

Other orchestral compositions of the evening included the prelude to Act II of a forgotten opera called "Gwendoline," by Chabrier; three selections from Mendelssohn's "Midsummer Night's Dream," and the Brahms "Academic Festival Overture."

A Warm Performance

The Sun noted that Mr. Paur conducted these works with "vigorous warmth."

Melba's solos included a Handel aria, "Sweet Bird," and a waltz by Arditi, "Se Saran Rose." The great Plançon offered an aria from Verdi's "Don Carlos" and the Schumann song, "The Two Grenadiers." Maugiere presented the "Romance" from "Mignon," by Thomas, and Scalchi, "Che faro" from Gluck's "Orpheus."

The audience went fairly wild when these four experienced singers joined forces for the quartet from "Rigoletto."

Listeners applauded insistently for an encore.

The singers took their bows, "Melba each time making a little move as of a spoilt child that didn't want to speak its piece again, a coquettish touch of babyishness that was found charming in the great diva but would not have been tolerated in a smaller light."

The encore was not forthcoming, but nothing could dull the pleasure of the first nighters, who left the auditorium "delightedly comparing notes on the excellent features of the program."

BALTIMORE, MD.
SUNDAY SUN
MAR 17 1957

Music Notes

Boston Symphony, 2 Other Concerts

By WELDON WALLACE

THREE orchestras will give concerts at the Lyric Theater this week. All are scheduled to start at 8.30 o'clock.

The major news event on the calendar is the appearance of the Boston Symphony here on Thursday night after an absence of 23 years.

Charles Munch will conduct a program that we consider more artfully chosen than any concert we have heard so far at the Lyric this season.

It follows:

Symphony No. 4 ..... Beethoven
Daphnis et Chloe, Suite No. 2 ..... Ravel
Symphony No. 1 ..... Brahms

The Beethoven is a master work in restful mood—a serene symphonny written between two tempestuous ones.

Interesting Contrast

The Ravel will form an interesting contrast in style to the Beethoven—especially as presented under the direction of Munch, the definitive conductor of "Daphnis et Chloe."

We will remember his presentation of this selection on his previous visit to Baltimore. This occurred several years ago, when he led a performance here by the French National Orchestra. Only a scattering of concertgoers turned out for one of the finest orchestral programs given in Baltimore within memory.

The Brahms "Symphony No. 1" is an admirable finale for Thursday's concert. It should be rewarding to hear this piece in terms of the fine French musical tradition represented by the conductor of the Boston Symphony.

Munch became head of that orchestra in 1948, succeeding the late Serge Koussevitzky.

Founded Paris Ensemble

Munch began his career as a violinist, having been at one time concertmaster of the symphony orchestra in his native Strasbourg. In 1932 he founded the Orchestre Symphonique in Paris, and five years later he became director of the Paris Conservatorie Orchestre.

He made his American debut in 1937, when he filled a guest engagement with the St. Louis Symphony. Before assuming his post with the Boston, Munch conducted the French National Orchestra on the tour that brought that organization to Baltimore for the program cited above.

Now in its seventy-fifth year, the Boston Symphony is completing a season of 152 concerts, including 73 performances in its own city; 51 programs in other American cities, and 28 European appearances.

Ormandy To Conduct

The Philadelphia Orchestra is to visit the Lyric on Wednesday evening for the seventh concert in its current Baltimore series.

Eugene Ormandy will conduct, and Isaac Stern is to be the guest violinist.

Mr. Ormandy, after having shown singular lack of imagination in choosing his earlier programs this season, has come up with one that is well selected this time.

It includes two representative classic compositions; a piece in the rosy romantic style, and one of the most impressive symphonies written in recent years.

The selections are as follows:

Overture, "The Mariage of Figaro" ..... Mozart
Concerto in G Major for violin and orchestra ..... Mozart
Concerto No. 2 in D Minor, for violin and orchestra, Op. 22 ..... Wieniawski
Symphony No. 5 ..... Prokofiev

Baltimore Program

The Baltimore Symphony will have its concertmaster, Laszlo Steinhardt, as soloist on Saturday night, when the orchestra presents a program titled, "Popular Concert Favorites, Album No. 2."

The violinist has chosen one of the most melodious of all concertos for his offering—Mendelssohn's, in E. Minor.

The complete program, to be given under the direction of Massimo Freccia, is as follows:

Overture, "Poet and Peasant" ..... Von Suppe
Finlandia ..... Sibelius
Concerto in E Minor, Op. 64 for violin and orchestra ..... Mendelssohn
Polovetsian Dances ..... Borodin
Suite from "Der Rosenkavalier" ..... Strauss

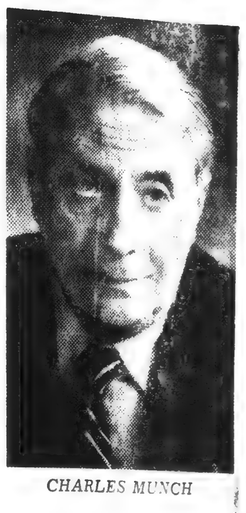
Laszlo Steinhardt joined the Baltimore Symphony at the beginning of this season.

The Budapest-born violinist came to the United States in 1930 at the age of 17.

Studied Under Hubay

He began his musical training at the age of 6. At 10 he entered the Royal Franz Liszt Academy, from which he received his diploma on completing his studies in the master class of Jeno Hubay.

Before coming to this country, Mr. Steinhardt toured Switzerland, Romania, Hungary and Germany.



CHARLES MUNCH

BALTIMORE, MD.
NEWS-POST
Circ. D. 227,679
MAR 1 1957

Boston Group Plans Concert

The long-heralded visit of the Boston Symphony Orchestra, under its famous French conductor, Charles Munch, will come about at the Lyric tomorrow evening at 8.30.

Mr. Munch has chosen a program consisting of but three items, being the Fourth Symphony of Beethoven preceding the "Dahpnis and Chloe Suite, No. 2," well-beloved Ravel composition.

The second half of the program will be given over to Brahms' First Symphony. We do urge prompt arrival, as there is no short opening piece to allow leeway for traffic complications.

MR. MUNCH, who was born in Strasburg, began his music studies as a violinist, which were interrupted by Army service in World War I. He resumed his postwar activities in music as concertmaster of the Strasburg Orchestra, leading to conducting the Straram Orchestra, and eventually to founding the Orchestre Symphonique of Paris.

He has quest-conducted with innumerable American orchestras, and took over the baton of the Boston, from Serge Koussegnitsky, in 1948.

H. A. F. P.

BALTIMORE, MD.
SUN (Evening)
Circ. D. 200,797
MAR 20 1957

CHARLES MUNCH

Boston Symphony Due Tomorrow

Tomorrow evening Charles Munch, director of the Boston Symphony Orchestra, will conduct the orchestra in its first Baltimore performance since 1933. The concert at the Lyric will begin promptly at 8.30 P.M.

Mr. Munch replaced Serge Koussevitsky as the Boston Symphony's regular conductor in 1948, and in 1952 took the orchestra on its first European concert tour.

Born in Strasbourg, Germany, Mr. Munch began his musical career in 1912, when he studied violin under Lucien Capet. After taking part in World War I, he resumed his musical activities in 1920 as concertmaster of the Strasbourg Orchestra.

Later, he conducted concerts of the Straram Orchestra, and in 1932 founded the Orchestra Symphonique in Paris.

Made U.S Debut In 1939

Mr. Munch became director of the Paris Conservatory Orchestra in 1937, and made his American debut in 1939 with the St. Louis Orchestra. However, it was not until 1946 that he first raised his baton before the Boston Symphony Orchestra as its guest conductor.

The Boston Symphony was organized in 1881 by Henry Lee Higginson, and was the first permanent orchestra in the United States.

Tomorrow evening's program includes: Beethoven's "Symphony No. 4; "Daphnis et Chloe," Suite No. 2," by Ravel, and Brahm's "Symphony No. 1."

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

MAR 21 1957

Music in Review

BSO Performs Walton Work

By ALLAN SLY

At the BSO's nineteenth program Walton's high-spirited Johannesburg Festival Overture received its first American performance. Written in Italy for an occasion in the Transvaal and using a large orchestral apparatus, it recalls the listener's attention from diversity by its concentrated manner and closely-knit structure. It also reveals an unexpected reserve of vitality and interest in the concert overture, a form much favored by the English (one recalls how Eugene Goossens originated a contest to encourage American composers to produce more of them).

Walton's fine lean music puts him securely among today's best composers. Whether Boston's concertgoers discover qualities of greatness in it is less clearly evidenced. A good measure of the thunderous applause that greeted the viola concerto (of 1929), which followed the overture and which had never been played here before, may have been intended for Joseph de Pasquale, whose delivery of the solo part was one of the highlights of the season. For me, the triumphant performance had its roots in the profound greatness of the composition itself. From first movement to last there is an inner thread of development of mood, of concentration, that culminates in the greater complexities of the final movement, reaching its height in an extraordinary orchestral passage near the end where crisis and fulfillment seem to blend, as Tovey says, on a note of high tragedy. The character of this passage was foreshadowed in the earlier Sinfonia Concertante (with piano) and the tragic note persists in the later cello concerto, given its world premiere here recently. That Walton could have fashioned this vocabulary for expressing the spirit of these times back in 1929 seems incredible, but the evidence was before us last Saturday.

Mr. Munch and the orchestra can hardly be blamed if the Wagner excerpts (Tannhauser Overture and Bacchanale, Magic Fire Music and Siegfried's Rhine Journey) sounded, to this listener at least, somewhat dated. There were some smudgy spots; but also some cheers from the gallery.

MUSIC AT MIT

Those who feel satiated with the packaged product of today's concert industry should keep an eye focussed on events at MIT.

Last Friday occurred a concert there (in Kresge) that deserves a place in the historic record. The generosity of certain prime movers and sponsors made possible the presentation of Hugo Kauder's "Chamber Music" and Ernest Levy's "Chamber Symphony" (his 12th!). It seems these two works were associated in performance at the University of Chicago a few years ago and that there is an even earlier connection between them, employing as they do similar forces (soprano, alto and tenor solo voices, with instruments) and materials (polydimensional poems, with instrumental commentary).

Singers Polyna Zagaretou, Margaret Danford and Richard Gilley, and eleven prominent members of the Boston Symphony were conducted by Ernst Levy (seated) in both works. The Kauder work, using the voices and string quartet, is a setting of James Joyce's early cycle of poems called "Chamber Music," which title is retained in this musical setting. The Levy symphony fills a larger canvas. Its seven movements undertake a considerable survey of existing forms, listed on the program so that the listener so minded can ascertain, for example, that the recapitulation of theme I is a new and different fugue (on a variant of the theme) from the fugue which earlier grew from the theme as first presented; and so on. He is also forewarned as to which instruments are to participate, movement by movement. On arriving at movement No. 7, the singers join in and in the course of six different expositions of "Harvesters' Song" by George Peele (16th century), the implications of the little poem are thoroughly explored, until one is gently persuaded that its underlying idea has informed the whole symphony; that this muse has pervaded the whole program in fact, even the Joyce-Kauder work heard earlier.

I confess to having been completely conquered, charmed, convinced. The lack of extraneous "information" about this enterprise left one to get what one could from direct exposure to the music itself; the printed program was a model of modest clarity, limited to essentials. The performance also was a model of clarity. Customary intrusions of platform histrionics were refreshingly lacking and the music itself seemed to eschew drama and maintain throughout the essence of the lyric muse. There were echoes of the classic and medieval worlds; yet the experience was of the immediate present. To say that some of us left Kresge wiser (not sadder) men, may sound preposterous, but it is strangely so.

Mr. Kauder was excavated from his fauteuil to receive applause and Mr. Levy at the close of the evening was given a round of sustained cheers from a sizable and distinguished assembly.

It is no secret hereabouts that Mr. Levy is a pianist of the first magnitude (his next Kresge recital being set for April 7) and his reputation as a conductor preceded him here; But that his 12th (!) symphony should be a pivot around which one's growing perceptions might turn a corner, that is news. One cannot have everything, but one can hope to hear more of his extraordinary music.

BALTIMORE, MD.
NEWS-POST
Circ. D. 227,679
MAR 18 1957

CONCERTS AT LYRIC

Boston and Philadelphia Symphonies Due This Week

By HELEN A. F. PENNIMAN

Orchestrally speaking, this is a tremendous week.

Not only is the Boston Symphony honoring us with a visit on Thursday, for the first time in a quarter of a century, to put it in the most impressive fashion possible. But the Philadelphia Orchestra is to arrive at the Lyric on Wednesday, for the seventh in its current series in the city.

The famous Boston ensemble, founded in 1881, is one of the few orchestras in the world to reach its 76th season. And this in all the vigor of the prime of life, for they are now completing a year of 152 concerts, including the 28 given in last summer's European tour.

Sponsored activities include the Pop concerts, the Charles River Esplanade programs, and the notable annual Berkshire Music Festival, with its associated Music School Centre.

CHARLES Munch, the distinguished French musician, succeeded Serge Koussevitsky upon the latter's retirement, and stands high among conductors of international repute. He will lead the orchestra at the Lyric on Thursday, in a program including two symphonies.

Eugene Ormandy leading the Philadelphia on Wednesday, will have Isaac Stern as the violin soloist.

Likewise on Thursday, as one in the Theatre Arts Series at the Museum of Art, the Modern Jazz Quartet will present an "adventuresome program of rhythmical Jazz." This is the last of three programs arranged by the Women's Committee of the Museum.

RETURNING to our orchestra events, there is the "Popular Concert Favorite" program to be given on Saturday by the Baltimore Symphony Orchestra, under Massimo Freccia, with Laszlo Steinhardt as violin soloist, playing the Mendelssohn Concerto.

Then on Monday we return once more to the Museum, for the last in the Chamber Music Society's series, when Hugo Weisgall's opera, "The Stronger," will be given. This is a musical setting of Strindberg's play of the same name.

Rise Stevens, mezzo star of the Metropolitan, will appear in recital next Sunday evening, March 24, at the Baltimore Hebrew Congregation Temple, 7401 Park Heights. This event is sponsored by the Temple Sisterhood, for the benefit of the Temple Landscaping Fund.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

MAR 20 1957

Munch Conducts Boston Symphony

By DANIEL W. GOTTLIEB

Arriving at the Bushnell last night the symphony goer did not face quite the usual Boston Symphony Orchestra programming.

For though Charles Munch, conductor, had anchored the evening's fare with the surefire Franck "New World" Symphony, he had also arranged a first hearing in Hartford for David Diamond's Sixth Symphony. This was a work of a prolific young American composer who has been poorly represented, except for one or two show pieces, on symphonic programs.

* * *

THEN, in between, there was the Mozart Concerto for Clarinet, K622, a not unfamiliar work, but then not exactly the usual brilliant concerto fare orchestras today are inclined to perform. Furthermore the soloist was the orchestra's own deskman, Gino Cioffi.

When Mr. Munch and company concluded all this, there was nothing, in retrospect to stir the memory but the usual steady quality of the orchestra's tone and ensemble.

Despite its cohesiveness and form, Mr. Diamond's piece came out dull for this hearer with the exception of the Adagio, where the composer reveals some unusual scoring and real feeling. The slow movement did, in fact, impress one as truly original at moments, and it evoked a feeling of a city at slumber, with city sounds floating through smoke-laden air.

The chief detraction of the score is that of overworking too-short musical ideas by giving them, one at a time, to virtually every section of the orchestra, each section playing just behind the other.

This stretto-type writing is a wonderful device, in moderation. But, in Mr. Diamond's last movement it becomes particularly repetitive without achieving any grandiose effect.

Mr. Munch did not do much to brighten the first or last movements of the work, but read them with his accustomed relaxed manner.

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MR. DIAMOND, who was in the audience, acknowledged the polite applause and congratulated the orchestra.

In the Mozart, Mr. Munch held everything to a gentle, almost pastoral tone. This suited this particular brand of Mozart admirably, and Mr. Cioffi played with a firm and flowing tone.

Perhaps conductor and soloist arranged too languid a pace for the Adagio and too subtle shadings. But, what was lost in drive or excitement was compensated for by the greater relevation of Mozart's gentle blending of the solo instrument with the orchestra.

With the Franck, one had the feeling that Mr. Munch was a long time in letting his players go. He would build a climax and then just allow them to float short of the peak. Not too exciting for such robust music, but then it was a relief from the other extreme of blaring out the themes until no one can hear anything else.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 94,124

MAR 19 1957

Boston To Play New Symphony Here Tonight

Under the baton of Charles Munch, the Boston Symphony Orchestra will perform its only local concert of the present season at 8:15 p.m. today in the Bushnell Memorial. The event is the fourth concert in this season's Bushnell Symphony Series, which next month will present the Philadelphia Orchestra.

For his Hartford concert Mr. Munch has selected the following program: David Diamond's Sixth Symphony, which had its world premiere in Boston earlier this month;; Mozart's Concerto for Clarinet in A Major, the final work for instrument and orchestra completed by Mozart before his death, a composition in which Gino Cioffi, first clarinetist of the orchestra will be soloist; and Cesar Franck's Symphony in D Minor.

Mr. Diamond, who now makes his home in Florence, Italy but has been visiting in this country, has indicated that he hopes to attend the concert tonight.

A limited number of tickets for the event are available at the Bushnell box office.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

MAR 19 1957

Munch, Boston Appear at Bushnell

Conductor Charles Munch will bring his 110-member Boston Symphony Orchestra to the Bushnell Memorial tonight at 8:15 for its annual Bushnell Symphony Series concert. He will conduct a program which includes Cesar Franck's Symphony in D Minor, Mozart's Concerto for Clarinet in A Major and a work which will be having its first Hartford performance, David Diamond's Sixth Symphony.

Gino Cioffi, first clarinetist of the orchestra and formerly in a similar position with the New York Philharmonic and Cleveland orchestras, will be soloist in the Mozart concerto.

Tickets are still available in limited number, according to Managing Director William H. Mortensen.

230

NEW YORK, N. Y.
POST
Circ. D. 372,583 - S. 247,755
MAR 21 1957

Bostonians' Cioffi Plays Mozart

By HARRIETT JOHNSON

Gino Cioffi, principal clarinetist with the Boston Symphony since 1950, brought elegance, grace and a pearl-like clarity to Mozart's Clarinet Concerto, Charles Munch conducting, last night in Carnegie Hall. This was the season's final concert by the Bostonians in their regular Wednesday series.

Stockily built, the Neapolitan-born artist played the exquisite music with an agility worthy of an Olympic track star, even if he didn't look like one.

This was the last concerto Mozart wrote before his death in 1791, completing it only two months before the end. The middle "adagio" sings of sorrow, while the first and final movements are more joyous. All three, however, represent the composer at the height of his creative powers. Cioffi differentiated the varying moods and emotions with sensitivity, and his changes, from loud to soft, were definite and beautifully contrasted. Munch and the Bostonians provided perceptive collaboration.

Diamond's Sixth Symphony

Probably the serenity of the concerto seemed even more appealing because it followed the first N. Y. performance of David Diamond's Sixth Symphony. In three movements, the opening one is abrupt and violent, setting the prevailing tone for the rest. There is an attempt at reflection and an eery mystery during the second, the "Adagio," but this doesn't succeed in its purpose, while the final movement returns to the original mood of angular, explosive expression. The composer worked for three years, intermittently from 1951 to 1954 on this piece, and has put forth a serious, determined composition. As a work of art, it is defeated by its self-consciousness, its lack of spontaneous flow of ideas and basic invention.

An urgent performance of Cesar Franck's Symphony in D Minor closed the program. In typical Munch style, it was dynamic and electric in impact. There were many moments, however, when the conductor whipped up his ensemble to faster momentum than seemed desirable.

NEW YORK, N. Y.
TIMES
Circ. D. 534,376 - S. 1,149,467
MAR 21 1957

Concert: Diamond's Sixth

Bostonians Introduce Symphony Here

By ROSS PARMENTER

THE Boston Symphony, which earlier this month gave the first performance of David Diamond's Symphony No. 6 in Boston, last night brought it to New York. It was the opening work of the orchestra's final Wednesday night program in this season's Carnegie Hall series. Charles Munch led it.

The work, which was written in Florence, Italy, between 1951 and 1954, is inscribed "For Charles Munch and the Boston Symphony." The composer has reasons for being grateful to the orchestra, for in 1944 it introduced his Second Symphony. Two years later it introduced his Fourth, and in 1950 it gave the first performance of his Third.

David Diamond

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The new symphony is cyclic in form, with all of its thematic materials being related to the two themes stated in the first movement. It is a taut, very earnest, expertly written work. And it is relatively short, for its three movements are respectively eight, nine and six minutes long.

It began gravely and atmosperically with the statement of the first theme by the oboe and English horn. A thudding drum was heard softly but ominously. Suddenly and briefly it grew violently agitated, with most of the percussion instruments sounding at once. There was a brief return to the gravity, followed by another almost frantic percussion outbreak. Thereafter the work alternated between the two chief moods.

In the Adagio the slow theme had a little more time to develop, but it was interrupted here, too. For this listener, the total impression was one of both too much and too little contrast. Too much in that the moods were too abruptly and quickly shifted; too little in that the deliberately limited thematic material allowed for relatively little variety. The themes themselves were not particularly inventive.

The Rochester, N. Y., born composer was in the audience. At the end of the symphony he came forward to the edge of the stage and shook Mr. Munch's hand. After he returned to his place the applause continued until he had risen twice from his seat to acknowledge it.

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Gino Cioffi, the orchestra's principal clarinetist, was the soloist of the evening. He was heard in Mozart's A major Clarinet Concerto. Perhaps the two allegros might have had a little more devil-may-care insouciance, but it was always a musicianly performance. The playing was expert and the tone beautiful, and the mournful slow movement, with Mr. Cioffi's own tasteful cadenza, was especially good. His colleagues in the orchestra joined in the plaudits.

The César Franck Symphony closed the program. Mr. Munch gave it a reading that was both spacious and vigorous. Others have led it with a more floating, etherial quality of tone, but this performance had its own virtues and it sounded more ruggedly masculine than it often does.

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847
MAR 21 1957

IN CARNEGIE HALL:

Diamond Symphony

By MILES KASTENDIECK

CHARLES MUNCH and the Boston Symphony gave the first New York performance of David Diamond's Sixth Symphony in Carnegie Hall last night. It left Diamond about where he stood some years ago, still an individual but looking more backward than forward.

This is a symphony of contrasts, of new material in old forms, of rhythmic angularity and brilliant busyness. It leaves an impression of over-stimulation, of being written "in stretto," of placing brashness first. It makes the listener think of Walt Whitman's "Barbaric Yawp" brought up to date.

The three movements evolve out of material exposed at the start and treated in cyclic fashion. The treatment is expert in almost every sense except persausiveness. If the symphony delineates conflict, it states rather than communicates that idea. Munch and his musicians did their virtuoso best to present it as vividly as possible.

Drives Hard

The program worked from the new to the thrice-familiar. After the Diamond Mozart's concerto for Clarinet K. 622 sounded like an old friend even though not too frequently heard in the concert hall. The concert ended with the Franck symphony.

As soloist in the Mozart Gino Cioffi, first clarinetist of the orchestra, drew a beautiful tone from his instrument and played skilfully. How much the beauty of this particular work moved him was difficult to determine, for he appeared more outside than inside the music.

His performance became more a matter of thoroughly professional execution than of elegant interpretation. The style of the orchestral playing also fell short of the elegance so necessary in this work.

Munch's capacity to make a performance stir the listener made listening to the Franck enjoyable. This was a somewhat personalized version, characterized by certain mannerisms chiefly in choice of tempo. While the lento of the first movement vibrated with feeling, the allegro surged almost with violence.

Munch tended to drive hard. He did succeed in conveying the stunning quality of the work both in sound and in structure. The musicians cooperated almost too eagerly to create a performance of the symphony rather than to recreate the symphony itself.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 94,124
MAR 21 1957

The Boston Symphony Orchestra, conducted by Charles Munch, was presented at the Bushnell Memorial auditorium Tuesday night. The program:

Sixth Symphony — Diamond
Clarinet Concerto (K622) — Mozart
Gino Cioffi, Soloist
D Minor Symphony — Franck

Today's conversation-piece in local musical circles is, of course, the Sixth Symphony of David Diamond, performed here last evening by Charles Munch and the Boston orchestra.

The Bushnell management committed a tactical error by serting in the programs, a "supplemental note" on Mr. Diamond's new work that began: "It is a real compliment to the mature musical taste of the Hartford community, etc." To members of the audience fearful of modern music, that was the tip-off. Far from allaying worries, it made people leery and created an air of pending controversy even before the first measure of music sounded.

Nothing To Scare You

This is too bad because this Sixth Symphony actually turned out to be rather tame as modern composition goes. Oh, there was some surface clatter, and dissonances which will keep orthodontists busy soothing the teeth of the third and fourth generation, but what went on under this front was not very disturbing, or stimulating, for that matter. Mr. Diamond's composition is something mainly for composers. He has raised and solved some intricate problems in orchestral writing, and in many places he has woven bits of interesting sound fabric, as in the metallic shimmer that closes the adagio.

But except as an ornate and elaborate scholarly etude, Mr. Diamond's Sixth Symphony is no great shakes. For me it had no larger musical or emotional implications. I liked some of its devices but the satisfaction was that of hearing a good craftsman at work. I found no eloquence that stirred me particularly or saw no special spiritual vistas.

Mr. Munch and the Boston players certainly gave the symphony their very best efforts, and Mr. Diamond, who was in the audience, seemed pleased with their performance when he came forward for a bow. I also thought it warming that many persons around me who did not care for the work itself, were very cordial to Mr. Diamond nonetheless and gave him a personal welcome.

Mozart and Franck

I hope those who looked forward to the Mozart Clarinet Concerto as a reward for hospitable behavior toward the roughening Diamond, were not disappointed all over again. It was a tediously sweet little number. Gino Cioffi, the Boston's first vlarinet, played it neatly and without gaudiness, and drew a big hand which sent him offstage beaming.

There was a handsome and showy performance of the Franck Symphony to close out the evening. Mr. Munch liked a Trojan to make every note sound, every emotion throb, and the rchestra piled it on excellently as they had all night. There was quite as much din in it as there was in the Diamond, as far as decibels went, and I marveled that those who grimaced at the trumpets at the outse of he evening, now sat wreathed in beatitude to hear them in the Franck.

T. H. P.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 94,124
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T. H. P.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - S. 172,502
MAR 21 1957

Music: Diamond's 6th Symphony

Boston Symphony Back at Carnegie

By LOUIS BIANCOLLI

Equipped with superlative sound and technique, the symphonic pride of Boston was back in Carnegie Hall last night for the first of its monthly quota of local concerts.

Led by Charles Munch, the orchestra once more demonstrated the rich tone and compact strength that have given it worldwide prestige. This orchestra can make anything sound like a million dollars.

Even if David Diamond's latest sympohny wasn't quite in those upper-brackets, it was given every attribute of tone and technique to make it appear so. The composer had every reason to bless the man and orchestra he wrote it for.

Local Premiere.

This was Mr. Diamond's Sixth Symphony—a New York premiere and the product of an intensely agitated mood. It is music of a gnarled and tortured strength, fitful and jagged in rhythm, often clamorous in effect.

There is little room in this music for rest and relaxation. The cycle of themes zigzags back and forth in nervous, abrupt lunges, and the whole orchestra is kept on its toes by a ceaseless tension.

Though by no means Mr. Diamond's most attractive score, the symphony shows him at his boldest in bending old forms to suit tough new material. It certainly gave the Bostonians a chance to show off their volume.

Noble Legacy.

The rest and relaxation came with the next number, Mozart's Clarinet Concerto—the last concerto for any instrument written by the Salzburg genius and one of his noblest legacies in the whole domain of beauty.

The orchestra gave it crisp attention, while its first clarinetist, Gino Cioffi, unreeled the solo line as if born to its sweet and timeless elegance. The very breath of Mozart seemed on the playing.

Franck's D Minor Symphony further attested the power of this orchestra and the man who conducts it.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253
MAR 22 1957

MUSIC

Boston Symphony

By PAUL HENRY LANG

CARNEGIE HALL

Conductor, Charles Munch; soloist, Gino Cioffi, clarinetist.
The program:
Symphony No. 6.....David Diamond (first N. Y. performance)
Concerto for Clarinet in A major, K. 622 Mozart
Symphony in D minor.....Franck

The Boston Symphony, by tradition a friend of the American composer, opened its concert Wednesday night at Carnegie Hall with the first New York performance of David Diamond's Sixth Symphony. To the critic a new work is a very serious affair and I dread to listen to a major novelty without adequate preparation and study—it is easy to ignore secrets and pass over subtleties without noticing them. I regret to say the new symphony held no secrets and concealed no subtleties.

Wednesday night, with Margarita Zambrana as the vocal soloist.

After a rhapsodic start, the first movement embarked upon what seemed a logical development of a none too engaging idea. Everything went well, but the piece is coarse-grained and garish because of the lavish use of the heavy percussion and deliberately shrill writing for the brasses. In particular, Mr. Diamond uses a very annoying percussion instrument that sounds like a cap pistol which, one of my learned colleagues tells me, goes by the name of "slapstick." Why all this noise?

The slow movement moves by fits and starts. For isolated moments one is comforted by a mood of lyricism, but the mood is constantly threatened by shrill interlopers.

Noise, noise, and more noise. This is 1957, why must so many of our composers still use every pot, kettle, tub, pipe, and anvil that can be whacked with a stick? I could not concentrate on the music because of this constant racket. Even so, it seemed to me that the third movement was the weakest of this rather insignificant symphony.

Mr. Diamond is a good composer who has given us some very fine works, but the prevailing impression this one created was ugliness of sound. Mr. Munch and his men gave the symphony a conscientiously prepared and sympathetic performance.

• • •

As its Koechel number—622—shows, Mozart's clarinet concerto is among his most mature works. Its luminous clarity, limpid melody, and transcendental beauty are extraordinary even for Mozart. This concerto is, indeed, the epitome of classicism, the work of a creative soul who found what ordinary mortals never even glimpse: absolute peace and transfiguration in his art.

What can the amateur psychologists who write about musicians do with this miracle of balance and heavenly assuredness? Did Mozart not write this work at a time when his life was nearing its sorrowful end? What stories can be fastened to this radiant song? None, because this is the very miracle of creation.

The performance did not do justice to the work. Gino Cioffi is a first class clarinetist who plays with a beautiful tone and nimble fingers, but he showed no comprehensive concept of the concerto. Every passage was cleanly played, but it was a passage such as he would play while sitting at his usual place in the orchestra; the wondrous piece did not glow.

Neither was the orchestra fully equal to its task. To be sure, this ensemble always plays well, but that is not enough for this transparent work in which every note must be accounted for.

After the intermission Mr. Munch and his orchestra settled down to the comfortable familiarity of Franck's D minor Symphony which they do superlatively, but this writer took the fat ninth chords for a solemn recessional and retired from the scene.

David Diamond, whose Symphony No. 6 received its New York premiere Wednesday night.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 135,309
MAR 24 1957

The Lively Arts—

The Stiff Upper Lip

By T. H. Parker

The management of the Bushnell Memorial was thrown into a bit of a tizzy last week, owing to the concert by Charles Munch and the Boston Symphony Orchestra.

Some time previously, Mr. Munch had informed the Bushnell that he intended to play David Diamond's Sixth Symphony here, as part of the Boston orchestra's program. The Bushnell gave its okay to the proposal. Since the Diamond work had not been heard here, the Bushnell was buying a pig-in-a-poke (now, now, Mr. Diamond, that's just an old Yankee phrase), but as the program also listed the Franck Symphony, Bushnell apparently figured things would balance out, one modern unknown against one thrice-familiar and favorite oldtimer. Besides, who ever expected that the conservative Boston Symphony, or the Boston Symphony with its conservative type audience (as we like to think) would put a shocker in its repertoire?

Then, a fortnight ago, Mr. Munch played Mr. Diamond's composition in Boston. He got real results. The symphony apparently set the audience on its ear, while the Boston reviewers had some decided things to say about it. It did not take the news long to travel from Ghent to Aix and make the Bushnell management apprehensive. It is my understanding that Bushnell suggested Mr. Munch replace the Diamond work with something else for the Hartford concert, but to no avail.

So, there was nothing to do but prepare the Hartford audience to bite the bullet. And when the audience assembled on that tremulous evening last Tuesday, they found in their programs a brief and perceptive essay written by Fritz Mahler, conductor of the Hartford Symphony Orchestra, on the salutary effects of new musical experience.

★

The outcome of the concert has already been chronicled in the columns of *The Courant*, and it is not my intention to go over it in this Sunday piece. What I wish to say here is that I feel Bushnell should show valor in situations of this kind. To be too fearful of audience reaction is to fail the cause of music on the one hand, and actually a little uncomplimentary to the public on the other.

Now, from the purely practical point of view, Bushnell really had nothing whatsoever to fear. People in this community who wish to hear the famous orchestras of this country and from abroad have no recourse but to patronize the Bushnell symphony series. In this respect, the Bushnell is in a position of unassailable strength. True, there may be irate letters, comments, mutterings on occasion. The critics may yawp or yawn. But in the long run such frettings are insignificant, particularly since the generally conservative programing at the Bushnell makes such occasions rare in the first place.

In the second place, the Bushnell audiences are far from being 100 per cent chestnut-chewers. There are many inquiring musical minds among them who will give an unfamiliar work a hearing regardless of whether they end up liking it or not. They have a right to hear and judge, and I should think they would resent being coddled, spoon-fed or kept ignorant of the musical facts of life.

In any event, the Bushnell would be ill-advised to let itself be completely guided by audience reactions. We already have a sample right here at home of what happens when an audience gets a stranglehold on a musical operation. Once an audience demands a certain kind of program, *rigor mortis* sets in. The audience will listen to nothing else, and ironically ends up being sick to death of its own chosen fare. Then comes the end.

Thus, whatever the historic merits of Mr. Diamond's symphony may be, it was musically therapeutic to perform it here. Audiences need to be tickled up occasionally. Bach had the right text, "Sleepers, Awake!" Those who liked the Diamond work added to their store of pleasure. Those who yelled in wrath or pain at least know they're not dead yet.

But beyond this, all the keepers of music here share a responsibility to art as well as audiences. This is a ministry which requires the heart for new or unfamiliar works, not especially because "we owe something to contemporary composers," but because in the popular phrase, music is a many-splendored thing and must be heard whole as well as steadily.

Such a show of principle is particularly the province of non-commercial groups. Commercial promoters of the arts are already hog-tied. They have no option but to cater to the public taste and only too often they feel no compunction about doing so. Mass communication at the hands of commerce is logically if unhappily aimed at [illegible] fore seld[illegible] requirem[illegible]

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THE NATION
April 6, 1957

DAVID DIAMOND'S SIXTH Symphony was brought to Carnegie Hall recently by Charles Munch and the Boston Symphony Orchestra. It proved to be a searching, but not particularly "pretty" piece. Certainly, it was far removed from the composer's earlier, gentler music, and I am not at all sure that Diamond has subdued the insurgencies of this later style. The composition has the earmarks of a craftsman's revolt. The old tools have been tossed aside, but the new ones do not yet function smoothly. When they are made to do so, I suspect that Diamond's music will flow with the same internal strength, but with a bit more graciousness. It is evident that he seeks to make a succinct, original statement within a large format. And that, in itself, is admirable.

One of the most impressive aspects of this Symphony is the organic manner in which the composer has stated and employed his materials. Nothing gives the impression of being mere decoration or seasoning. The melodic material comes in great, organized gasps—almost brutal in their avoidance of surface prettiness. The colors (which are not always fetching in themselves) are flung onto the canvas in gobs and made to function structurally rather than cosmetically. The result is vaguely expressionistic, and despite the lack of actual exterior resemblance, I had the feeling that Diamond's message was not entirely removed from that of Berg's *Wozzek*. The last of the three movements is less convincing than the others, partly because a certain monotony of technique (and, perhaps, listener-fatigue) has set in by that time. But the explosive opening movement and its poignant successor are rich in substance and belligerently honest.

The Mozart A Major Clarinet Concerto, which followed the Diamond work, was played by Gino Cioffi of the Boston Orchestra's woodwind section. Neither it nor the Franck D Minor Symphony were up to the visiting group's usual standards. The latter work, particularly, was objectified to a degree which robbed it of all mystery. Unsentimental the playing was, and texturally clear. But it was also rather disenchanted. Franck emerged in certain spots as a sort of second-rate Mendelssohn; slightly banal, and tinged with Brahms and Wagner. Surely he was more distinctive than that.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - S. 172,502
MAR 21 1957

Music: Diamond's 6th Symphony

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Franck's D Minor Symphony further attested the power of this orchestra and the man who conducts it.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253
MAR 22 1957

MUSIC

Boston Symphony

By PAUL HENRY LANG

CARNEGIE HALL

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After a rhapsodic start, the first movement embarked upon what seemed a logical development of a none too engaging idea. Everything went well, but the piece is coarse-grained and garish because of the lavish use of the heavy percussion and deliberately shrill writing for the brasses. In particular, Mr. Diamond uses a very annoying percussion instrument that sounds like a cap pistol which, one of my learned colleagues tells me, goes by the name of "slapstick." Why all this noise?

The slow movement moves by fits and starts. For isolated moments one is comforted by a mood of lyricism, but the mood is constantly threatened by shrill interlopers.

Noise, noise, and more noise. This is 1957, why must so many of our composers still use every pot, kettle, tub, pipe, and anvil that can be whacked with a stick? I could not concentrate on the music because of this constant racket. Even so, it seemed to me that the third movement was the weakest of this rather insignificant symphony.

Mr. Diamond is a good composer who has given us some very fine works, but the prevailing impression this one created was ugliness of sound. Mr. Munch and his men gave the symphony a conscientiously prepared and sympathetic performance.

• • •

As its Koechel number—622—shows, Mozart's clarinet concerto is among his most mature works. Its luminous clarity, limpid melody, and transcendental beauty are extraordinary even for Mozart. This concerto is, indeed, the epitome of classicism, the work of a creative soul who found what ordinary mortals never even glimpse: absolute peace and transfiguration in his art.

David Diamond, whose Symphony No. 6 received its New York premiere Wednesday night.

What can the amateur psychologists who write about musicians do with this miracle of balance and heavenly assuredness? Did Mozart not write this work at a time when his life was nearing its sorrowful end? What stories can be fastened to this radiant song? None, because this is the very miracle of creation.

The performance did not do justice to the work. Gino Cioffi is a first class clarinetist who plays with a beautiful tone and nimble fingers, but he showed no comprehensive concept of the concerto. Every passage was cleanly played, but it was a passage such as he would play while sitting at his usual place in the orchestra; the wondrous piece did not glow.

Neither was the orchestra fully equal to its task. To be sure, this ensemble always plays well, but that is not enough for this transparent work in which every note must be accounted for.

After the intermission Mr. Munch and his orchestra settled down to the comfortable familiarity of Franck's D minor Symphony which they do superlatively, but this writer took the fat ninth chords for a solemn recessional and retired from the scene.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 135,309
MAR 24 1957

The Lively Arts—

The Stiff Upper Lip

By T. H. Parker

The management of the Bushnell Memorial was thrown into a bit of a tizzy last week, owing to the concert by Charles Munch and the Boston Symphony Orchestra.

Some time previously, Mr. Munch had informed the Bushnell that he intended to play David Diamond's Sixth Symphony here, as part of the Boston orchestra's program. The Bushnell gave its okay to the proposal. Since the Diamond work had not been heard here, the Bushnell was buying a pig-in-a-poke (now, now, Mr. Diamond, that's just an old Yankee phrase), but as the program also listed the Franck Symphony, Bushnell apparently figured things would balance out, one modern unknown against one thrice-familiar and favorite oldtimer. Besides, who ever expected that the conservative Boston Symphony, or the Boston Symphony with its conservative type audience (as we like to think) would put a shocker in its repertoire?

Then, a fortnight ago, Mr. Munch played Mr. Diamond's composition in Boston. He got real results. The symphony apparently set the audience on its ear, while the Boston reviewers had some decided things to say about it. It did not take the news long to travel from Ghent to Aix and make the Bushnell management apprehensive. It is my understanding that Bushnell suggested Mr. Munch replace the Diamond work with something else for the Hartford concert, but to no avail.

So, there was nothing to do but prepare the Hartford audience to bite the bullet. And when the audience assembled on that tremulous evening last Tuesday, they found in their programs a brief and perceptive essay written by Fritz Mahler, conductor of the Hartford Symphony Orchestra, on the salutary effects of new musical experience.

★

The outcome of the concert has already been chronicled in the columns of *The Courant,* and it is not my intention to go over it in this Sunday piece. What I wish to say here is that I feel Bushnell should show valor in situations of this kind. To be too fearful of audience reaction is to fail the cause of music on the one hand, and actually a little uncomplimentary to the public on the other.

Now, from the purely practical point of view, Bushnell really had nothing whatsoever to fear. People in this community who wish to hear the famous orchestras of this country and from abroad have no recourse but to patronize the Bushnell symphony series. In this respect, the Bushnell is in a position of unassailable strength. True, there may be irate letters, comments, mutterings on occasion. The critics may yawp or yawn. But in the long run such frettings are insignificant, particularly since the generally conservative programing at the Bushnell makes such occasions rare in the first place.

In the second place, the Bushnell audiences are far from being 100 per cent chestnut-chewers. There are many inquiring musical minds among them who will give an unfamiliar work a hearing regardless of whether they end up liking it or not. They have a right to hear and judge, and I should think they would resent being coddled, spoon-fed or kept ignorant of the musical facts of life.

In any event, the Bushnell would be ill-advised to let itself be completely guided by audience reactions. We already have a sample right here at home of what happens when an audience gets a stranglehold on a musical operation. Once an audience demands a certain kind of program, *rigor mortis* sets in. The audience will listen to nothing else, and ironically ends up being sick to death of its own chosen fare. Then comes the end.

Thus, whatever the historic merits of Mr. Diamond's symphony may be, it was musically therapeutic to perform it here. Audiences need to be tickled up occasionally. Bach had the right text, "Sleepers, Awake!" Those who liked the Diamond work added to their store of pleasure. Those who yelled in wrath or pain at least know they're not dead yet.

But beyond this, all the keepers of music here share a responsibility to art as well as audiences. This is a ministry which requires the heart for new or unfamiliar works, not especially because "we owe something to contemporary composers," but because in the popular phrase, music is a many-splendored thing and must be heard whole as well as steadily.

Such a show of principle is particularly the province of non-commercial groups. Commercial promoters of the arts are already hog-tied. They have no option but to cater to the public taste and only too often they feel no compunction about doing so. Mass communication at the hands of commerce is logically if unhappily aimed at quantity. In quality it therefore seldom rises above the elemental requirements of entertainment.

★

The pure Pierians, however, have the larger opportunity, which is to say the obligation, to pull the public up by the bootstraps, both for the public's willy-nilly sake and the sake of the arts, thus doing everyone a favor. I am not so simpleminded as to think the Bushnell faces no financial problems, that its opportunities do not have an economic frame of reference. Nor am I so short of memory as to imply that its management has not afforded us the new, strange and wonderful from time to time. It has. That is why I was surprised to see such uneasiness over the Diamond symphony. But to go onward and upward with the arts calls for persistence, and a certain amount of chips must be allowed to fall where they may.

THE NATION
April 6, 1957

which the composer has stated and employed his materials. Nothing gives the impression of being mere decoration or seasoning. The melodic material comes in great, organized gasps—almost brutal in their avoidance of surface prettiness. The colors (which are not always fetching in themselves) are flung onto the canvas in gobs and made to function structurally rather than cosmetically. The result is vaguely expressionistic, and despite the lack of actual exterior resemblance, I had the feeling that Diamond's message was not entirely removed from that of Berg's *Wozzek*. The

artist jury selects pictures that is less con-
nsiders to offer contemporary solu- ly because
to the problem always facing the ique (and,
—the problem of presenting an idea set in by
sual terms. e opening
th exhibitions contain many fine successor
s. Their common weakness lies in elligerently
frequent exploitation of tricks—
s of air brush, knife, spatter and rinet Con-
formulae of drawing and of stylis- Diamond
vocation—employed more for their offi of the
sake than for any useful expressive d section.
ose. Tricks such as these are what D Minor
both shows what they have of an visiting
cial" aspect. For, just as we apply he latter
tingly "academic" to painting which fied to a
undue reverence to things learned mystery.
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y the incontinent exploitation of so rather
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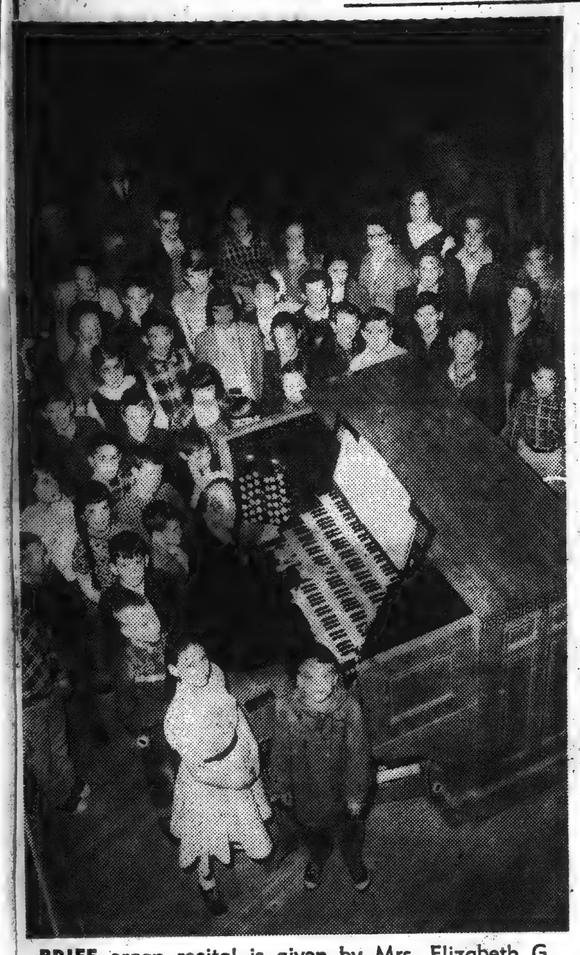
Ancient Instruments Amuse Kids



BRIEF organ recital is given by Mrs. Elizabeth G. Derby, supervisor of the Lincoln public schools, during Symphony Hall tour. Instrumental students and members of school band took trip.

SERPENT HORNS get plenty of attention during inspection of Symphony Hall's old instrument room by students from Lincoln schools. Left to right are Kay Wilson, 10; Kathy Norton, 11; Mittie Parish, 9; Nat Taylor, 11; Bruce Billings, 13, and Craig Donaldson, 12.

Spot Shots

"POCKET VIOL" attracts Christopher Hall, 10½, (front row, third from left). Listening are (front row) Warren Flint, 11, and Ephraim Flint, 9. Standing in rear are Martha Norton, 13, and David Rogers, 13. In background is bass viol used by the late Serge Koussevitsky.

TANYA PERTZOFF, 11, entertains her companions with a selection on the 18th Century Trompette Marine, ancestor of the modern bull fiddle. Kneeling, left to right, are Chris Langton, 8; Tam Hall, 9; Standing, left to right, are Robin Culver, 11; Tanya, and Bruce Adler, 11.

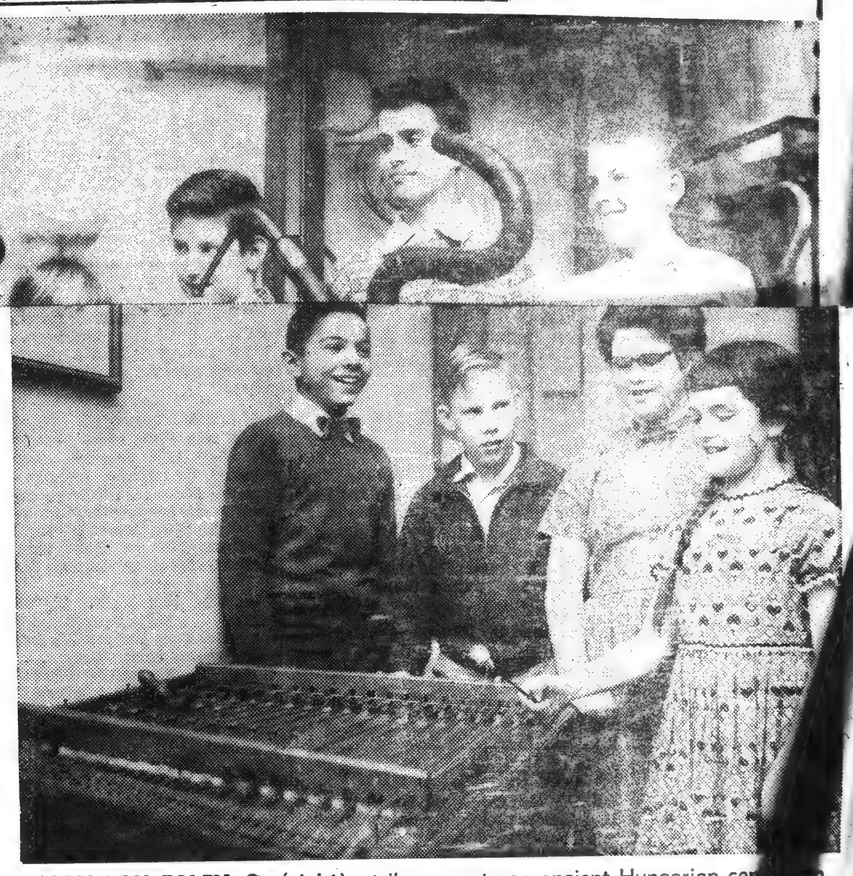
QUINTET for early woodwinds is played by (left to right) John Carman, 10; Christopher Roberts, 13; Alan Donaldson, 11; John Sisson, 10, and Roger Bergen, 11.

GORDON DONALDSON, 12, demonstrates centuries-old hurdy gurdy to (left to right) Renee Schlaifer, 12; Judy Travers, 11, and Timothy Taylor, 12. Most of old instruments are part of Symphony's Cersadesus Collection.

MARY LOU FOLEY, 9, (right) strikes a note on ancient Hungarian cembalom. Listening (left to right) are Johnny Marchetti, 13; Richard Myer, 12, and Sandy Durnan, 11.

Ancient Instruments Amuse Kids

GORDON DONALDSON, 12, demonstrates centuries-old hurdy gurdy to (left to right) Renee Schlaifer, 12; Judy Travers, 11, and Timothy Taylor, 12. Most of old instruments are part of Symphony's Cersadesus Collection.



MARY LOU FOLEY, 9, (right) strikes a note on ancient Hungarian cen[illegible]. Listening (left to right) are Johnny Marchetti, 13; Richard Myer, 12, an[illegible]dy Durnan, 11.

BALTIMORE, MD.
SUN (Evening)
Circ. D. 200,797
MAR 22 1957

The Week's Music

By George Kent Bellows

THE Boston Symphony Orchestra returned to Baltimore last night after an absence of nearly a quarter of a century, and gave one of the most electrifying concerts of the season under the direction of their permanent conductor, Charles Munch.

Their program comprised two symphonies, Beethoven's Fourth and Brahms's First, which opened and closed the concert. The other work was Ravel's second suite from his ballet, "Daphnis and Chloe."

It was obvious from the outset that it has been far too long since music lovers here have had the chance to hear the glories of this magnificent ensemble.

Not only has it been one of the unique organizations in the history of American music, but it has become one of the great orchestras of the world.

It is our oldest permanent orchestra, for although the New York Philharmonic was founded earlier, it was for years only a co-operative venture. It was due entirely to the artistic standards and excellent playing of the Boston Symphony that other groups in the country realized that in order to exist, they too had to be geared along similar lines.

ALTHOUGH many remember Mr. Munch's appearance here some years ago with the French Orchestra, an event which is still the talk of the town, last night was the first opportunity to hear him at the head of a group that has become his own.

It was an experience not to be forgotten, not only from the standpoint of his penetrating musicianship, but also because of his ability to produce such a wide variety of sumptuous colors, all of which were within the bounds of impeccable taste.

For the most part his conducting technique consists of small gestures and the slightest indication of entrances or releases.

But when he desires to enlarge a phrase to build a climax, he never hesitates to show his wishes with the most violent gestures.

The joy of hearing Mr. Munch and the Boston Symphony is that each work sounds exactly as it should sound. Beethoven is as different from Brahms as both are from Ravel.

The Beethoven Fourth was splendid. The orchestra played with a restraint and an economy of means that perfectly suited Beethoven's compositions of this period, those works which came between the titanic "Eroica" and the powerful Fifth Symphony.

In those days the orchestra itself had not grown to the proportions of those at the time Brahms began to write for them, and how wise of Mr. Munch to not let his hearers lose sight of that fact.

COMING to the Ravel Suite, it was as though a great revolving stage swung around and we were in the midst of the Twentieth Century, when Paris had become the musical center of Europe and the great composers of the day vied with each other in writing some of their finest music for the Ballet Russe.

"Daphnis and Chloe" is by now as familiar to us as the Washington Monument, but last night Mr. Munich made us think we were hearing it for the first time.

Its multiplicity of detail has never seemed as clear, its tonal fragments as exquisitely played. But it was the final dance which brought down the house, with its blazing colors and dazzling sounds.

The closing Brahms symphony was yet another aural feast, an unorthodox interpretation, but one that Mr. Munich made as believable as everything else that he did.

For him Brahms is a human being, and his music is neither dry nor pompous. He does not hesitate to push his climaxes to bake his point, yet always he remains within the bounds of reason and good taste.

COLUMBUS, GA.
LEDGER
Circ. D. 21,585
MAR 21 1957

Members Trace Evolution Of Symphony Orchestras

The study of the symphony orchestras throughout the United States was continued at the meeting of the Woman's Reading Club Tuesday afternoon, at the home of Mrs. George Hutto. Mrs. John Illges and Mrs. Allen Jones were cohostesses.

"The Minneapolis Symphony Orchestra" was the subject of the paper given by Mrs. Esther McCormick.

"This orchestra," said Mrs. McCormick, "under Anatol Dorati, musical director, was a logical development in a community which, throughout its history, had a deep appreciation of music."

"Before the city became incorporated back in 1851, glee clubs and singing schools already were matters of course and the music being produced, as one historian said, "was strangely genteel for a frontier town."

Mrs. McCormick also stated that "From the beginning, the Minneapolis Symphony orchestra has had such conductors as Emil Oberhoffer, Artur Bodansky, Albert Coates, Walter Damrosch, Henry Verbrugghen, and Bruno Walter. Where ever music is played throughout the world the Minneapolis Symphony Orchestra and Anatol Dorati are known."

The Boston Symphony Orchestra was the subject of Miss Latimer Watson's paper.

The orchestra was the subject of Miss Latimer Watson's paper.

The orchestra was organized in 1881 through the generosity of a Boston banker, Mr. Higginson, who gave a million dollars for the purpose.

Miss Watson, on a visit to Tanglewood, Mass., heard the first concert there conducted by Charles Munch, the present conductor. The concert was dedicated to Dr. Kousvitzky, who brought to the Boston Symphony what many consider the highest peak of perfection in orchestral music.

The Boston Symphony and the Berkshire Music Center claim some of this generations most famous men at the heads of different departments, such as Boris Goldovsky, head of the opera department; Piatigorsky, head of chamber music and Leonard Bernstein and Stanley Chappell, guest conductors.

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485
MAR 21 1957

This Is No Gag! Kaye Will Direct Boston Symphony

I'll let you in on a little secret," said Danny Kaye to his audience at the Colonial Theater Tuesday night.

"How many of you go to symphony?"

Many hands were raised.

"I'm going to conduct the Boston Symphony in a Pension Fund benefit Wednesday night, Apr. 3. I hope you will all be there."

The applause was deafening. Some didn't believe it. Danny Kaye is a serious man who gets paid for being funny. So you never can tell when he is serious. But a checkup proved everything is on the up and up, or down and down, since a downbeat starts an orchestra going.

DANNY KAYE

Continued from the First Page

August Symphony Hall admits it has let its hair down. At an extra-special open rehearsal April 3 Danny will contribute his services for the Orchestra's pension fund.

Say Symphony Hall trustees:

"Between 7 and 8:30 p.m., Mr. Kaye will present a remarkable program, the details of which are not at the moment available, and for which the management simply cannot accept any responsibility."

This will not be the first, and certainly not the last time that Danny Kaye will have conducted a symphony orchestra. He has done it in Los Angeles, Philadelphia and elsewhere. In fact, he knows Eugene Ormandy well enough to call him "Gene".

It will be Charley and Danny in Symphony Hall in a week or so.

And just in case you are in a hurry:

TICKETS WILL NOT GO ON SALE AT SYMPHONY HALL BOX OFFICE UNTIL NEXT MONDAY. Protect yourself in the stampede.

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 61,300
MAR 21 1957

Danny Kaye to Lead Boston Symphony

BOSTON, March 21 (INS)—Symphony Hall anticipates a "remarkable" program April 3 when comedian Danny Kaye will conduct the famed orchestra.

The program will be staged in behalf of the orchestra's pension fund. Symphony Hall trustees announced, "Mr. Kaye will present a remarkable program, the details of which are not at the moment available, and for which the management simply cannot accept and responsibility."

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,564
MAR 21 1957

DANNY KAYE TO CONDUCT SYMPHONY UNIT

BOSTON, March 21 (UP) —Boston Symphony Orchestra spokesmen today confirmed a report that comedian Danny Kaye will conduct the orchestra in a benefit concert April 3.

Officials of Symphony Hall where the concert will be given issued a statement saying Kaye would "conduct a remarkable program, the details of which are not at the moment available, and for which the management simply cannot accept any responsibility."

News-Tribune (e)
WALTHAM, Mass.
Independent Republican
Circ. 13,684
MAR 21 1957

Kaye to Conduct Boston Symphony

BOSTON (U.P.)—Boston Symphony Orchestra spokesmen today confirmed a report that comedian Danny Kaye will conduct the orchestra in a benefit concert April 3.

Officials of Symphony Hall where the concert will be given issued a statement saying Kaye would "conduct a remarkable program, the details of which are not at the moment available, and for which the management simply cannot accept any responsibility."

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
MAR 21 1957

Danny Kaye to Appear With Boston Symphony

The debut of the young American conductor, Danny Kaye, with the Boston Symphony Orchestra will take place Wednesday evening, April 3. He will make a guest conducting appearance at an extra-special Open Rehearsal at Symphony Hall, for which he has generously agreed to contribute his services for the benefit of the Orchestra's Pension Fund. Between 7 o'clock and 8:30 he will present a remarkable program, the details of which are not at the moment available and for which the management simply cannot accept any responsibility.

Tickets will go on sale on Monday morning at the Symphony Hall box office. No telephone orders will be accepted.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866
MAR 21 1957

Danny Kaye Conducts Symphony April 3

A Symphony Hall spokesman confirmed last night what Danny Kaye told his Colonial Theater audience—that the comedian will conduct the Boston Symphony Orchestra in a Pension Fund benefit concert Wednesday night, April 3.

Kaye will take to the podium between 7 and 8:30 p.m., in an open rehearsal. A statement from Symphony Hall said Kaye would "present a remarkable program, the details of which are not at the moment available, and for which the management simply cannot accept any responsibility."

Express (e)
PORTLAND, Me.
Independent Republican
Circ. 30,719
MAR 21 1957

Fiddles To Obey Mr. Danny Kaye

BOSTON (INS) — Symphony Hall anticipates a "remarkable" program April 3 when comedian Danny Kaye will conduct the famed orchestra.

The program will be staged in behalf of the orchestra's pension fund. Symphony Hall trustees announced:

"Between 7 and 8:30 p.m., Mr. Kaye will present a remarkable program, the details of which are not at the moment available, and for which the management simply cannot accept any responsibility."

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749
MAR 21 1957

Symphony Takes On Maestro Danny Kaye

The Boston Symphony Orchestra, which is considered capable of coping with anything, will have a chance to prove it April 3.

Comedian Danny Kaye will conduct a Pension Fund benefit concert on that evening.

A statement from Symphony Hall said that Kaye would present at the open rehearsal "a remarkable program, the details of which are not at the moment available and for which the management simply cannot accept any responsibility."

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844
MAR 21 1957

Actor Danny Kaye Will Take Podium—BSO Fingers Crossed

Danny Kaye

BOSTON (UP)—Boston Symphony Orchestra spokesmen today confirmed a report that comedian Danny Kaye will conduct the orchestra in a benefit concert April 3.

Officials of Symphony Hall where the concert will be given issued a statement saying Kaye would "conduct a remarkable program, the details of which are not at the moment available, and for which the management simply cannot accept any responsibility."

Gazette (e)
HAVERHILL, Mass.
Independent
Circ. 19,039
MAR 21 1957

Kaye To Conduct Symphony April 3

BOSTON (UP) — Boston Symphony Orchestra spokesmen today confirmed a report that comedian Danny Kaye will conduct the orchestra in a benefit concert April 3.

Officials of Symphony Hall where the concert will be given issued a statement saying Kaye would "conduct a remarkable program, the details of which are not at the moment available, and for which the management simply cannot accept any responsibility."

Record (m)
BOSTON, Mass.
Independent
Circ. 405,628
MAR 19 1957

AROUND BOSTON

Danny Kaye to Lead Hub Symphony Fete

By GEORGE CLARKE

IT'S NEWS TO REPORT that there's a whisper around to the effect that Danny Kaye, the one and only, is to be guest conductor of the Boston Symphony Orchestra at a special concert for the Musician's Pension Fund. Should it eventuate, it won't be a brand new thing for Danny—he did it some time ago in Philadelphia with the Philadelphia Symphony and it came out all right.

In the meantime, it is [illegible] to report that his gross for the first week at the Colonial theater was $47,100, just $900 short of [illegible] sell-out, with much of that sum taken up [illegible], passes, etc., including some seats which [illegible] good and generally aren't sold at all.

He's due in Hollywood [illegible] picture commitment, so may extend his [illegible] here only by one week to allow a couple of weeks rest before going before the cameras.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,625
MAR 21 1957

Danny Kaye Will Conduct Symphony

BOSTON, March 21 (UP) — Boston Symphony orchestra spokesmen today confirmed a report that Comedian Danny Kaye will conduct the orchestra in a benefit concert April 3.

Officials of Symphony hall where the concert will be given issued a statement saying Kaye would "conduct a remarkable program, the details of which are not at the moment available, and for which the management simply cannot accept any responsibility."

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 146,283
MAR 21 1957

Danny Strictly On His Own

Boston — (UP) — Boston Symphony Orchestra spokesmen today confirmed a report that comedian Danny Kaye will conduct the orchestra in a benefit April 3.

Officials of Symphony Hall, where the concert will be given, issued a statement saying Kaye would "conduct a remarkable program, the details of which are not at the moment available, and for which the management simply cannot accept any responsibility."

Enterprise & Times (e)
BROCKTON, Mass.
Non-Partisan
Circ. 42,005
MAR 21 1957

KAYE TO CONDUCT

BOSTON. — (UP) — Boston Symphony Orchestra spokesmen today confirmed a report that comedian Danny Kaye will conduct the orchestra in a benefit concert April 3. Officials of Symphony Hall, where the concert will be given, issued a statement saying Kaye would "conduct a remarkable program, the details of which are not at the moment available, and for which the management simply cannot accept any responsibility."

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

MAR 21 1957

Kaye Conducts Boston Symphony

Boston — (UP) — Boston Symphony Orchestra spokesmen today confirmed a report that Comedian Danny Kaye will conduct the orchestra in a benefit concert Apr. 3, at Symphony Hall.

Kaye will "conduct a remarkable program, the details of which are not at the moment available, and for which the management simply cannot accept any responsibility," a spokesman announced.

Journal (e)
MERIDEN, Conn.
Independent
Circ. 9,091

MAR 21 1957

Danny Kaye Will Conduct Orchestra

BOSTON (UP)— Boston Symphony Orchestra spokesmen today confirmed a report that comedian Danny Kaye will conduct the orchestra in a benefit concert April 3.

Officials of Symphony Hall where the concert will be given issued a statement saying Kaye would "conduct a remarkable program, the details of which are not at the moment available, and for which the management simply cannot accept any responsibility."

American (e)
WATERBURY, Conn.
Independent
Circ. 40,485

MAR 21 1957

Kaye To Conduct Boston Symphony

Boston, March 21—(UP)—Boston Symphony Orchestra spokesmen today confirmed a report that comedian Danny Kaye will conduct the orchestra in a benefit concert April 3.

Officials of Symphony Hall where the concert will be given issued a statement saying Kaye would "conduct a remarkable program, the details of which are not at the moment available, and for which the management simply cannot accept any responsibility."

Union Leader (m) & (e)
MANCHESTER, N. H.
Independent
Circ. 45,622

MAR 21 1957

Kaye To Conduct Boston Symphony

BOSTON—(UP) — Boston Symphony orchestra spokesmen today confirmed a report that comedian Danny Kaye will conduct the orchestra in a benefit concert April 3.

Officials of Symphony Hall where the concert will be given issued a statement saying Kay would "conduct a remarkable program, the details of which are not at the moment available, and for which the management simply cannot accept any responsibility."

Citizen (e)
WINSTED, Conn.
Independent
Circ. 3,840

MAR 21 1957

Kaye to Conduct

Boston (UP) — Boston Symphony Orchestra spokesman today confirmed a report that Comedian Danny Kaye will conduct the orchestra in a benefit concert April 3.

Officials of Symphony Hall where the concert will be given issued a statement saying Kaye would "conduct a remarkable program, the details of which are not at the moment available, and for which the management simply canot accept any responsibility."

Enterprise (e)
MARLBORO, Mass.
Independent Republican
Circ. 5,435

MAR 21 1957

* * * * *

Boston (UP)—Boston Symphony Orchestra spokesmen today confirmed a report that comedian Danny Kaye will conduct the orchestra in a benefit concert April 3. Officials of Symphony Hall where the concert will be given issued a statement saying Kaye would "conduct a remarkable program, the details of which are not at the moment available, and for which the management simply cannot accept any responsibility."

Sun (e)
HUDSON, Mass.
Independent Republican
Circ. 2,085

MAR 21 1957

Boston (UP)—Boston Symphony Orchestra spokesmen today confirmed a report that comedian Danny Kaye will conduct the orchestra in a benefit concert April 3. Officials of Symphony Hall where the concert will be given issued a statement saying Kaye would "conduct a remarkable program, the details of which are not at the moment available, and for which the management simply cannot accept any responsibility."

* * * * *

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300

MAR 23 1957

Kaye to Play Own Show Apr. 3 After Symphony Stint

Danny Kaye said last night that his appearance as guest conductor of the Boston Symphony Orchestra Wednesday evening, April 3, will not interfere with his regular performance at the Colonial Theatre that night.

One of the most versatile performers in his field, Kaye heads an all-star International Review at the theater until Apr. 6, in a pre-Broadway engagement.

Trustees of the Boston Symhony said Kaye will conduct the orchestra during a 1½-hour special rehearsal at Symphony Hall starting at 7 p. m.

Proceeds of the evening will be turned over to the orchestra's Pension Fund, they said.

American (e)
BOSTON, Mass.
Independent
Circ. 184,973

MAR 23 1957

Kaye to Lead Symphony

The debut of the young American conductor, Danny Kaye, with the Boston Symphony Orchestra will take place on Wednesday evening, April 3.

He will make a guest conducting appearance at an extra-special Open Rehearsal at Symphony Hall for which he has generously agreed to contribute his services for the benefit of the Orchestra's Pension Fund. Between 7:00 and 8:30 p. m. he will present a remarkable program, the details of which are not at the moment available.

Tickets will go on sale on Monday at the Symphony Hall box office. No telephone orders will be accepted.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496

MAR 23 1957

Danny Kaye will conduct the Boston Symphony Orchestra April 3, and officials have stated that they can accept no responsibility for the benefit performance. Perhaps not, but one thing they can be assured — there will be little difficulty in getting a full house.

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 253,604

MAR 24 1957

Danny Kaye to Lead Symphony Rehearsal

The debut of the young American conductor, Danny Kaye, with the Boston Symphony Orchestra will take place on Wednesday evening, April 3. He will make a guest conducting appearance at an extra-special Open Rehearsal at Symphony Hall for which he has generously agreed to contribute his services for the benefit of the Orchestra's Pension Fund. Between 7:00 and 8:30 p.m. he will present a remarkable program, the details of which are not at the moment available, and for which the management simply cannot accept any responsibility.

Tickets will go on sale tomorrow morning at the Symphony Hall Box Office. No telephone orders will be accepted.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 374,544

MAR 24 1957

What's This?

The debut of the young American conductor, Danny Kaye, with the Boston Symphony Orchestra will take place on Wednesday evening, April 3. He will make a guest conducting appearance at an extra-special Open Rehearsal at Symphony Hall for which he has generously agreed to contribute his services for the benefit of the Orchestra's Pension Fund. Between 7 and 8:30 p.m. he will present a remarkable program, the details of which are not at the moment available, and for which the management simply cannot accept any responsibility.

Tickets will go on sale tomorrow morning at the Symphony Hall box office. No telephone orders will be accepted.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

MAR 23 1957

Maestro Kaye

The choice of Mr. Danny Kaye as guest conductor of the Boston Symphony Orchestra will be welcomed by the musical community here. Although best-known for his Tschaikowsky, Mr. Kaye commands a vast repertory. If he did not exist Satie would have had to invent him.

As anyone knows who has heard Mr. Kaye, he exhibits every refinement of a good conductor. His accelerandi, rubati, ritardandi and expression are unimpeachable; the infinite shading of accents, tonal color, crescendi, diminuendi, portamenti, glissando, vibrato, the slightest pianissimo and the loudest forte lie within his scope.

We await his Pension Fund program with impatience. Symphony Hall assumes no responsibility but surely he should include "The Afternoon of a Faun" and, perhaps, in view of his UN work with children, "Danny Boy." Mr. Kaye's province does not lie as far apart from music as one might suppose.

For there is a German proverb that states, bad men don't sing. Neither do they c o n d u c t. Welcome, Maestro Kaye!

Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

MAR 26 1957

DANNY KAYE'S DAY APRIL 3

Although Danny Kaye will conduct the Boston Symphony Orchestra at a special Pension Fund open rehearsal April 3, regular performances of the Danny Kaye International Show will be held at the Colonial Theater April 3 at 2:30 and 8:30 p. m.

Kaye will conduct the Symphony Orchestra between 7 and 8:30 p. m., presenting "a remarkable program for which the management simply cannot accept any responsibility."

The multiple-talented Danny has conducted symphony orchestras in Los Angeles, Philadelphia and elsewhere.

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

MAR 23 1957

Kaye to Play Own Show Apr. 3 After Symphony Stint

Danny Kaye said last night that his appearance as guest conductor of the Boston Symphony Orchestra Wednesday evening, April 3, will not interfere with his regular performance at the Colonial Theatre that night.

One of the most versatile performers in his field, Kaye heads an all-star International Review at the theater until Apr. 16, in a pre-Broadway engagement.

Trustees of the Boston Symhony said Kaye will conduct the orchestra during a 1½-hour special rehearsal at Symphony Hall starting at 7 p. m.

Proceeds of the evening will be turned over to the orchestra's Pension Fund, they said.

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300

MAR 26 1957

Two Shows by Danny Kaye April 3 Though He'll Also Conduct BSO

Although Danny Kaye will conduct the Boston Symphony at a special open rehearsal at Symphony Hall, Wednesday, April 3, for the benefit of the Pension Fund, at 7 p.m., regular performances of the Danny Kaye International Show will be given at the Colonial Theatre that day at 2:30 and 8:30.

Kaye will conduct the Boston Symphony between 7 and 8:30 p.m. and Symphony Hall says: "Mr. Kaye will present a remarkable program, the details of which are not at the moment available, and for which the management simply cannot accept any responsibility."

Danny has conducted symphony orchestras in Los Angeles, Philadelphia and elsewhere.

American (e)
BOSTON, Mass.
Independent
Circ. 184,973

MAR 26 1957

Kaye Specialties For Symphony

Danny Kaye's conducting chore at Symphony Hall, Apr. 3, will not interfere with the regular performance of the Danny Kaye International Show at the Colonial Theater on that particular Wednesday at 2:30 and 8:30 p. m.

The superlatively talented Kaye will conduct the Boston Symphony Orchestra at a special open rehearsal for the benefit of the Pension Fund in Symphony Hall between 7 and 8:30 p. m. on Wednesday, Apr. 3.

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

MAR 26 1957

Two Shows by Danny Kaye April 3 Though He'll Also Conduct BSO

Although Danny Kaye will conduct the Boston Symphony at a special open rehearsal at Symphony Hall, Wednesday, April 3, for the benefit of the Pension Fund, at 7 p.m., regular performances of the Danny Kaye International Show will be given at the Colonial Theatre that day at 2:30 and 8:30.

Kaye will conduct the Boston Symphony between 7 and 8:30 p.m. and Symphony Hall says: "Mr. Kaye will present a remarkable program, the details of which are not at the moment available, and for which the management simply cannot accept any responsibility."

Danny has conducted symphony orchestras in Los Angeles, Philadelphia and elsewhere.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

MAR 26 1957

Busy Danny Kaye

Although Danny Kaye will conduct the Boston Symphony at a special open rehearsal in Symphony Hall Wednesday night, April 3, at 7 o'clock for the benefit of the Pension Fund, regular performances of the Danny Kaye International Show will be held at the Colonial Theater Wednesday, April 3, with matinee and evening performances at 2:30 and 8:30. Mr. Kaye will conduct the Boston Symphony between 7 and 8:30.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

MAR 21 1957

CONDUCTOR Charles Munch, right, of Boston Symphony, and Conductor Robert Brawley of Hartt Schola Cantorum, discuss program for Schweitzer Benefit Concert Mar. 25. [Times.

Schweitzer Concert Slated Here Wins Munch Plaudits

The program for the Schweitzer Benefit Concert scheduled for Monday night at Bushnell Memorial, was given a professional pat on the back by Conductor Charles Munch of the Boston Symphony Orchestra.

In the city Tuesday night for a performance of the Boston orchestra, Mr. Munch consulted with Robert Brawley, conductor of the Hartt Schola Cantorum. The latter and the Hartt Symphony will combine their talents to present the Schweitzer program.

Mr. Munch expressed great interest in the fact that the two local musical organizations will perform the Samuel Barber setting of "The Prayers of Kierkegaard," commissioned by the Boston Symphony and given its world premiere under the baton of Mr. Munch in Boston in December 1954.

Plaudits were also given by Mr. Munch to the artistry of Adele Addison, guest artist with the Cantorum, who has also sung with the Boston orchestra many times, and the rest of the program. The latter will also include the Villa-Lobos "Bachianas Brasilieras" for soprano and eight cellos, to be sung by Miss Addison, with Dorothy Fidlar as solo cellist.

The program here is being sponsored by the Friends of Albert Schweitzer, world-famed philosopher, doctor, missionary and organist. Mr. Munch also has a personal interest, being related by marriage to Dr. Schweitzer and having grown up with him in the same town in Alsace-Lorraine. When the father of the Boston conductor led sacred concerts at the cathedral in Gunsbach, Germany, the organist was Albert Schweitzer.

THE SUN, BALTIMORE,
MARCH 22, 1957

Music Notes

Boston Symphony

By WELDON WALLACE

The audience at the Lyric Theater last night was swept off its feet, and to its feet, by the Boston Symphony Orchestra, playing under the direction of Charles Munch.

This orchestra is an instrument of highly developed capacities. It performed in complete empathy with Mr. Munch, following unerringly his often individual concepts of phrasing and tempi.

The program listed three works, but so far as we were concerned the evening belonged to one composition, the suite No. 2 from Ravel's "Daphnis and Chloe."

It was as if, after hearing it all these years, we had suddenly discovered that this score is a work of three dimensions and not two. That is not quite accurate, for the most convincing previous account of this music was given us by Mr. Munch when he visited Baltimore with the French National Orchestra.

Are Differences

There are certain differences between his interpretations on the former occasion and last night. We will come to that presently.

Meanwhile, let us examine the qualities of Mr. Munch's evocation of this music with his Boston orchestra.

Inner voices, small values, minute tracings, came out with a clarity and a variety of timbre which we never dreamed were inherent in the score.

At certain points, Mr. Munch emphasized the rhythm in a way to give the music a strength we had not suspected.

Gathering Power

The conductor made the most of those passages where the theme rolls upward from the depths, gathering power as it surges into a fortissimo and bursts in a shower of tone.

In these crescendi Mr. Munch relied more on the physical impact of sound than he did on a purely musical realization. This was true, also, of some other passages, particularly for brass.

In this his interpretation differed from his rendition with the French orchestra.

Musically we prefer his old interpretation, but we hasten to add that the new one justified itself on its own terms by displaying the full resources of a great orchestra in a way to create an atmosphere of tense excitement—like the finale of a great horse race.

Overall Style

The overall style of this interpretation combined intellectual control and the atmosphere of a pagan rite.

Beethoven's "Symphony No. 4" opened the program. This was volatile and polished and all very pleasant, though we feel other conductors bring out the *Geist* of the music more convincingly.

As for the *Geist* of the Brahms "Symphony No. 1," which closed the program, it would have had a hard time keeping up with Mr. Munch's erratic tempi. He applied the methods here that he had used in the Ravel, but what succeeded admirably in Ravel merely unsettled the Brahms.

Mr. Munch was not content to let the music itself convey the feeling of crescendo and diminuendo but speeded up the tempo or slowed it down, as the case might be.

He was overliberal in his interpretation of the direction *espressivo*, tending to sentimentalize the slow passage; while in the exultant moments he whipped up the speed sufficiently to overbalance the music.

For all the superb qualities of the orchestra we regarded this Brahms as a failure.

Never mind. There had been the Ravel.

BALTIMORE, MD.
NEWS-POST
Circ. D. 227,679

MAR 22 1957

CHARLES MUNCH CONDUCTS

Boston Symphony Orchestra Enthralls Lyric Audience

By HELEN A. F. PENNIMAN

An eager crowd thronged the Lyric last night, impatiently awaiting the appearance of Charles Munch, leading the Boston Symphony in its first Baltimore appearance in twenty-four years.

Not a few of this audience, sitting enthralled by the magic of the great ensemble, were not even born at the time of its last visit. Yet more were still in kindergarten—and their reactions at this first experience, were ecstatic.

Nor were their elders less carried away. Such remarks as: "If heaven is like this, I'll be satisfied!"—"The most beautiful concert I've ever heard"—met the ear on every hand. We find ourselves perplexed—daunted—by any attempt at analysis.

PERHAPS Mr. Munch's secert is that he always seeks and brings out the poetic in each composer's work, without sacrificing any iota of harmonic balance or power of sentiment.

His interpretation of Ravel's Second "Daphnis and Chloe" suite, stands as the ultimate in evocation, and certainly the opening "Lever du Jour" raises the spirit to a fresh vision of what the dawn can mean. A young flutist, a slim girl, was brought forward to share the applause, for her delicate piping.

As for the Brahms First Symphony, its programming was especially timely, for only a few months have passed since its eightieth birthday.

Mr. Munch led a notable performance. Throughout the dynamic range of which his rich-hued and powerful group is capable, there was not one note of heaviness.

From these immortal opening chords to the mystery of the finale's initial measures, through the imposing chorale theme to the glorious end, all was as it should be, and the audience could not tire of applauding and recalling Mr. Munch for curtain calls.

THE SAME applies to the opening symphony, the fourth of Beethoven. Admirably integrated, the work was illuminated by a kindled imagination, making its playful movements completely gracious and the Adagio replete with tender sentiment. The orchestra and Mr. Munch play beautifully together and we look forward to their speedy return, for another memorable occasion.

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 253,604

MAR 24 1957

'Pause That Refreshes'

Styles Force Calorie Tally

By MARJORIE MILLS

Dieting; it's the sawdust trail of calorie counting if you want to wear the enchanting middie dresses and swirling chiffon cocktail dresses in the spring collections. (You'll see them in the Fashion Group's Import Showing tomorrow at the Sheraton Plaza luncheon. Also Dior's sou-wester hat.)

Women Are Talking About

Drop that snack habit. It's "the pause that refleshes."

* * *

Nancy Hale's article "The Dresses You Never Forget" in the current Harper's Bazaar is full of references to her Boston growing-up years. Garb for Winsor School, subscription dances at Eliot Hall, sub-deb dances at The Country Club, tea-dancing at Shepard's Colonial . . . Remember your frenzy to look like Garbo in "Flesh and the Devil," the wild longing to wear black velvet when nice girls must wear white tulle or taffeta? . . . Remember your first lipstick?

FISHER

"One couldn't spare the lash in extracting something black out of one's parents," she says. Social success hung on it. Also she admits in retrospect the mauve knee-length robe de style she loved desperately must really have been appalling. Her new book "Heaven and Hardpan Farm" is due out this spring.

* * *

Discovered Danny Kaye likes to cook. "I drive everybody in the kitchen crazy, splatter everything up but what I cook turns out pretty good," he says pridefully. He likes to try foreign dishes, eats the food of whatever country he's in and has been abroad six times in 11 months for the United Nation's International Children's Emergency Fund.

He conducted the Philadelphia Orchestra and will conduct the Boston Symphony April 3 in an open rehearsal for the benefit of the Pension Fund. Under his zany exterior, he's a serious musician. Also he's deadly earnest about UNICEF.

* * *

Eddie Fisher told us Princess Margaret came back twice when he was playing London in '55 to hear "Outside of Heaven" . . . a song of unrequited love. Her favorite now with Pearl Bailey at the Palace is "My Man."

Fisher, in dark blue English flannel dressing gown and black velvet slippers, breakfasted one morning at least last week on baked beans and brown bread, coffee and a glass of coke.

* * *

Lord Mayor Robert Briscoe's summing up of his wife's qualities last week in Boston could be the pattern for the good wife . . . "The mother of seven, she has been my faithful companion in all the ups and downs and troubles attaching to my hectic and abnormal career.

"She has great fondness for children, loves animals and birds; is very interested in flowers and does a lot of reading. She loves long walks, likes preparing good substantial meals. She's a normal, sensible woman." And then he beamed at his wife of 38 "hectic" years with warm affection.

* * *

Elizabeth Taylor Todd and husband Mike probably will come to Boston for the Benefit opening of "Around the World in 80 Days," April 10, Marion Bird told us. A member of the Board of the New England Baptist Hospital League, she saw a good deal of Elizabeth's father and mother recently in Palm Beach.

ELIZABETH

* * *

Heard the definition of a cocktail party? "Where they cut sandwiches and friends in little bits of pieces."

* * *

Been to any committee meetings lately? Here's a definition . . . "A group of the unfit, appointed by the unwilling, to do the unnecessary." (That's amusing but a little unkind.)

Sixteen MARCH 26, 1957

Martinon Wishes He'd Brought His Irish Symphony to Boston

By CYRUS DURGIN

If Jean Martinon had realized that Boston is a center of interest in Irish culture, he'd have brought along his "Hibernian Symphony" to play. But the Boston Symphony guest conductor this week didn't find out in time, the instrumental parts are in Europe, and now it is too late.

"I wish I had known!", exclaimed the dynamic little Frenchman in the conductor's room at Symphony Hall, after rehearsal yesterday. "You see, I wrote the 'Hibernian Symphony' because I was captivated by Irish folklore when I was conducting the orchestra in Dublin. I went there for about four seasons to conduct a number of concerts. I heard Irish tunes sung, and I heard street fiddlers play reels and jigs.

"So eventually, I decided I had to compose an Irish Symphony. I made my own themes, but I based them on melodies in old collections of Irish tunes, from modern recordings at Radio Eirann, and from what I had heard from local musicians. Yes, indeed, I wish I had known! I got to know the East coast of Ireland quite well. It is extraordinarly powerful and beautiful. I much enjoyed working in Dublin."

But Martinon is going to give us one of his own compositions, the "Hymn to Life" which he wrote after the last war in a burst of joyous feeling occasioned both by the birth of his son and the ending of hostilities. He had been a German prisoner of war, and during his captivity he had written poem strongly-felt music, among it "The Captives' Song," a setting of the 136th Psalm, and "Music of Exile," more or less a jazz piece based upon old French folksongs.

As a musician who had to earn his own living as he could in earlier years, Martinon played fiddle in jazz bands and conducted them.

"I still like to listen to jazz to amuse myself," he says, "but I like it in small doses. I think I like to have a drink while I listen, too."

Born in Lyons, educated there and in Paris, Martinon is now a little past 47, a short, lithe and pare man with quick eyes, a wide grin and a shock of unruly gray hair. First a violinist, he soon gave much of his time to composing, and after his wartime captivity he abandoned the stringed instrument in favor of conducting. Today he is conductor of the Lamoureux Orchestra in Paris, but he spends even more time "on the road" as guest leader than he does in the Parisian capital.

"There are too many orchestras in Paris," he says. "Too many orchestras and too much competition. You can't play the kind of program you want. We are poor and therefore have to make money, but now it seems as if you have to play Beethoven's Fifth Symphony every Sunday to get along. I don't like it!

"My composing I do in three months in Summertime, at a chalet facing Mt. Blanc in Switzerland. There I can think, read, compose and climb the mountains. No, I don't touch the violin anymore, but I do have what probably is the only instrument of its kind in the world. You name it. It's an under-sized viola, which I had five strings put on so it goes from the lowest viola string to the highest —E—on the violin. The bass is weak and the top shrill, but I use it only to practice bowings on, so I'll mark them correctly in the score."

Martinon's latest complete music is a setting of the entire "Song of Songs" from Solomon, for big orchestra, chorus and two vocal soloists.

Two Shows by Danny Kaye April 3 Though He'll Also Conduct BSO

Although Danny Kaye will conduct the Boston Symphony at a special open rehearsal at Symphony Hall, Wednesday, April 3, for the benefit of the Pension Fund, at 7 p.m., regular performances of the Danny Kaye International Show will be given at the Colonial Theatre that day at 2:30 and 8:30.

Kaye will conduct the Boston Symphony between 7 and 8:30 p.m. and Symphony Hall says: "Mr. Kaye will present a remarkable program, the details of which are not at the moment available, and for which the management simply cannot accept any responsibility."

Danny has conducted symphony orchestras in Los Angeles, Philadelphia and elsewhere.

THE NEW YORK TIMES, SUNDAY, MARCH 24, 1957.

BOSTON PLAYERS TURN VIRTUOSOS

Symphony's Concertmaster and Violist Play Solos in Carnegie Hall Concert

By HAROLD C. SCHONBERG

The Boston Symphony put some of its own men to work as soloists in yesterday afternoon's Carnegie Hall concert. Joseph de Pasquale, the orchestra's first violist, was heard in the William Walton Viola Concerto. Then the concertmaster, Richard Burgin, played the violin solos in Strauss' "Ein Heldenleben."

Opening the program was the first Carnegie Hall performance of Mr. Walton's "Johannesburg Festival Overture." It is festive, all right: a lively mixture of Prokofieff, jazz and whatnot, knowingly orchestrated. In a way this piece d'occasion is a spoof, and quite an engaging one. It is short—about eight minutes long — and brilliantly orchestrated, and it bounces merrily along.

The Viola Concerto, dating from 1929, is, of course, a much more serious work. It even ends with a long, drawn-out pianissimo section that is anything but display. Conservatively written, melodious and expertly put together, the score holds its own very well.

Mr. de Pasquale gave the work a beautiful performance. He was master of a glowing tone that had all the characteristics needed for music like this. He also felt the romantic nature of the music, and his interpretation was on a large scale without ever becoming sloppy. Mr. de Pasquale has rhythmic alertness, and this rhythm always managed to keep a tensile quality in the melodic line.

The Strauss tone poem received the kind of virtuoso treatment one always expects from the Boston Symphony. But of all the Strauss tone poems (the last two always excepted) this has become the champion bore. Its battles, its loves, its reminiscences of earlier works—how dated they all sound! And, in addition, how vulgar!

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

MAR 28 1957

Jean Martinon Guest Conductor March 24th Symphony Hall

The first United States appearance of the young French conductor, Jean Martinon, will be made with the Boston Symphony Orchestra on returning from its last tour of the season, which will take it out of town this coming week.

At the concerts on Friday afternoon, March 29, Saturday evening, March 30, Sunday afternoon, March 31 and Tuesday evening, April 2, Mr. Martinon will conduct the first performance at these concerts of Handel's Concerto Grosso for String Orchestra, Op. 6, No. 11, Schumann's First Symphony, and the United States premiere of his own composition, "Hymne a la Vie." The program will be closed with a performance of the Suite from the Ballet, "Firebird" by Igor Stravinsky.

Charles Munch will conduct the fifth concert in the series by the Boston Symphony Orchestra at Sanders Theatre, Cambridge, on Tuesday evening, March 26. Dr. Munch will perform the new Johannesburg Festival Overture of Sir William Walton, and the same composer's Viola Concerto with the Orchestra's principal viola, Joseph de Pasquale, as soloist. The second half of the program will contain three works of Richard Wagner: the Overture and Bacchanale from "Tannhauser," Siegfried's Rhine Journey from "Gotterdaemmerung" and the Magic Fire Music from "Die Walkure."

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847

MAR 25 1957

IN CARNEGIE HALL:

Munch Winds Up Visits With Walton and Strauss

By MILES KASTENDIECK

CHARLES MUNCH chose a peculiar program to wind up the seasonal visits of the Boston Symphony in Carnegie Hall on Saturday afternoon. Two works of Walton comprised the first half, Strauss's "Ein Heldenleben" the last. Fortunately the orchestra and its soloist Joseph De Pasquale were in top form.

New to the audience was Walton's "Johannesburg Festival Overture," a festive piece full of good spirits and brilliant orchestration. Almost half of it sounded as though it had come right out of Prokofieff, the rest was definitely Walton. It started this concert well, and can probably serve similarly at many others.

The same composer's viola concerto gave De Pasquale a fine opportunity to prove himself a soloist of the first-rank. He drew a big, warm tone from the viola, played with admirable finesse, and persuaded the audience that this was music worth the listening. It was a pleasure to hear him. The concerto is a thoroughly professional job with more than a touch of sophistication.

With the Bostonians at their virtuoso best, the Strauss became tolerable. It is aging fast in the light of contemporary scores; Its musical rhetoric grows much less convincing. After this brilliant performance, it might be shelved for at least a decade.

* * *

did not offer too much variety in treatment: soon they began to sound all alike.

Arpad Sandor played his notably artistic accompaniments.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 374,544

MAR 24 1957

Boston Symphony

French Conductor Martinon Makes United States Debut

The United States debut of Jean Martinon as guest conductor of the Boston Symphony Orchestra next week, following its final tour of the season will bring to the audiences of next Friday, Saturday, Sunday and Tuesday, Mar. 29, 30, 31 and Apr. 2, a young French musician of whom much has been heard in Europe and South America.

Conductor of the famous Lamoureux Concerts in Paris, where he has appeared also with its various other orchestras, he has been guest conductor in England, Yugoslavia, Poland, Chile, and, most recently, in Canada.

At the conservatories of his native Lyons, then Paris, he studied violin and composition. It was to composition that he came to give his chief allegiance, and in this subject was fortunate in having the noted composer, Albert Roussel, as his principal instructor.

WAR PRISONER

After producing a "Symphoniette" and his First Symphony, he became a prisoner of war in Germany. But he turned his captivity to account by deriving from it the inspiration for a number of deeply - felt compositions. An experiment in jazz rhythms, "Musique d'exile," also came of this experience.

In his Boston Symphony appearances Mr. Martinon will present for the first time in the United States a work written after his liberation in 1943, "Hymn to Life." It was inspired by the birth of his son. Of interest in view of the recent Hibernian festivities is the fact that his compositions include an "Irish" symphony.

Symphony Program

The program for all four of Mr. Martinon's concerts will be:

Handel, Concerto Grosso for String Orchestra in A major; Schumann, Symphony No. 1; Martinon, Hymne a la Vie; Stravinsky, Suite From the Ballet "The Firebird."

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253

MAR 24 1957

Boston Symphony Presents Walton and Strauss Works

By Francis D. Perkins

Sir William Walton and Richard Strauss shared the Boston Symphony Orchestra's last New York concert of the season under Charles Munch's direction yesterday afternoon in Carnegie Hall, where the English composer's new "Johannesburg Festival Overture' and Viola Concerto prefaced "Ein Heldenleben." Joseph De Pasquale, the orchestra's first violist, was the soloist in the concerto, which had its second performance in this auditorium—the first played by William Primrose with the Philadelphia Orchestra thirteen years ago.

Sir William's new overture, introduced to New York in the Bostonians' Brooklyn Friday night, was composed to honor Johannesburg's seventieth anniversary, and was first played in that South African metropolis last September. It is lively, tuneful, with two dominating melodies, both unconventional, but the score is generally marked by a colorful conservatism. A polished performance realized much, if not all, of its festive spirit.

The Walton concerto, in which a brief and spirited movement separates two more meditative sections, is instrumentally graceful; the solo viola has a mainly lyric role; bustling and athletic measures are few. The principal themes are broad and well defined; their range and structure present the viola with music best suited to the illustration of its most characteristic and appealing timbres.

The prevailing moods of the first and third movements of this well knit score are inclined toward sobriety, despite their frequent tunefulness, but the work is not threatened by expressive monotony. The waxing emotional tension in the finale's episode for orchestra alone, followed by the viola's grave epilogic close, gave a sense of imaginative contrast. Mr. de Pasquale's playing was appealing in tone, technically deft and emotionally convincing; the orchestra provided well proportioned co-operation.

Mr. Munch and his musicians gave a generally very eloquent, rich-toned account of the Strauss tone poem, particularly in the imposing sweep of the opening measures and the sustained reflectiveness of the closing pages. The upper voices in the section where Strauss lampoons his critics might have had slightly more acerbity. Parts of "Ein Heldenleben," including the noisy battle section, seem dated nowadays; the caprice of the solo violin music, admirably played by Richard Burgin, is long drawn out. But the score also includes some of Strauss' most convincing pages.

The Boston Symphony, again under Mr. Munch, will be back at Carnegie Hall next season for its usual quota of five Wednesday night and five Saturday afternoon concerts.

Herald Tribune (m)
NEW YORK, N. Y.
Independent Republican
Circ. 340,462
MAR 25 1957

Boston Symphony Presents Walton and Strauss Works

By Francis D. Perkins

Sir William Walton and Richard Strauss shared the Boston Symphony Orchestra's last New York concert of the season under Charles Munch's direction Saturday afternoon in Carnegie Hall, where the English composer's new "Johannesburg" Festival Overture" and Viola Concerto prefaced "Ein Heldenleben." Joseph De Pasquale, the orchestra's first violist, was the soloist in the concerto, which had its second performance in this auditorium—the first played by William Primrose with the Philadelphia Orchestra thirteen years ago.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

MAR 28 1957

Social Chatter

By Alison Arnold

REWARDING INNOVATIONS of the season are the Boston Symphony's invitation Dutch Treat luncheons for subscribers. The theme is "Know Your Orchestra." At each luncheon the guests hear informal talks by two musicians of contrasting careers. Many interesting personal facts thus divulged have given concert-goers a new insight into the remarkable qualities of the orchestra's members. Now that the orchestra is back from a week's tour, there'll be a luncheon tomorrow in the intriguing Old Instruments Room at Symphony Hall. Hostesses will be wives of two trustees, Mrs. Charles H. Stockton and Mrs. E. Morton Jennings. Invitations have been accepted by the following concert subscribers: Mrs. Stephen B. Ames, Mrs. Thomas P. Beal, Mrs. Arthur C. Comey, Miss Mabel G. Finlay, Mrs. Allan Forbes, Mrs. Basil Gavin, Mrs. Charles F. Hovey, Mrs. Dunbar Lockwood, Mrs. G. Howard Perkins, the Thomas E. Proctors, the John L. Saltonstalls, Mrs. Raymond W. Stanley, Mrs. John B. Swift, Mrs. Howland Walter, Mrs. Langdon Warner and Mrs. Raymond L. Whitman.

A TREAT IS IN STORE for members of the Wine and Food Society of Boston this afternoon. There'll be a tasting of white Burgundies and oysters at the Ritz-Carlton. Among those who will attend are Joseph P. Marto, president of the Society, and Mrs. Marto, Dr. and Mrs. Donald MacPherson, Mr. and Mrs. Asa E. Phillips, Jr., Mr. and Mrs. Richard S. West, Mr. and Mrs. Percival Gilbert, Dr. and Mrs. Henry Stebbins, Eliot Bicknell, Mr. and Mrs. William L. Howells, Mr. and Mrs. Vassar Pierce, Dr. and Mrs. Edgar Bering and Mrs. E. Sohier Welch.

Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

MAR 28 1957

Vincent Show Rollicking

By ROSE WALSH

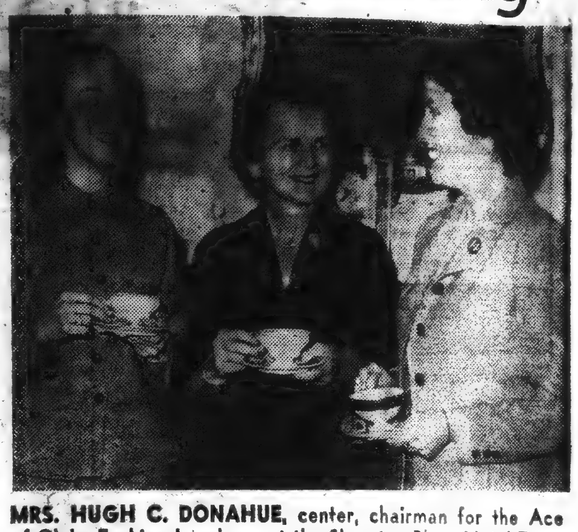
Who would ever have thought, back in April, 1892, when the newly-formed Boston socialite Vincent Club timidly put on its first benefit show—a series of ten living tableaux—in the formal drawing room of Mrs. Alexander Cochrane's Commonwealth ave. home (before a strictly female audience) that 65 years later it would proudly present the excellent, fast-moving, entertaining and colorfully-costumed musical, "Fair Exchange" that opened last night at New England Mutual Hall. Fathers, husbands, sweethearts, sons and brothers made up more than half of the enthusiastic audience that laughed heartily at the goings-on in small town Tatterton, setting for the show.

Congratulations went to Joseph T. Ryerson, Vincent president, and Mrs. Samuel S. Drury, first vice-president, co-authors of the story and of many of the lyrics of the clever songs. The music-writing talent of Mrs. Edwin W. Hiam, Mrs. Stearns Poor, Mrs. Lewis S. Dabney, Mrs. Charles F. Hovey, Mrs. William Stanley Parker, Peggy Stuart and Wilhelmina M. Eaton came to light in such numbers as "Let 'Em Roll," "Can't Wait, Can't You See," "Ain't We Quaint," and "Beat the Drum for Tatterton."

Susan Saltonstall wrote the music for the "Jamboree" scene featuring the Corn Festival Dancers and the Tatterton girls and boys show the Hollywood movie troupe that moved into town on location some real "Rockin' and Rollin'" in Godley's Apothecary Shop. The "Husking Bee" and "On the Broadway Beat" add their share of rollicking fun to the production which continues through Saturday matinee and night performance for the benefit of Vincent Memorial Hospital.

Alfred Burke and Edward Thommen staged the show and Ruby Newman took care of the music.

Helping on the various committees are Mrs. Robert M. Jenney, Mrs. Nelson Aldrich, Miss Caroline Cole Hollingsworth, Mrs. E. Francis Bowditch, who transported the actual corn shocks for the country scene from Little Boar's Head; Mrs. Francis G. Barnum, Jr., Mrs. Ralph E. Thompson, Jr., Mrs. Albert Goodhue, Mrs. Gardner Sutton, Mrs. Joseph W. Wallace, Jr., Mrs. Edward Dane, Mrs. Richard V. Wakeman, Mrs. William J. Mixter, Jr., Miss Marian L. Minot and Mrs. R. Willis Leith, Jr.



MRS. HUGH C. DONAHUE, center, chairman for the Ace of Clubs Fashion-Luncheon at the Sheraton Plaza Hotel Tuesday, chats with Mrs. Richard T. Dennis, left and Mrs. Robert A. Driscoll of Milton about last minute arrangements.

BOSTON SYMPHONY'S Bi-weekly invitation Dutch Treat luncheons for subscribers to the concerts have grown very popular with the music-lovers who enjoy the informal talks on "Know Your Orchestra," given by two musicians of contrasting careers. Tomorrow's luncheon in the intriguing Old Instrument Room at Symphony Hall will have Mrs. Charles H. Stockton and Mrs. E. Morton Jennings sharing hostess honors.

Planning to attend are Mrs. Stephen B. Ames, Mrs. Thomas P. Beal, Mrs. Arthur C. Comey, Mrs. Max Eisenberg, Miss Mabel G. Finlay, Mrs. Allan Forbes, Mrs. Basil L. Gavin, Miss Florence A. Gragg, Mrs. Julius Grossman, Mrs. William G. F. Harris, Mrs. Frank L. Hinckley, Mrs. Charles F. Hovey, Mrs. Dunbar Lockwood, Mr. and Mrs. C. H. S. Merrill, Mr. and Mrs. John L. Saltonstall, Mrs. Richard S. West and many others.

ACE OF CLUBS MEMBERS and friends have invited guests to the club's elaborate Fashion-Luncheon Tuesday at 12:30 in the ballroom of the Sheraton Plaza Hotel. Proceeds will benefit St. Coletta's School in Hanover. Mrs. Hugh S. Donahue of West Newton, chairman, has appointed Mrs. Donald Foley in charge of ushers. Among her helpers will be Mrs. Charles J. Burke, Jr., Mrs. James K. Fitzpatrick, Mrs. Richard S. Herlihy, Miss Adeline Hintlian, Mrs. John E. Lynch, Jr., Mrs. John R. Mulcahy, Mrs. James F. Noonan, Mrs. William J. O'Sullivan, Mrs. John M. Slattery, Mrs. Philip E. Brickley and Mrs. James L. Wheton.

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

MAR 28 1957

Symphony Friends

The Friends of the Boston Symphony Orchestra, numbering 4213, have contributed $152,760.94 to the orchestra. This represents an increase of $19,000 over the amount given last season, and of 334 new members of the Friends. In addition to these contributions, $9663.30 has been realized by the Symphony from ticket re-sales this season, $3825 from premium advertising, and $996 in pledges.

These figures were stated at the annual meeting of the Friends of the Boston Symphony Orchestra in Symphony Hall, yesterday afternoon, by Dr. Palfrey Perkins, chairman. The report of the board of trustees was presented by trustee Chief Justice of the Massachusetts Supreme Court Raymond S. Wilkins, on behalf of Henry B. Cabot, president of the board, who was unable to attend.

Dr. Perkins also talked about the added drive for new funds from the business community which, he said, "neither supplants nor minimizes the value of its many Friends, without whose gifts the Symphony would no longer be in existence."

Charles Munch, music director directed the Orchestra in the "Tannhaeuser" Overture and Bacchanale after the business meeting. Tea was served in the foyer.

THE BOSTON DAILY GLOBE—THURSDAY, MARCH 28, 1957

Society: Vincent Club Show First Night Sees Many Precedents Broken

By MARJORIE W. SHERMAN

GETTING TO KNOW THE PLAYERS in the Boston Symphony Orchestra during the invitation series of Dutch treat luncheons is the privilege given every two weeks to subscribers joining members of the orchestra and its staff before Friday afternoon concerts.

Mr. Charles H. Stockton and Mrs. E. Morton Jennings will be hostesses at tomorrow's luncheon in the Old Instrument Room, welcoming back the orchestra after a week's tour. Guests will include Mr. and Mrs. C. H. S. Merrill, Mrs. G. Howard Perkins, Mrs. Alexander S. Porter, Mr. and Mrs. Thomas E. Proctor, Mr. and Mrs. John L. Saltonstall, Mrs. Raymond W. Stanley, Mrs. John B. Swift, Mrs. Howland Walter, Mrs. Langdon Warner, Miss Elizabeth R. Weld, Mrs. R. S. West, Mrs. Raymond L. Whitman, Mrs. Catherine Wodell.

Also Mrs. Stephen B. Ames, Mrs. Thomas P. Beal, Mrs. Arthur C. Comey, Mrs. Max Eisenberg, Miss Mabel G. Finlay, Mrs. Allan Forbes, Mrs. Basil L. Gavin, Miss Florence A. Gragg, Mrs. Julius Grossman, Mrs. William G. F. Harris, Mrs. Frank L. Hinckley, Mrs. Charles F. Hovey and Mrs. Dunbar Lockwood.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

MAR 29 1957

Annual Meeting Held Of Symphony Friends

At the annual meeting of the Friends of the Boston Symphony Orchestra, Chief Justice Raymond S. Wilkins, a trustee of the orchestra, presented the report of the president of the board of trustees on behalf of Mr. Henry B. Cabot, who was unable to be present. Dr. Palfrey Perkins, chairman of the Friends of the Boston Symphony, reported that $152,760.94 has been contributed this season by 4,213 Friends, an increase of $19,000 over last season's total on the same date, with 334 new Friends so far during the 1956-57 season.

In addition to the contributions of $152,760.94, income has been received during the current season from ticket resale of $9,663.30, from premium advertisers of $3,825.00 and from pledges of $996.00.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496

MAR 28 1957

$125,000 Donated For Boston Symphony

BOSTON (UP)—Friends of the Boston Symphony Orchestra have contributed $125,760 to support of the orchestra this year.

Dr. Palfrey Perkins, chairman of the group, reported at the annual meeting yesterday that the Friends had contributed $19,000 more than the previous year.

He said the orchestra received $9,663 from ticket resales and pledges totaling almost $1,000.

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

MAR 28 1957

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Charles Munch, music director, directed the Orchestra in the "Tannhaeuser" Overture and Bacchanale after the business meeting. Tea was served in the foyer.

Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 8,809

MAR 28 1957

BOSTON—Friends of the Boston Symphony Orchestra have contributed $125,760 to support the orchestra this year.

News (e)
MILFORD, Mass.
Independent
Circ. 7,091

MAR 28 1957

Boston Symphony Receives $125,760

BOSTON (UP)—Friends of the Boston Symphony Orchestra have contributed $125,760 to support of the orchestra this year.

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He said the orchestra received $9,663 from ticket resales and pledges totaling almost $1,000.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

Sunday Herald Tribune
NEW YORK, N. Y.
Independent Republican
Circ. 528,253

MAR 24 1957

# of Brazilian Music

by the Boston Symphony the next year. Florent Schmitt's sec

Program of Brazilian Music

By FRANCIS D. PERKINS

Heitor Villa-Lobos, the noted Brazilian composer who celebrated his seventieth birthday March 5, will offer three novelties when he conducts the Philharmonic-Symphony Orchestra this week. One is his own "Mandú-Carara," described as a "Cantata Profana"; its story, also by the composer, is based on legends of Brazil's Amazon region. It has not been heard here before with orchestra, but in a version for two pianos and percussion it was performed by the Schola Cantorum under Hugh Ross at Carnegie Hall on Jan. 23, 1948.

The Schola will again sing in the Philharmonic performances, and the High School of Music and Art is again supplying a children's chorus. This is Mr. Villa-Lobos' second Philharmonic-Symphony engagement; the first was in 1945.

The other Brazilian novelty in this program, Camargo Guarnieri's Abertura (or Overture) Concertante, was first played in Sao Paulo in 1942, and introduced to the United States by the Boston Symphony the next year. Florent Schmitt's second "Salammbo" Suite is taken from the veteran French composer's score for a French film based in Flaubert's novel which was first shown in Paris in 1925.

* * *

Symphonic Novelties

Virgil Thomson's orchestral version of nine organ chorale preludes by Brahms will be first performed tomorrow evening by the New Orleans Symphony. This is the second "tranquil work to be commissioned for this orchestra by Edward B. Benjamin; the first commission went to Paul Nordoff.

When Jean Martinon, French composer and conductor, makes his American debut with the Boston Symphony next Friday afternoon, his program will include the first performance in the United States of his "Hymne a la Vie," composed in 1945. Another conductorial debut with the Bostonians will be made by Danny Kaye Wednesday night, April 3, in Boston's Symphony Hall as a pension fund benefit. The management announces that it "simply cannot accept any responsibility" for what will be a remarkable program.

* * *

American (e)
WATERBURY, Conn.
Independent
Circ. 40,485

MAR 29 1957

Fiedler Going To Argentina

Boston, March 29—(UP)—Arthur Fiedler, conductor of the Boston Pops Orchestra, will fly to Argentina this week end to conduct a series of concerts.

Fiedler, accompanied by his wife, Ellen, will leave New York by plane at 12:30 a. m. Sunday, arriving in Buenos Aires Monday at 9 a. m.

In Buenos Aires Fiedler will conduct an orchestra composed of 90 Argentine musicians in six concerts.

Fiedler recently returned from a 70-day concert tour which took him and his pops orchestra to 68 cities throughout the United States and Canada.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

MAR 28 1957

Makarios Release Ordered by Britain

The World's Day
Reg. U.S. Pat. Off.

Europe: Year-Long Exile Comes to an End

The British Government announced in Parliament today it has ordered the release of Archbishop Makarios, leader of the Cyprus movement for union with Greece, from his year-long exile in the Seychelle Islands.

Despite differences in their interpretations of the Hungarian revolt, Yugoslav and French Communists will support Premier Janos Kadar's Hungarian government, it was announced from Belgrade where French Communist delegates are meeting with Yugoslavs.

Employers of one million striking British workers today agreed for the first time to negotiate directly with union leaders on their demand for a 10 per cent wage increase.

Reports that oil deposits have been found in Andalusia, southern Spain, are being checked by government specialists. Rumored to cover some 40 square miles near the town of Ubeda, the deposits would be the first to be found in Spain.

Bay State: Fiedler to Conduct in Buenos Aires

Arthur Fiedler, conductor of the Boston Pops Orchestra will conduct six concerts in Buenos Aires. He will lead an orchestra of 90 Argentine musicians in the auditorium of the faculty of Social Sciences and Law Thursday and Saturday evenings beginning April 4.

The Ancient Frigate Constitution, oldest warship in the world in commission, returned to the water after repairs in a Boston Naval Shipyard drydock. After being floated out of drydock, she was returned to her usual berth near the Boston Naval Yard entrance in Charlestown.

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,564

MAR 29 1957

Fiedler Flies To Argentina

BOSTON, March 29 (UP)—Arthur Fiedler, conductor of the Boston Pope Orchestra, will fly to Argentina this weekend to conduct a series of concerts.

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Press (e)
MIDDLETOWN, Conn.
Independent
Circ. 14,718

MAR 29 1957

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Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

MAR 29 1957

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News (e)
NEWPORT, R. I.
Independent
Circ. 11,909

MAR 28 1957

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844

MAR 28 1957

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Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496

MAR 29 1957

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Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Independent
Circ. 39,259

MAR 28 1957

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News-Times (e)
DANBURY, Conn.
Independent
Circ. 16,330

MAR 29 1957

Fiedler to Conduct In South America

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Call (e)
WOONSOCKET, R. I.
Independent
Circ. 25,623

MAR 28 1957

6 Buenos Aires Concerts Scheduled For Fiedler

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Enterprise (e)
LEOMINSTER, Mass.
Non-Partisan
Circ. 4,945

MAR 28 1957

Concern Plans Announced

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Gazette (e)
TAUNTON, Mass.
Independent Republican
Circ. 11,035

MAR 28 1957

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NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253
MAR 24 1957

Program of Brazilian Music

By FRANCIS D. PERKINS

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...oun- ... the ... city ... and ... ncil- ... To- ... Vil- ... U., ... of ... To ... esi- ... ce- ... L.- ... on: ... as- ... ag- ... also ... VD, ... I— ... ees. ... os- ... all: ... olic ... er: ... yor ... the ... of ... he

6:30 p. m. (13)—Gov. Mey... Report: "New Jersey's S... for the Deaf."

Lord Mayor Briscoe

Movies

6 p. m. (9)—Million Dollar Movie: "Bombardier," with Pat O'Brien, Anne Shirley, Randolph Scott. Story of flying fortresses, and the men who fight and die in defense of their country. Also at 7:30 p. m., 10 p. m.). (1943).

10:30 p. m. (4)—Movie Four: "Crowded Paradise," with Hume Cronyn, Nancy Kelly. A Puerto Rican youth, newly arrived in New York, tries to win happiness for his family despite the ugly shadows of race prejudice. (1956), N. ... TV debut.)

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
...1957

239

...arios Release ...dered by Britain

The World's Day
Reg. U.S. Pat. Off.

...Year-Long Exile Comes to an End

...ernment announced in Parliament today it has ...elease of Archbishop Makarios, leader of the ...ent for union with Greece, from his year-long ...ychelle Islands.

...es in their interpretations of the Hungarian ...y and French Communists will support Premier ...Hungarian government, it was announced from ... French Communist delegates are meeting with ...

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...eposits have been found in Andalusia, southern ...g checked by government specialists. Rumored ...40 square miles near the town of Ubeda, the ...be the first to be found in Spain.

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...e Constitution, oldest warship in the world in ...rned to the water after repairs in a Boston ... drydock. After being floated out of drydock, ...d to her usual berth near the Boston Naval ...n Charlestown.

...(e)
..., Mass.
...ent
Circ. 101,564

OM...
9:00-10:...
LIZZIE BORDE...
took an ax and
gave her moth...
40 whacks...

Press (e)
MIDDLETOWN, Conn.
Independent
Circ. 14,718
MAR 29 1957

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Record (m)
BOSTON, Mass.
Independent
Circ. 405,628
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News (e)
NEWPORT, R. I.
Independent
Circ. 11,909
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MAR 29 1957

Fiedler to Conduct In South America

BOSTON (AP)—Plans for Arthur Fiedler to conduct six concerts in Buenos Aires next month were announced today at Symphony Hall.

Fiedler, conductor of the Boston Pops Orchestra, will lead an orchestra of 90 Argentine musicians in the auditorium of the Faculty of Social Sciences and Law Thursday and Saturday evenings beginning April 4.

He and Mrs. Fiedler will fly to Buenos Aires from New York next Sunday.

Fiedler recently returned with the Pops Tour Orchestra from a swing through 68 cities in 24 states and Canada. The musicians gave 70 concerts in 71 days.

Call (e)
WOONSOCKET, R. I.
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Circ. 25,623
MAR 28 1957

6 Buenos Aires Concerts Scheduled For Fiedler

BOSTON (AP)—Plans for Arthur Fiedler to conduct six concerts in Buenos Aires next month were announced today at Symphony Hall.

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MAR 29 1957

Fiedler Flies To Argentina

BOSTON, March 29 (UP)—Arthur Fiedler, conductor of the Boston Pope Orchestra, will fly to Argentina this weekend to conduct a series of concerts.

Fiedler, accompanied by his wife, Ellen, will leave New York by plane at 12:30 a. m. Sunday, arriving in Buenos Aires Monday at 9 a. m.

In Buenos Aires, Fiedler will conduct an orchestra composed of 90 Argentine musicians in six concerts.

He recently returned from a 70-concert tour which took him and his pops orchestra to 68 cities throughout the United States and Canada.

Enterprise (e)
LEOMINSTER, Mass.
Non-Partisan
Circ. 4,945
MAR 28 1957

Concern Plans Announced

BOSTON, March 28, (AP)—Plans for Arthur Fiedler to conduct six concerts in Buenos Aires next month were announced today at Symphony Hall.

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Gazette (e)
TAUNTON, Mass.
Independent Republican
Circ. 11,035
MAR 28 1957

Arthur Fiedler to Conduct Six Concerts in Argentina

BOSTON (AP)—Plans for Arthur Fiedler to conduct six concerts in Buenos Aires next month were announced today at Symphony Hall.

Fiedler, conductor of the Boston Pops Orchestra, will lead an orchestra of 90 Argentine musicians in the auditorium of the Faculty of Social Sciences and Law Thursday and Saturday evenings beginning April 4.

He and Mrs. Fiedler will fly to Buenos Aires from New York next Sunday.

Fiedler recently returned with the Pops Tour Orchestra from a swing through 68 cities in 24 states and Canada. The musicians gave 70 concerts in 71 days.

340

Herald (m)
BOSTON, Mass.
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MAR 30 1957

MUSIC

Symphony Concert

The Boston Symphony orchestra, Jean Martinon conducting, gave the 20th program of the 76th season in Symphony Hall yesterday afternoon. The program:

Concerto Grosso in A, Op. 6, No. 11 ..... Handel
Symphony No. 1 in B flat, Op. 38 ..... Schumann
Hymne a la Vie, Op. 37 ..... Martinon
"Firebird" ..... Stravinsky

By RUDOLPH ELIE

As much as I was impressed by the conducting of Jean Martinon, the 46-year-old conductor of the Concerts Lamoureux of Paris who made his Boston debut yesterday, I am even more impressed by his music.

A man precise in his every movement, forceful, of very decided views, Mr. Martinon displayed a highly refined musical sense, seeking out inner voices, drawing attention to this phrase and that and managing at all times to obtain the fullest orchestral response.

Of the three works not his own on the program, the Handel Concerto Grosso went least well, it seemed to me, there being occasional moments when the string band was not perfectly together in its ensemble. The only reason for it I can think of is that in it the conductor did not use a stick, and the clenched fist is not the most successful instrument with which to indicate a beat with utter clarity.

In the ensuing works he did use a stick, and there was not again any doubt as to his intentions as the conductor, an attractive man of modest, charming bearing, traversed first the Schumann "Spring" Symphony and then Stravinsky's brilliant "Firebird" (which, incidentally, the orchestra did at the very peak of its form).

In between M. Martinon presented the first American performance of his own "Hymne a la Vie." It proved to be, from the hushed mystery of its opening moments to its final triumphant utterance, a work of originality and of direct, powerful communication as well. Few contemporary works, in fact, have been so quickly and enthusiastically accepted by the audience as this was yesterday.

Urgently Written

The reason is that despite the sometimes aggressive dissonances, the brassy proclamations of the final hymn and the tumult of the full percussion, everything belongs. There is no suggestion of the lamp, either: It is music deeply felt and urgently written down. In general, perhaps, it might be said to have its roots in the Stravinsky idiom but with many additional exotic elements. It was interesting to compare anyway for the Stravinsky followed immediately to reveal its cleaner, drier more "classical" mood. And it was one time, too, that a new and untried work was not thrust into the shade by a contemporary masterwork.

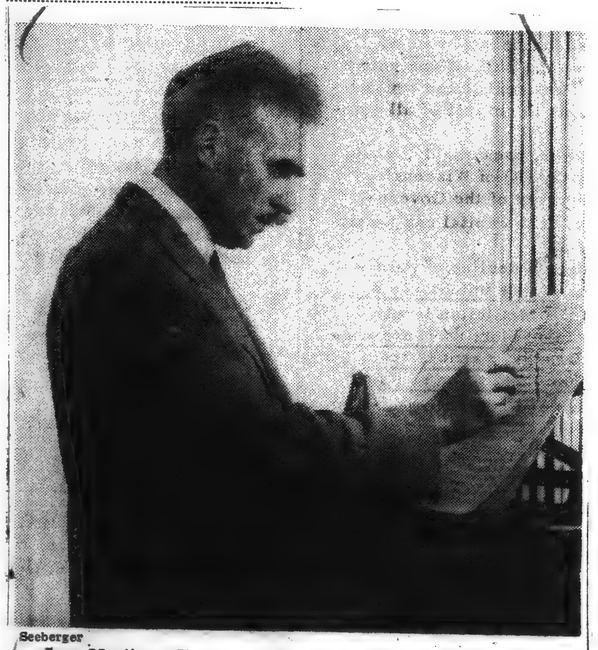
Beginning with vague, ill-defined tremolos in the violins over ethereal comments by the celeste and odd taps on the xylophone, the work increases in tension until it is relieved by a perpetual motion section of great motor force. The rhythms are ever shifting in stress, but the scene of forward movement is irresistible in its orchestral color, in its exuberance, its vitality.

The hymn section itself seemed to flag a little because it introduced several widely contrasted passages of reflection moods before attaining its final culmination, but all in all it is a highly interesting work revealing a burning creativity graphically mirrored in the conductor-composer's own immense concentration in conducting the music.

I imagine this to be an exceedingly difficult piece from the musicians' point of view, but they gave it an electrifying performance guided by the man who obviously knows more about it than anyone else. It would be interesting to hear more of this composer's work—this is his 37th opus—for he not only masters the orchestra in a technical sense but reveals an overall musical inspiration combined with a remarkable sense of color and of melodic felicity. The conductor was called back to the stage three times when the work ended, which is a demonstration of acceptance not too often encountered in a first performance.

Next week Isaac Stern will be the soloist in Mozart's E flat Concerto (K.268) and Prokofieff's G minor Concerto. The concert begins with a new work by Emil Kornsand, a first violinist of the orchestra, and includes Dukas' "La Peri."

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
MAR 30 1957



Seeberger

Jean Martinon, French conductor, making his American debut with the Boston Symphony Orchestra this weekend.

Evening Globe
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Independent
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MAR 30 1957

BOSTON SYMPHONY ORCHESTRA

Martinon Superb Conductor

THE BOSTON SYMPHONY ORCHESTRA played yesterday at Symphony Hall, and will repeat tonight, the 20th program in the Friday-Saturday series. Jean Martinon, as guest conductor, presented this program: Handel: Concerto Grosso for Strings in A major, Op. 6, No. 11; Schumann: Symphony No. 1, in B-flat major; Martinon: "Hymn to Life" (first performance in the United States); Stravinsky: Suite from the Ballet "The Firebird."

By CYRUS DURGIN

Jean Martinon proved to be a superb conductor, when as guest of the Boston Symphony Orchestra in Symphony Hall yesterday afternoon, he made his American debut. He is, I suspect, as much a "musician's conductor" as one with a definite appeal to the listening public. His technic is thorough and not in the least pedantic; he insists upon utmost care in detail, but he is not dry; his temperament obviously is passionate, but he does not go to emotional extremes nor is he an exhibitionist.

Altogether merited, therefore, following an afternoon of glorious music-making, was the ovation that Mr. Martinon received when "The Firebird" Suite had ended the concert. He was called back repeatedly, applause was swelled by cheers of "Bravo!" Mr. Martinon had captured the respect and the admiration of the Friday subscribers; quite likely he will be greeted even more warmly by the audience tonight.

The short, lithe Frenchman is quite as dynamic in his approach to music as his crisp appearance would indicate. There is a plastic nature to his conducting, in the turn of phrase, the rhythmic flow and the progress from one episode and section to another, that makes me think of Koussevitzky.

During it all, everything "sings," the balance of instrumental sections is delicately maintained, clarity prevails from the high woodwinds and fiddles down to string basses and tympani. As aforesaid, details are scrupulously managed, his cues for entrances are notably clear and exact, nuances are abundant, but all is in proportion to the general motion of the music, and an unmistakable "long line" of continuity. This is truly artistic and expert direction.

At first, when the strings, especially the violins, produced an almost too bright sonority, in the French manner, for Handel's Concerto Grosso, I feared we might be in for an overdose of forced brilliance. It worked out otherwise, for in Schumann and Stravinsky the string tone had greater depth and fluidity. I can recall no performance of Schumann's beautiful "Spring" Symphony more architecturally cohesive, and none wherein the orchestration seemed so luminously transparent. This was a brisk but sensitive reading, not too loud and not sentimentalized, but a model of proportion.

The same quality of luminous transparence was important in "The Firebird," and the same extraordinary neatness was present. Little things often are indicative of larger significance, and one such was that final chord of the Stravinsky Suite. Martinon did not hold it too long, swell it too loud or cut it off with a thunderous explosion. It was a musical conclusion, not a big bang of an applause trap.

Martinon's "Hymn to Life" runs in three connected movements—Prelude, Perpetual Motion and Hymn—and it is music of high exuberance, written with enormous skill both of construction and of instrumental scoring. There is constant forward motion and while the rhythmic patterns likely are complex in many pages, complexity never gets in the way of the musical flow. His use of dissonance, and there is much and strong, is actually very clever, for it serves to increase emotional tension. The brass chorale of the Hymn is an example. This is a large work, in dimensions, instruments and effect, perhaps a little suggestive of Roussel (and earlier Stravinsky) but, in the main, of individual style. I, for one, would like to hear it again.

Next week Isaac Stern will be soloist in two violin concertos, the G major (K-216) of Mozart and the G minor, No. 2, of Prokofieff. Charles Munch will also conduct first performance of the "Metamorphosis" by Emil Kornsand, a member of the Orchestra's first violin section, and the Danced Poem "La Peri" by Dukas.

Christian Science
Monitor (e)
BOSTON, Mass.
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MAR 30 1957

Martinon's American Debut

Conductor Presents Own 'Hymne à la Vie'

By Harold Rogers

Jean Martinon, conductor of the Concerts Lamoureaux in Paris, is making his American debut with the Boston Symphony Orchestra ~~at its concerts~~ this ~~weekend.~~ The program yesterday in Symphony Hall will be played three times more—tonight, Sunday afternoon, and Tuesday evening. Thus all the Boston subscribers will have an opportunity to appraise this engaging Frenchman — young in face and white of hair—both as a conductor and as a composer.

As a composer he measured up to excellent standards as he presented the American première of his "Hymne à la Vie." As a conductor he was more impressive in the moderns—his own work and Stravinsky's "Fire Bird" Suite—than he was in the earlier periods—Handel's Concerto Grosso for Strings in A major, Op. 6, and Schumann's Symphony No. 1.

* * *

He composed his "Hymne à la Vie" in 1943-44 as "an outburst of rhythm, of life, and of hope" after his release from a German prison camp; but it is not alone an expression of joy over his own freedom. It is dedicated to the birth of his son, and the music embodies the mysterious processes of human life.

In the first part, for instance, the prelude takes shape in a quiet, cosmic mood, expressive of the prenatal state in which the individual seems to rally forces from the infinite. This mood changes into a Mouvement perpétuel, in which we find man in the turbulent stream of human living, its enthusiasms, stresses, and joys.

This in turn flows into the final section called Hymne, which is not so much a hymn of affirmation as a prayer of yearning. Here the individual is apparently seeking "his place in the impenetrable bosom of the universe." Mr. Martinon ends his piece with this unanswered prayer, to which he brings a marvelous display of radiant dissonance in huge blocks of sound.

In style M. Martinon is eclectic. The ear picks up echoes of Bartókian shimmer in the high strings, or again the orchestral fabric of early Stravinsky, or yet again the impassioned fervor of his late countryman, Honegger. But the references are subtle, and they are all fused into an expression that is largely personal and highly articulate. His "Hymne à la Vie" leaves one with a desire to hear more of his output.

As a conductor M. Martinon is demonstrative without being self-conscious. His directions are clear, careful, and generally expansive. He has something of a Koussevitzkian left hand in the way he uses it vibrantly to urge the players to more fire or to shush them into a pianissimo, but the likeness stops there. His conducting style is otherwise extremely individualistic.

M. Martinon is apparently drawn more to the fortissimo than to the pianissimo. The Handel Concerto Grosso, with which he opened, was agreeable as to its polished sound and baroque style, but it could have been enhanced by more of the subtleties found in the pianissimo range.

* * *

The Schumann "Spring" Symphony, too, was brilliant in its cheerful resonance as it frolicked along, more or less, in a triple-forte path. But as Warren Storey Smith said after yesterday's concert, it is not brilliance that one looks for in Schumann. One expects a glow—a different kind of illumination.

In the Handel and the Schumann M. Martinon seemed to be more concerned with the production of carefully ordered sound than the transmission of musical emotion. In his own work and in the Stravinsky he further set up an emotional rapport with his listeners. They responded with an ovation.

N. Y. Staats-Zeitung und Herold, Montag, 8. April 1957

Carnegie Hall

Bostonianische Harmonien im kritischen Nachhall

Von ROBERT PIRK

Das **Boston Symphony Orchestra** verabschiedete sich für diese Saison gleich mit drei Erstaufführungen in einer Woche. David Diamond aus Rochester widmete seine sechste Symphoneo Charles Munch, der sich ihr seinerseits mit hingebendster Dirigiervirtuosität widmete. Hochspannung herrscht im dreisätzigen Opus, Pardon wird nicht gegeben, Ohrenrast verweigert.

Lyrisches Melos setzt ein, bricht ab — losbricht die Hölle sämtlichen ungedämpften Schlagzeugs. Weit ausholend, breit ausladend das Adagio; mystische Gongschläge unterbrechen den Fluß der Streicherkantilene — sollen sie von der Tatsache ablenken, daß die thematische Entwicklung im Kreis verläuft, eine akustisch schimmernde Schlange, die sich selbst in den Schwanz beißt?

Mit anderen Worten: das Material der späteren Sätze kehrt dauernd zu den Themen des ersten zurück: ein Riesenrondo ohne Ende. Zuletzt eine rhythmisch ungemein "gepfefferte" Fuge, hierauf eine nach heftigem Schreckschlag einsetzende Passacaglia. Lauter Überrumpelungen — aber aparte Klangfarbenmischungen, instrumentale Gruppenbildungen, sich akkordisch effektvoll zusammenballend. Starke Kontrastwirkungen, zumal, wenn die Posaunen, mit gewaltigen Schritten, das Zeitmaß angebend, das ganze Orchester mitzureißen scheinen.

Von William Walton gab es zwei Premieren: die anläßlich des 70jährigen Gründungstages der Stadt komponierte Johannesburg-Fest-Ouvertüre, in kapriziösem Presto und einer aus Lokalkolorit gut treffenden "afrikanisch" farbigen Instrumentierung. Sehr willkommen das Konzert für Viola und Orchester. Hier wird einer Lücke in der Bratschenliteratur abgeholfen. Harmonische Finessen würzen die sangbare Einleitung, auf die eine Art Temporekord folgt — der Solist hat alle Hände und Saiten voll.

Im zweiten Satz, Vivo, wecken die Synkopen, während der Kontrabaß obstinat den Rhythmus angibt, Ragtime-Assoziationen. Noch tänzerischer wird der Jazz-Rhythmus im Finale, das mit groteskem Thema einsetzt; die Doppelgriffe auf der Viola sind sehr eindrucksvoll. Eine tief empfundene Weise leitet zum Schluß über . . . im pp stufenweise himmelansteigend . . . vom scheuen Pizzicato der übrigen Streicher begleitet. Der Bratschist Josef de Pasquale kennt alle Möglichkeiten seines sonoren Instruments und läßt auf der tiefsten (C-)Saite Töne wie von menschlicher Altstimme erklingen.

Nicht ohne Begriffenheit vermag man Mozarts A-Dur-Klarinettenkonzert zu lauschen; die hohe Köchelnummer, 622, verrät das Spätwerk. Der kranke, schwer heimgesuchte Meister schrieb es kurz vor seinem Tode. Andacht und Weihe des Mittelsatzes empfand man in dieser devoten Wiedergabe ganz als Trauergesang für den Schöpfer. Der Solist, Gino Coffi, entlockt in der (von ihm hinzugefügten) Kadenz Fagott-, ja Harfenklänge, schwebende Klarinette, obgleich die letzte Verklärung dieser völlig transzendentalen Tondichtung weder von ihm noch durch das Orchester erreicht wurde.

Dagegen siegte die Bravour der Bostonianer mit César Francks (zwar nicht so bravouröse) mächtig gemeinten D-Moll-Symphonie und, zumal, in Richard Strauss' "Ein Heldenleben", das Charles Munch musikalisch analysierte, zugleich aber zu einem epischen Ganzen zusammenfaßte. Tristanisch die Streicher und die wagnerisch schlechthin die Tuben, Posaunen; in der Schlachtfeldszene focht der Dirigent mit seinem Stab nicht minder heftig und tödlich wie der Held mit seinem Degen.

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Morning Globe
BOSTON, Mass.
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Christian Science
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BOSTON, Mass.
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Kaye Tells Of Career On Podium

By Harold Rogers

There is a young American conductor on the concert horizon, and whenever any young conductor comes into view — American or otherwise — there is joy in the musical heavens. This young conductor is not entirely unknown — his name is Danny Kaye—and those who have seen him before an orchestra say his performance is nothing short of inspired.

Mr. Kaye's career as a conductor is expanding rapidly, however. He has already conducted the Dallas Symphony, the Philadelphia Orchestra, the Los Angeles Philharmonic, the Israel Philharmonic, the Stockholm Symphony, and he has dates scheduled with the New York Philharmonic Symphony, the St. Louis Symphony, and several others.

Wednesday night, from 7 to 8:30, he will make his debut with the Boston Symphony Orchestra in Symphony Hall, conducting what is called an Extra-Special Open Rehearsal for the Pension Fund. Tickets are selling rapidly, of course, but music lovers should not be deluded by false reports that Mr. Kaye's performance is already sold out. His conducting career is not that well established, but word is getting around that he will shortly skyrocket to the big-time podium circuit. It might be better to buy your seats while you can.

* * *

Even according to Mr. Kaye's word—or words, many of which he shared with the press a few days ago—his Symphony Hall performance promises to partake of the extraordinary. His repertoire, for one thing, is growing rapidly. It now consists of three pieces which he conducts from memory. There's no need to conduct from music, anyway, when you can't read the stuff.

What will he play?

Well, Mr. Kaye prefers to keep his program secret, because he doesn't want to stir up competition from other young American conductors.

What will he wear?

Well, that depends on how he should feel the night of his debut. He will probably put on a tie, he said, but he may take it off again. It sometimes gets pretty hot up there on that podium.

What will he say?

Well, he will probably talk about other conductors—not specifically by name but specifically by styles. Mr. Kaye, being a versatile musician, has already mastered all the known styles of conducting and has developed a few techniques of his own. These, he promises, he will demonstrate.

How did Mr. Kaye become interested in conducting?

It all began one day when he was visiting Walter Hendl's rehearsal in Dallas. Mr. Hendl suggested that Mr. Kaye try his hand at the baton. Mr. Kaye did, the ambition caught him, and he now admits that conducting orchestras gives him a lift nothing else does.

* * *

Not long after this, Eugene Ormandy asked Mr. Kaye if he wouldn't take part in some kind of a fund-raising performance in Philadelphia. Mr. Kaye didn't let on that he was aching to conduct, so he said, "Look, Gene, if I give in to doing this for you, then all the charities will be after me, and I won't have a spare minute to myself. And besides, what could I possibly do on a program like that?" (The program, incidentally, featured several other promising artists like Marian Anderson and Isaac Stern.)

"Oh, do whatever you like," Mr. Ormandy answered, "—dance, sing, conduct the orchestra . . ."

"Brother!" shouted Mr. Kaye, "you've got yourself a date!"

This engagement with the Philadelphians proved so astonishing that a certain prominent socialite in Los Angeles asked him if he wouldn't conduct some members of the Los Angeles Philharmonic at a charitable concert.

"How many men will I have?" he asked.

"Ninety," she said.

"Only ninety!" he exclaimed. "What will I say to Gene Ormandy when he asks me how many men I had in my orchestra? I will conduct 105 men, or nothing."

And how many men did you conduct, Mr. Kaye?

"105."

MAESTRO DANNY KAYE
"Can't Read a Note, Honest!"

By CYRUS DURGIN

"I swear to you I can't read a note of music, but how I love to conduct!", said Maestro Danny Kaye as he further mussed his already rumpled red-brown hair. "I don't know why, exactly. Maybe it's because I've been fond of music as far back as I can remember. Maybe it's a sense of neurotic power when you have 100 men in front of you playing on your signal. But anyway, I love to conduct!"

We'll have a chance to sample Danny's conducting at 7 o'clock Wednesday night at Symphony Hall, when he takes over the Boston Symphony in a special open rehearsal for the benefit of the Orchestra's pension fund. Danny has given his services for the occasion, which promises to be full of comicalities, since Danny is a natural-born funnyman. Already the tickets have been selling briskly, and if you plan to be on hand, you'd better hustle right over to the Symphony Hall boxoffice before it's too late.

"Of course I wouldn't even think of taking money for anything like this. But I do get a kick out of doing it for free, to help a good cause, and the Boston Symphony's pension fund is a good cause. I know I'll have a good time, and I think other people will, too.

"First Mr. Munch will rehearse something serious—Dukas' 'La Peri', I think—and then I'll go into my stuff."

It's All Hush-Hush

What that stuff will be remains largely Danny's secret. Already the management of the orchestra has stated that it cannot accept any responsibility for what may happen. But people who have seen Danny in his International Show at the Colonial Theater have a pretty good notion of what to expect. Danny is a very, very funny guy.

Incidentally, let's try to clear up some confusion which has arisen about the International Show on Wednesday. There will be the usual matinee and evening performances at the Colonial. Danny can do the Boston Symphony stint in between, because he does not go on at the very beginning of the International Show.

"What a day!" exclaimed Danny, rumpling his hair some more and putting back on the battered blue rain hat he wears around town. "First the matinee, then the open rehearsal, then the evening show, and then I crawl back into the oxygen tent."

How did Danny's subdivision career as conductor begin? Let him tell it:

"Well, so long as I can remember, music has fascinated me. The best of music, that is. The best of opera, symphony, songs, chamber music, folk music, ballads, jazz—and if I've left out anything you name it."

He Conducts a Riot

"The first time I ever conducted was in Los Angeles. Then a little later, my friend Eugene Ormandy asked me to be on a program celebrating the anniversary of the Philadelphia Orchestra. What a riot!

"I made my first entrance by walking in from one side, clear across the stage and off the other! Then I went back! I decided to take off my coat and did so, and I said to the orchestra: 'Hey, fellers, let's take off our coats.' Can you believe it? Next minute the whole Philadelphia Orchestra was sitting there playing in shirtsleeves!

"No, honest, I can't read a note. I memorize music by listening to recordings," and he gestured toward a heap of discs beside a portable phonograph in his Ritz Carlton suite. "I listen over and over and get it that way. But I've learned how to beat two, three, four, and maybe even five. I memorize all the cues for people to come in, too."

"Even down to the second horn every time it enters?" I queried.

Danny looked mock quizzical.

"Well, not the second horn, perhaps—say, listen, I'm concerned only with the first desk men. Anyway, it will all depend on the mood I'm in. What I'll wear Wednesday night will depend on my mood. I may turn up in a sweatshirt. I might even be so formal as to put on a shirt and tie. Who knows?"

Indeed, who does know? But we will come Wednesday night. We will, we will, and I for one am convinced the open rehearsal is going to prove one of the great occasions in the history of music and Danny Kaye.

Good luck, Maestro!

Burrelle's
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APR 2 1957

Danny Kaye Tries Conducting

BOSTON (AP) — Comedian Danny Kaye, who says he can't read a note of music, is scheduled to conduct an open rehearsal of the Boston Symphony Orchestra tomorrow.

He brushed aside any idea that he appear simply as a comic with the comment: "I'm announced as conductor and that's what I'm going to be. All my life I've loved music. And conducting fascinates me."

Purpose of his appearance is to raise money for the orchestra musicians' pension fund.

DANNY KAYE

AGNES MOOREHEAD

Burrelle's
ESTABLISHED 1888
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165 Church Street - New York
NEW YORK, N. Y.
POST
Circ. D. 372,583 - S. 247,755
APR 2 1957

Music's Wonderful World Is Just One Big Discord

In the music world, it appeared today, nothing—from rock 'n' roll to the Met—is immune to discord.

The Metropolitan Opera Assn., for instance, was all set today to open in Baltimore after arriving in town heralded by auto horns instead of mellow trumpets.

The huge trucks carrying the Met's stage settings and equipment snarled rush hour traffic while unloading yesterday in downtown Baltimore.

Caught in the resulting "Cacaphony in A" (for auto horns) was Baltimore Traffic Director Barnes.

"Some people seem to think that because they're the Met, they're something special," Barnes said above the din. "Well, I don't know—maybe they are."

* * *

In Camden, N. J., the waltz reigns supreme today.

Well, maybe it isn't the waltz, but it certainly isn't rock 'n' roll.

Judge Marino, imposing jail sentences and fines on five youths arrested Friday during a rock 'n' roll brawl which sent four teenagers to the hospital, said: **"I'll see to it that there are no more rock 'n' roll sessions in this county and never again will there be an incident of this kind."**

An estimated 8,000 persons were at the shindig when the battle started.

"It was a miracle someone wasn't killed," the judge commented.

* * *

Boston Symphony Orchestra musicians, who are hip to such things as pizzicatos and diminuendos, will have to learn to dig a git gat gittle by tomorrow's Comedian Danny Kaye will rehearsal.

conduct the orchestra for a benefit.

* * *

In Boonville, Mo., Kathryn Jayne Kempf, 17, and her date were sitting in the car, while the radio was on. The music was infectious and Kathryn Jayne just couldn't keep her toe from tapping.

Accidentally, her foot touched the starter. The car, in gear, took off and struck another parked auto. Damage: $25.

Burrelle's
ESTABLISHED 1888
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PRESS CLIPPING BUREAU
165 Church Street - New York
TOLEDO, OHIO
TIMES
Circ. D. 48,355
APR 2 1957

Sink To End Remarkable Career At Ann Arbor

By FREDERICK J. KOUNTZ

Rummaging through my assembled papers has not convinced me that the plans of the Boston Orchestra for its summer festival at Tanglewood are yet in final form. Therefore we shall postpone the observation of the Berkshire doings until some later week.

And perhaps it is as well. For it is quite fitting that some note should be made of the passing to be of Charles Sink from the musical scene in Ann Arbor.

The motto of the University Musical Society in Ann Arbor is "Ars longa, vita brevis." So far as I know, Mr. Sink boasts no motto. But one might well think of him in terms of vita longa. And quite a well preserved one at that.

Started In Office In 1904

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BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
ELIZABETH, N. J.
JOURNAL
Circ. D. 48,495
APR 2 1957

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Register (e)
TORRINGTON, Conn.
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Hampshire Gazette (e)

New England Newsclip Agency, Inc.
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Item (e)
LYNN, Mass.
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Courant (m)
HARTFORD, Conn.
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Follow Orchestra Not Dann

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"Absolutely not!" said "All my life I've loved And conducting fascinate I've studied how it was do Toscanini, Ormandy, Mun others.

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New England Newsclip A
Box 2078. Boston 6 • RIchm
Telegraph (e
NASHUA, N.
Independent
Circ. 10,728
APR 2 195

Oddities

Binghamton, NY, aston sent into the B 6-cent airmail star cents regular posta answer was wrong

Boston, April 2 (A can't read a note o of the Boston Symp raise money for the

Santo Monica, Ca time partner Eddie St John's Hospital a year-old song and d ation last January.

Santa Monica, Cali 50, has sued actor- charged cruelty and

Sacramento, Cal Transportation Com it a crime to fall a

Boonville, Mo, A tapping her toe in car. Accidentally, gear, took off and s ing in $25 damage

New England Newscl
Box 2078. Boston 6 • R
Kennebec Jou
AUGUSTA
Non-Parti
Circ. 12,
APR 2

Comedia Read No

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For all these accomplishments and they are large ones — I cannot say that Mr. Sink is or is not entirely responsible. I simply don't know. By and large the yearly array of concerts in Ann Arbor is considerably superior in first team and bench strength to any other concert series in the neighborhood. Which is not to say that I have always been in the most amiable agreement with Mr. Sink's way of planning and maintaining a concert series.

But after he has relinquished his office next September what Mr. Sink can say, if he cares to, is simply — look at the record. And serious investigation will prove for many years to come that the record was a pretty substantial one.

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Circ. 97,224
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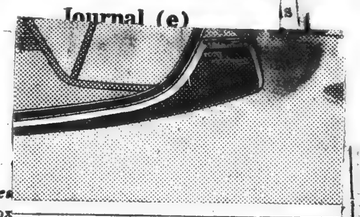

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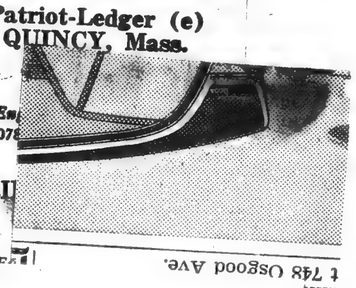

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"W[illegible] body [illegible] end[illegible] "[illegible] thi[illegible] ture[illegible]

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"Couldn't you merely follow the orchestra?" some asked.

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"What, no comedy?" somebody asked. "Won't the audience feel gypped?"

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
WESTERLY, R. I.
Republican
Circ. 7,730
APR 2 1957

LEAVE IT TO DANNY

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Box 2078, Boston 6 • RIchmond 2-4200

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 55,720

APR 2 1957

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Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Independent
Circ. 39,259

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Gazette (e)
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Circ. 101,564

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Burrelle's
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165 Church Street - New York

LITTLE ROCK, ARK.
GAZETTE
Circ. D. 94,428 - S. 155,054

APR 3 1957

In the News

Sir Anthony Eden, warned of a recurrence of his old bile duct trouble, decided at Auckland, New Zealand, to cut short his vacation and leave by plane Thursday for treatment at Boston.

Ex-President Harry S. Truman, stopping at Washington on a side trip from a visit to New York, paid a surprise visit to Congress and held long chats with Senate Democratic Leader Lyndon B. Johnson and House Speaker Sam Rayburn of Texas.

The Aga Khan, 79, spiritual leader of the Ismaeli Moslems, was reported in failing health with a chronic bronchial condition at his villa on the Riviera at Nice, France.

Senator John F. Kennedy (Dem., Mass.) told the Women's National Press Club at Washington that women were "less bound by party lines" and would be "the greatest swing vote in 1960," suggesting that the Democrats select a presidential candidate who would appeal to women voters.

Senator Jose P. Laurel Sr., president of the puppet Philippines republic set up by the Japanese during World War II, put himself in the running to succeed the late President Ramon Magsaysay by announcing as a candidate for the nomination of *Magsaysay's Nacionalista Party*.

***Ancher T. Nelsen**, former head of the Rural Electrification Administration has been "sounded out" for the prospective vacancy on the Tennessee Valley Authority Board, but "flatly declined to consider taking it," the Chattanooga Times reported.*

Mr. and Mrs. Andy Brown of Jericho, Tex., who sheltered 91 travelers from a blizzard's fury last week, said they had received many letters and "love gifts" from those who found refuge in their seven-room farm house.

The Dalai Lama, chief spiritual ruler of Tibet, has returned to his capital of Lhasa, where he was welcomed by 30,000 Tibetans and Chinese after a two-month journey to India for Buddhist ceremonies, Peking radio said.

Actress Agnes Moorehead, 50, filed suit for divorce at Santa Monica, Cal., against actor-director Robert Gist, 36, charging cruelty.

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***Chancellor Konrad Adenauer** of West Germany arrived at Istanbul for a brief visit to Turkey en route home from Iran.*

"Cemetery" Perteet, aging Negro caddy at the Augusta (Ga.) National Golf Course, has been "relieved of his duties" as personal caddy for President Eisenhower because he "is getting a little old and he can't keep up with the president," golf pro Ed Dudley disclosed at Augusta.

K. D. McKellar, 88, former Democratic senator from Tennessee who underwent an operation February 18 for removal of duodenal ulcers, has left the hospital and returned to his Memphis hotel apartment.

Fuller Warren, former governor of Florida who was a target of the Senate Crime Committee a few years ago, was present at the opening of the Florida legislature at Tallahassee, billed as a "superannuated public servant" who is writing a daily column for the Orland Sentinel.

Clarence Green, 32, turned up as a printer for a paper company at Chicago and said he was "much happier" and glad he quit abruptly as mayor of Dalton, Ga.—"Being mayor had to many headaches because too many people tried to run things."

Prince Philip, with a test driver beside him, drove a new British sports car more than 100 miles an hour on a banked racing circuit at Lindley, England.

Dr. Paul P. Petticord of Portland, Ore., president of the National Association of Evangelicals, told the organization at Buffalo, N. Y., that it must "struggle against certain forces that would oppose the message of evangelical Christianity," referring for example to what he called efforts by the National Council of Churches to have radio and television stations allocate free time to religious groups and let the Council direct the programming.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sentinel (e)
KEENE, N. H.
Independent
Circ. 6,235

APR 2 1957

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Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SALEM, Mass.
Independent

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

APR 3 1957

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ESTABLISHED 1888
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PRESS CLIPPING BUREAU
165 Church Street - New York

CLEVELAND, OHIO
NEWS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
ATTLEBORO, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Citizen (e)
WINSTED, Conn.
Independent
Circ. 3,340

APR 4 1957

Boston Symphony Orchestra Richer Thanks to Kaye

Boston (UP) — The Boston Symphony Orchestra was richer by about $10,000 and a million laughs today because of Danny Kaye.

The entertainer conducted the orchestra in an open rehearsal at staid Symphony Hall Wednesday night while a capacity audience rolled in the aisles with laughter. The musicians almost broke up, too.

The "concert" was to benefit the orchestra's pension fund and everyone donated their services, including Kaye, who is appearing in Boston with his own revue.

Conductor Charles Munch warmed up the orchestra with Dukas' "The Sorcerer's Apprentice," then dragged Kaye "reluctantly" on stage. Joyous bedlam followed as the 104 players tried to follow Conductor Kaye's beat. At one point, Kaye turned backwards—so the audience could see him front view.

Society: Boston Unit Wins High Honor At National Girls' Club Meeting

(Fay)

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 55,720

APR 2 1957

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Boned Chicken 35¢
Boned Turkey 33¢

KAYE'S CONDUCTING WORTH $10,000

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Three learned music critics agreed in competing morning newspapers that Danny Kaye, when it comes to conducting, is a wonderful comedian.

Kaye's comment of his own performance was: "I tell you I can't read a note of music, but I love conducting."

The performance was for the benefit of the Orchestra Musicians' Pension Fund which was enriched by $9,995.50.

New England Newsclip Agency, Inc.
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Times (e)
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Independent
Circ. 89,259

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165 Church Street - New York

MIAMI, FLA.
HERALD
Circ. D. 255,047 - S. 300,922

APR 3 1957

By Herald Wire Services

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PEOPLE

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"I could appear simply as a comic"; but "I'm announced as conductor and that's what I'm going to be. I've studied how it was done by Toscanini, Ormandy, Munch and others. And have I been working!

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 55,720

APR 2 1957

Danny Kaye Will Conduct Boston Symphony Orch.

Boston — (AP) — The Boston Symphony Orchestra, putting on an open rehearsal Wednesday to raise money for its musicians' pension fund, will find itself with a guest who can't read a note of music: comedian Danny Kaye.

Danny admitted yesterday that in offering to conduct the benefit performance he had succeeded in scaring himself. He said he hadn't expected to be featured so heavily in the advance notices.

With the eyes of music-critical Boston upon him, he reasoned "I could appear simply mine on Wednesday night. And have I been working!"

The work, he indicated, has consisted of listening to recordings . . . Rossini, Johann Strauss, Leroy Anderson. "Then again," he adds, "I want to do something serious, consistent with a symphony program—maybe an excerpt from Tchaikovsky or Wagner."

"I have a pretty good memory," he explained. "Already I know every note and every cue for various pieces. Believe me, I'm going to conduct!"

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Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Independent
Circ. 39,259

APR 2 1957

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Purpose of his appearance is to raise money for the Orchestra Musicians' Pension Fund.

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Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,564

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Sentinel (e)
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Independent
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Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

APR 3 1957

Show Biz

UPROAR IN BOSTON — The Boston Symphony Orchestra's pension fund was $9,995.50 richer today because Danny Kaye conducted an open rehearsal of the orchestra last night. Critic Geoffrey Bush wrote in the Boston Herald that Kaye probably had intended to conduct a serious program, but little things kept getting in his way. "He tripped over the conducting stand; in loud passages he was frightened by the trumpet section; in quiet passages he forgot what he was doing." Additionally, the comedian imitated Sir Thomas Beecham and Fritz Reiner, conducted the audience in applause, at times confronted the orchestra with an expression of the most sincere hatred, and at other times, with secret and confidential glee, winked at his audience.

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LITTLE ROCK, ARK.
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Society: Boston Unit Wins High Honor At National Girls' Club Meeting

(Fay)

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Christian Science Monitor
BOSTON, Mass.
Non-partisan
Circ. 161,0[illegible]

APR 3 1957

Lyman W. Fisher, [illegible]

Danny Kaye [illegible] Boston Symphony [illegible] doesn't so that [illegible] Tonight at 7 o'clo[illegible] debut as a condu[illegible] kovsky, Johann [illegible]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • [illegible]

Christian Science Monitor
BOSTON, Mass.
Non-partisan
Circ. 1[illegible]

APR 4 [illegible]

Korns[illegible]

At its Symp[illegible] certs this wee[illegible] Symphony Orc[illegible] direction of Ch[illegible] present the pr[illegible] work composed [illegible] its first violin s[illegible] poser is Emil Ko[illegible] new work is ca[illegible] phosis."

After his early [illegible] ing in his native [illegible] ruhe, Baden, [illegible] continued his stu[illegible] with Sam Frank[illegible] Wilhelm Klatte [illegible] at the Stern Con[illegible] ly completing hi[illegible] with Karl Kli[illegible] study in compos[illegible] lowed with Frie[illegible] at the Hochschul[illegible]

He was then e[illegible] violinist with th[illegible] Opera, and beca[illegible] of the Edwin Fis[illegible] Music Orchestra [illegible] continental Europ[illegible] years he was a [illegible] faculty at the [illegible] Scharwenka Co[illegible] Berlin.

Upon his arriv[illegible] States Mr. Korn[illegible] gaged by Arturo [illegible] the NBC Orche[illegible] mained there only [illegible]

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Journal (m)
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...ill Conduct ...ny Orch.

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...with Teamster Union affairs i... New York City.

He said the committee als... would explore possible racke... influence in Long Island locals of the International Union o... Operating Engineers and the United Brotherhood of Carpen...ters.

The coin-vending machine... business, Kennedy said, has grown to an estimated three... billion dollars a year.

In committee hearings five weeks ago, he added, west coast gambling operator James B. Elkins testified that a gambling ring had hoped to obtain a pin...

New England Newsclip Agency, Inc.
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Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
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APR 2 1957

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Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

APR 3 1957

Kaye's Podium Style Crude But Remunerative

BOSTON, April 4 (AP)—Comedian Danny Kaye turned maestro for an evening to conduct the Boston Symphony orchestra at an open rehearsal last night —all in fun.

Three learned music critics agreed in competing morning newspapers that Danny Kaye, when it comes to conducting, is a wonderful comedian.

Kaye's comment of his own performance was: "I tell you I can't read a note of music, but I love conducting."

The performance was for the benefit of the orchestra musicians' pension fund which was enriched by $9,995.50.

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Christian Science Monitor
BOSTON, Mass.
Non-partisan
Circ. 161,...

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Box 2078, Boston 6 ...

Christian Science Monitor
BOSTON
Non-par...
Circ. 1...

APR 4 ...

Korns...

At its Sym... certs this we... Symphony Or... direction of C... present the p... work composed... its first violin s... poser is Emil K... new work is "c... phosis."

After his earl... ing in his nativ... ruhe, Baden, ... continued his st... with Sam Frank... Wilhelm Klatte ... at the Stern Con... ly completing h... with Karl Ki... study in compo... lowed with Frie... at the Hochschul...

He was then e... violinist with th... Opera, and beca... of the Edwin Fis... Music Orchestra ... continental Europ... years he was a ... faculty at the ... Scharwenka Co... Berlin.

Upon his arriv... States Mr. Korn... gaged by Arturo ... the NBC Orche... mained there only...

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
APR 3 1957

Lyman W. Fisher, Staff Photographer

'Ouch! What Was That?'

Danny Kaye pauses to make a correction as he rehearsed the Boston Symphony Orchestra yesterday afternoon. "Who says it doesn't go that way!" he exclaimed. "Rewrite it that way!" Tonight at 7 o'clock in Symphony Hall he will make his Boston debut as a conductor in a program of works by Rossini, Tchaikovsky, Johann Strauss, Sousa, and Wagner.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
COLUMBUS, OHIO
STATE JOURNAL
APR 3 1957

Kaye Will Lead Symphony Group

Boston —(AP)— Comedian Danny Kaye, who says he can't read a note of music, is scheduled to conduct an open rehearsal of the Boston Symphony orchestra Wednesday.

He brushed aside any idea that he appear simply as a comic with the comment: "I'm announced as conductor and that's what I'm going to be. All my life I've loved music. And conducting fascinates me."

Purpose of his appearance is to raise money for the orchestra musicians' pension fund.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
ROANOKE, VA.
TIMES
Circ. D. 44,460 - S. 80,195
APR 3 1957

Kaye To Conduct Boston Symphony

BOSTON, April 2 (AP)—Comedian Danny Kaye, who says he can't read a note of music, is scheduled to conduct an open rehearsal of the Boston Symphony Orchestra tomorrow.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
APR 3 1957

Cooper

Emil Kornsand, whose "Metamorphosis" will have its première by the Boston Symphony Orchestra at the week-end concerts in Symphony Hall.

Burrelle's
ESTABLISHED 1888
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PRESS CLIPPING BUREAU
165 Church Street - New York
NEWPORT NEWS, VA.
TIMES HERALD
Circ. D. 30,319
APR 4 1957

Danny Kaye Wows 'Em As Symphony Leader

By JOE DOHERTY
Herald Tribune News Service

BOSTON—A boy from Brooklyn who can't read a note of music stood on the podium in Symphony Hall last night and directed one of the world's greatest orchestras.

The inimitable Danny Kaye, demonstrating that he has a good ear for music and a highly developed sense of rhythm, wowed a capacity audience of 2,631 who subscribed $9,593 for the pension fund of the Boston Symphony Orchestra.

The hour-and-a-half "Open Rehearsal" was presented between the matinee and evening performances of his own show, the Danny Kaye International Show, at the Colonial Theater.

There were few serious moments but plenty of excellent music as one of America's top showmen led the 101 mem and two women who comprise the local symphony.

"I don't know about you and I care less, but I'm having the greatest time of my life," the master of buffoonery told his audience.

In a sequence of demonstations in the various methods of conducting orchestras, Kaye declared:

"THIS GIVES ONE of the greatest feeling of neurotic power." Whereupon he gave 10 false starts to "Trepak" from the Nutcracker Suite by Tchaikovsky while the musicians waited with bated breath.

In this selection he did take-offs on the maestro with the coffee grinder approach, another as a meat chopper, the new father pushing a baby carriage and finally a conductor with an allergy.

He gave the eminent Charles Munch, director of the Boston Symphony, a new nickname of Chuck and constantly called for the latter's approval of his efforts. He ordered replayed several bars of Lagazza Ladra overture by Rossini for two pretty girls who were latecomers. He kissed the young lady who plays the piccolo and frequently passed among the musicians clasping their hands firmly to express his "appreciation" for their response.

Kaye's red-blood hair went completely askew when he led the orchestra in "Look Sharp—Be Sharp," a number dedicated to those who "use electric razors," and the show's finale, "Stars and Stripes Forever."

For "Lohengrin Introduction Act III," by Wagner Kaye faced the audience to "show what the musicians see but the public never sees." The grimaces, pleadings, cajoling and expressions of utter delight sent the audience into gales of laughter.

IN "FIDDLE-FADDLE" by Anderson he begged the strings to sing and he hummed and sang several measures. The "Tritsch-Tratsch" polka by Strauss sent him into high glee and when the percussion reverberated to the sharp pointing of his finger chortled his extreme satisfaction wtih a couple of extra bows before the number was finished.

There was a serious moment at the start when conductor Munch led "Sorcerer's Apprentice" by Dukas and just before the finale when Kaye made a brief address.

He thanked the orchestra and the audience for allowing him to "indulge myself."

He said his principal interests in addition to acting are medicine and music and declared:

"One of the great things that should happen in our society is that we should live for one another. It is most gratifying to know that these men and women who have dedicated their lives to music may face the future free from care when their days of playing are at an end."

Kaye had only a two-hour rehearsal with the orchestra but in his few serious moments one would have believed he had been with them for months.

It was not generally known but for the past week he has been attending the regular symphony concerts observing Munch and the noted French conductor Jean Martinon.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram-News (e)
LYNN, Mass.
Democrat
Circ. 21,784
APR 4 1957

Danny Kaye Scores Hit With Symphony

BOSTON, April 4. (UP) — The Boston Symphony Orchestra was richer by about $10,000 and a million laughs today because of Danny Kaye.

The entertainer conducted the orchestra in an open rehearsal at staid Symphony Hall last night while a capacity audience rolled in the aisles with laughter. The musicians almost broke up, too.

The "concert" was to benefit the orchestra's pension fund and everyone donated their services, including Kaye, who is appearing in Boston with his own revue.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
APR 4 1957

Kornsand Music in Preview

At its Symphony Hall concerts this weekend the Boston Symphony Orchestra, under the direction of Charles Munch, will present the première of a new work composed by a member of its first violin section. The composer is Emil Kornsand, and the new work is called "Metamorphosis."

After his early musical training in his native city of Karlsruhe, Baden, Mr. Kornsand continued his studies in Berlin with Sam Franko in violin and Wilhelm Klatte in composition at the Stern Conservatory, finally completing his violin training with Karl Klingler. Further study in composition then followed with Friedrich E. Koch, at the Hochschule Für Musik.

He was then engaged as first violinist with the Berlin State Opera, and became a member of the Edwin Fischer Chamber Music Orchestra which toured continental Europe. For several years he was a member of the faculty at the Klindworth-Scharwenka Conservatory in Berlin.

Upon his arrival in the United States Mr. Kornsand was engaged by Arturo Toscanini for the NBC Orchestra. He remained there only one season, at Koussevitzky

variations) would not give enough indication of its true nature. The two themes are stated in the Recitative, with intermittent quotation of a kind of leitmotiv consisting of the twelve available tones of the chromatic scale, arranged in a strictly symmetrical order.

* * *

"In the following Air, the leitmotiv becomes a continuous texture as a background upon which the two themes are embroidered in a broad cantabile. The March employs mainly theme No. 1, whereas in the Jig, theme No. 2 is more in the foreground. This section represents more a kind of development leading to the Fugato, which is a bridge to the Finale.

"The Finale opens with the recapitulation of the March theme, and breaks off suddenly in order to give way to a scherzolike episode in which the leitmotiv has now grown to a full size theme: metamorphosis at last completed! The coda leads to a surprising E major, in which the leitmotiv, quoted by the glochenspiel, flute, and clarinet, expires half way. Then with two abrupt measures of the March, my 'Metamorphosis' finds its conclusion."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485
APR 3 1957

Danny Kaye Conducts B.S.O. Rehearsal to Aid Fund Tonight

Danny Kaye will conduct a special open rehearsal of the Boston Symphony Orchestra, for the benefit of its pension fund, at Symphony Hall tonight at 7 o'clock. The rehearsal will run to 8:30, and what the famed entertainer will do as his share of the program remains his secret. Charles Munch will also rehearse one serious number.

This special rehearsal will not affect the usual matinee and evening performances of Danny Kaye's International Show at the Colonial Theater. Since Mr. Kaye does not go on at the beginning of the International Show, he will be able to appear in all three.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844

APR 4 - 1957

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 61,300

APR 4 1957

UP Telephoto

'CONDUCTING' the Boston Symphony Orchestra in a benefit last night, comedian Danny Kaye rolled 'em in the aisles and helped clear nearly $10,000 for the musicians pension fund. Kaye claims he "can't read a note." At one point he turned his back to the 104 musicians so the audience could see him. "How's that, Chuck?" he asked Conductor Charles Munch.

"Conductor" Danny Kaye ack

arm motions and leaping all over the stand and eventually falling off it.

Kaye remarked after the number, "You know, I'm having the most marvelous time of my life doing this. I'm so delighted that if I were any more delighted I'd be in an institution. There's no greater feeling of neurotic power in the world than conducting. I tell you, I can't read a note of music, but I love conducting."

Boston music critics agreed that Kaye, when it comes to conducting, is a wonderful comedian.

Geoffrey Fush wrote in the Boston Herald, "Kaye's encounter with orchestral music was a battle between two mighty opposites, and it was difficult to tell at the end of his remarkable performance which side had won."

The orchestra won. Its pension fund was enriched by $9,995.50 as a result of the performance.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

APR 4 1957

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Also Mr. Kaye had better look o his. When Conductor Munch arried through the first number, he did all right on the aughs, too. He really gave the vorks to the late-comers.

It was Danny, who dubbed Mr. Munch "Chuck." He was in a very relaxed mood. His routine yesterday was a matinee of his show at the Colonial, conducting the rehearsal of the symphony, an evening performance at the Colonial and then the oxygen tent at the hotel.

He was extremely lucky not o have been entombed in Symphony Hall. There was such stamping and applause for him t was a wonder the building didn't cave in.

Danny's only trouble with directing is that he fractures the orchestra members so that the fiddle players have a hard time finding a hollow place under their chins. And the wood winds just can't get in it at all.

The introduction to the third act of "Lohengrin" was directed by Danny facing the audience. He wanted everyone to know what the orchestra's view of a conductor is.

He also made like an allergic conductor, a coffee grinder, a meat chopper — all familiar types on the stand. He declared that conducting gave him the "greatest feeling of neurotic power."

Doriot Anthony Dwyer, one of the finest flute players in the country, took her share of ribbing as a woman. And the concert master had his hand shaken by Danny so many times it will be a wonder if he plays the week-end concerts.

The great moment came with "The Stars and Stripes Forever." It was nothing less than full-lunged.

As a curtain speech, Danny told the excited audience that if he were any more delighted to be in Boston than he is, he would be ready for a sanitarium. His fans are beginning to look a little whacky, too. A. V. M.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
TAUNTON, Mass.
Independent Republican
Circ. 11,035

APR 4 1957

'Maestro' Danny Kaye Conducts in Boston

BOSTON (AP)—Comedian Danny Kaye turned maestro for an evening to conduct the Boston Symphony Orchestra at an open rehearsal last night—all in fun.

Three learned music critics agreed in competing morning newspapers that Danny Kaye, when it comes to conducting, is a wonderful comedian.

Kaye's comment of his own performance was: "I tell you I can't read a note of music, but I love conducting."

The performance was for the benefit of the Orchestra Musicians' Pension Fund which was enriched by $9,995.50.

But He Can't Read Music

By JOE DOHERTY
(SPECIAL TO THE DETROIT NEWS)

BOSTON, April 4. — A boy from Brooklyn who can't read a note of music stood on the podium in Symphony Hall last night and directed one of the world's greatest orchestras.

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TIME OF HIS LIFE

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There were few serious moments but plenty of excellent music as one of America's top showmen led the 101 men and two women who comprise the local symphony.

"I don't know about you and I care less, but I'm having the greatest time of my life," the master of buffoonery told his audience.

In a sequence of demonstrations in the various methods of conducting orchestras, Kaye declared:

BURLESQUES LEADERS

"This gives one of the greatest feeling of neurotic power." Whereupon he gave 10 false starts to "Trepak" from the Nutcracker Suite by Tschaikovsky while the musicians waited with bated breath.

In this selection he did take offs on the maestro with the coffee grinder approach, another as a meat chopper, the new father pushing a baby carriage and finally a conductor with an allergy.

He gave the eminent Charles Munch, director of the Boston Symphony, a new nickname of "Chuck" and constantly called for the latter's approval of his efforts.

Kaye's red-blond hair went completely askew when he led the orchestra in "Look Sharp—Be Sharp," a number dedicated to those who "use electric razors," and the show's finale, "Stars and Stripes Forever."

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

APR 4 1957

START OF A CLASSICAL EVENING—Danny Kaye prepares to lead the Boston Symphony Orchestra in Symphony Hall last night, usurping the podium usually occupied by Mr. Charles Munch. Danny's style was greatly appreciated by the capacity audience, but will hardly set standard for the musical world of the future.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844
APR 4 1957

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

DETROIT, MICH.
NEWS
Circ. D. 452,721 - S. 537,740
APR 4 1957

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 61,300
APR 4 1957

Kaye Cavorts As Conductor

Boston Symphony, Audience in Stitches

BOSTON, April 4 (INS) — Music lovers conceded today the Boston Symphony Orchestra selected the right leader when the famed musical group devoted an evening to having fun—and raising money for its pension fund.

The leader was comedian Danny Kaye, who had a capacity audience and the orchestra in stitches as he clowned on the podium.

Kaye gave imitations of famed conductors Sir Thomas Beecham and Fritz Reiner, called the orchestra's regular conductor, Charles Munch, "Chuck," and directed the audience in its applause.

Conductors Caricatured

Kaye interrupted the proceedings to shake hands with many of the orchestra members and gave a kiss to 1st flutist Doriot Anthony.

A highlight of his performance was his caricature of various types of conductors. As the orchestra played the Trepak from Tschaikovsky's "Nutcracker Suite," Kaye first showed how he would conduct it. Then he swung into an illustration of the "coffee grinder" type of Lezder, who gave a big, rolling beat.

Next was the "meat chopper" type who beat up and down, "the conductor who has just become a new father and pushes a baby carriage"—that one pushed with his arms.

Kaye 'Can't Read a Note'

The "allergic" type was demonstrated with vigorous scratching, while, finally, the nervous type, demonstrated with flailing arm motions and leaping all over the stand and eventually falling off it.

Kaye remarked after the number, "You know, I'm having the most marvelous time of my life doing this. I'm so delighted that if I were any more delighted I'd be in an institution. There's no greater feeling of neurotic power in the world than conducting. I tell you, I can't read a note of music, but I love conducting."

Boston music critics agreed that Kaye, when it comes to conducting, is a wonderful comedian.

Geoffrey Fush wrote in the Boston Herald, "Kaye's encounter with orchestral music was a battle between two mighty opposites, and it was difficult to tell at the end of his remarkable performance which side had won."

The orchestra won. Its pension fund was enriched by $9,995.50 as a result of the performance.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749
APR 4

—Associated Press Wirephoto

"Conductor" Danny Kaye acknowledges applause in Boston's Symphony Hall.

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Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
TAUNTON, Mass.
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
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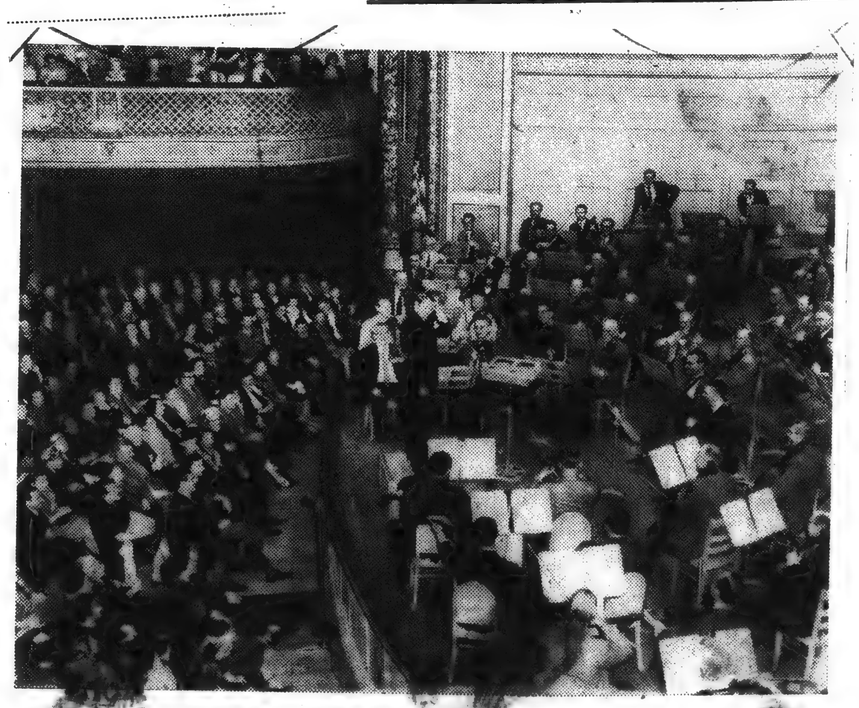
APR 4 1957



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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
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APR 4 - 1957

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

DETROIT, MICH.
NEWS
Circ. D. 452,721 - S. 537,740

APR 4 1957

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 61,300

APR 4 1957

Kaye Is Under Way As Co[illegible]

Boston Audien[illegible]

BOSTON, [illegible]sic lovers [illegible] Boston Sym[illegible] lected the [illegible] famed musi[illegible] evening to [illegible] ing money [illegible]

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vill win a $25 gift certificate from McGee's Photo Supply. Two second prizes will be awarded, ne for black and white and the other for a color picture. Prizes vill be $10 gift certificates from Converse Photo Supply. There vill also be four honorable mention ribbons and prizes.

Grand prize for attendance at he show will be a trip to Bermuda or two persons, for any week hey choose.

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McGee's 1446 ACUSHNET AVE

Old Classmate Fails

BALTIMORE, April 4 (AP) It had been many years but two women employes of the service laundry thought they

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ON THE
BALLOT
Vivian Tay
415 Dartmouth

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Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

APR 4 1957

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There were few serious moments but plenty of excellent music as one of America's top showmen led the 101 men and two women who comprise the local symphony.

"I don't know about you and I care less, but I'm having the greatest time of my life," the master of buffoonery told his audience.

In a sequence of demonstrations in the various methods of conducting orchestras, Kaye declared:

BURLESQUES LEADERS

"This gives one of the greatest feeling of neurotic power." Whereupon he gave 10 false starts to "Trepak" from the Nutcracker Suite by Tschaikovsky while the musicians waited with bated breath.

In this selection he did take offs on the maestro with the coffee grinder approach, another as a meat chopper, the new father pushing a baby carriage and finally a conductor with an allergy.

He gave the eminent Charles Munch, director of the Boston Symphony, a new nickname of "Chuck" and constantly called for the latter's approval of his efforts.

Kaye's red-blond hair went completely askew when he led the orchestra in "Look Sharp—Be Sharp," a number dedicated to those who "use electric razors," and the show's finale, "Stars and Stripes Forever."

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
TAUNTON, Mass.
Independent Republican
Circ. 11,035

APR 4 1957

'Maestro' Danny Kaye Conducts in Boston

BOSTON (AP)—Comedian Danny Kaye turned maestro for an evening to conduct the Boston Symphony Orchestra at an open rehearsal last night—all in fun.

Three learned music critics agreed in competing morning newspapers that Danny Kaye, when it comes to conducting, is a wonderful comedian

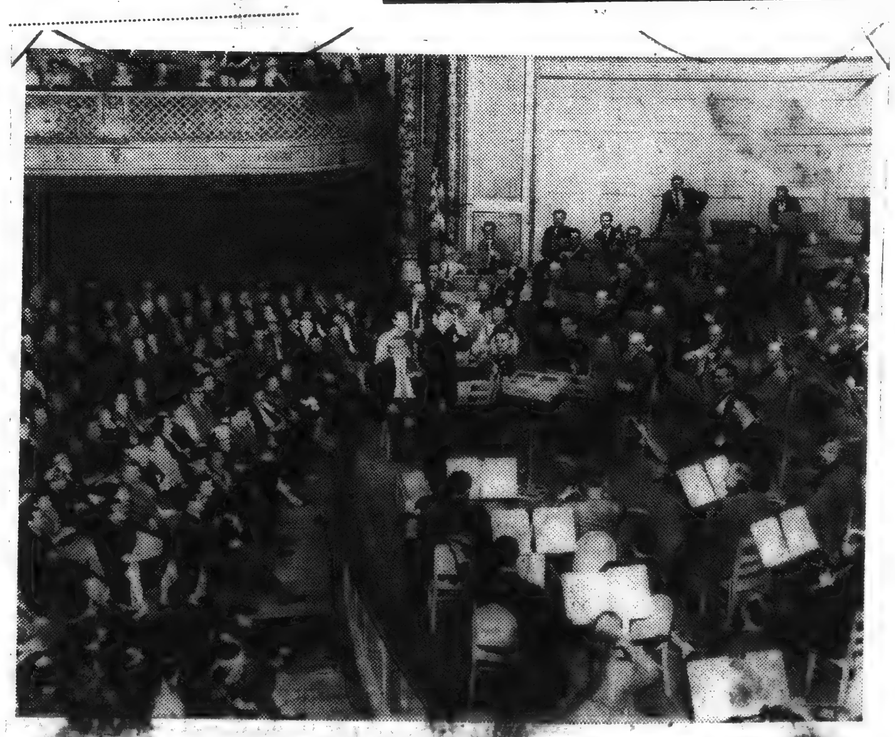
Kaye's comment of his own performance was: "I tell you I can't read a note of music, but I love conducting."

The performance was for the benefit of the Orchestra Musicians' Pension Fund which was enriched by $9,995.50.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

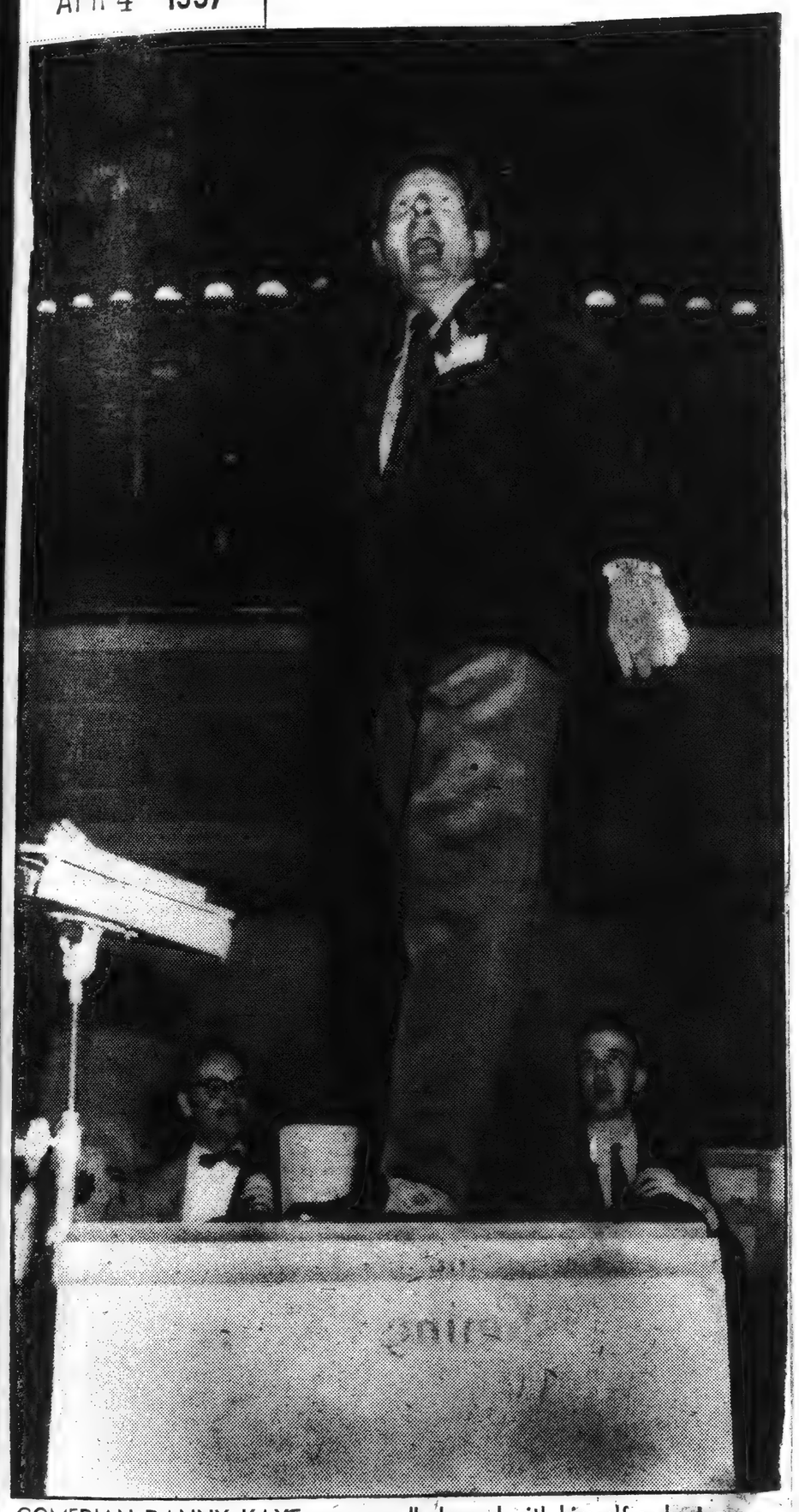
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

APR 4 1957



START OF A CLASSICAL EVENING—Danny Kaye prepares to lead the Boston Symphony Orchestra in Symphony Hall last night, usurping the podium usually occupied by Mr. Charles Munch. Danny's style was greatly appreciated by the capacity audience, but will hardly set standard for the musical world of the future.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record (m)
BOSTON, Mass.
Independent
Circ. 405,628
APR 4 1957



COMEDIAN DANNY KAYE seems well pleased with himself as he turns to an applauding audience at Boston Symphony Hall last night. Kaye was invited as a guest conductor of the Boston Symphony Orchestra at an open rehearsal to raise money for its musicians' pension fund. Danny admitted he had to scare himself to undertake the conducting task.

(Story on Page 44)

AP Photo

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record (m)
BOSTON, Mass.
Independent
Circ. 405,628
APR 4 1957

ELLIOT NORTON WRITES:

Danny Kaye Leads, Symphony Howls

For the musicians' pension fund, a good cause, Danny Kaye conducted the Boston Symphony Orchestra for an hour and a half last night, at Symphony Hall. What a show he and they put on!

In the last 25 years, there has been no such hilarity in Symphony hall. The young maestro reduced the audience to hysterics, the orchestra to something like helplessness and the works of certain composers to shreds. In the end, he received a demonstration that might have turned the head of a maharajah. The audience sat and stamped on the floor and cheered. Then they stood up and cheered to show that even in Boston, and even in Symphony Hall, a great talent exercised in a great cause can be greatly appreciated.

Elliot Norton

Charles Munch, the grand old conductor of the orchestra, sat in a first-balcony seat during most of the evening, grave and silent. At intervals, a beaming Danny Kaye shouted a greeting to him. Danny calls him "Chuck!" Chuck had no comment.

LIGHT HEARTED

H. E. Dickonson opened the program and set the tone. This, he explained, was to be "an open rehearsal" of the Boston Symphony Orchestra, and it would be called this because the management couldn't think of anything else. He was light-hearted but apprehensive.

Then Dr. Munch, who had not yet been christened Chuck, appeared and led the orchestra through a precise and stimulating performance of "The Sorcerer's Apprentice," by Dukas. Short and swift, sensitive and brilliant, this showed the band at its best.

Then the old maestro led the young one onstage, and pandemonium began to reign.

For the next 45 minutes, the audience, which filled the hall to the topmost tier and the ultimate perch alternately chuckled, tittered, giggled, and howled with joy, as Danny Kaye turned the world of music into a house of hilarity, with one of the world's great hands as his willing instrument.

KAYE AT HIS EASE

He shook hands with the concert master — every few minutes. He also shook hands with other members of the orchestra frequently. He kissed one of the lady members. He conducted the whole band and portions of it. When it became necessary to address himself to a special choir, he walked through the chairs to lead them individually.

When the mood was on him, he hummed as they played. When they offended, he shouted in annoyance. For musicians who pleased, he shouted "bravo!" loudly.

MUSICIANS HOWL

Presenting excerpts from such standard composers as Rossini, Tchaikovsky, Wagner and Strauss ("This one is SAM Strauss!" he insisted!) he moved his arms in time with the music and, although he cannot read a note, succeeded most of the time in suggesting that he was actually leading. Once, he ended a beat ahead. "Ah," he said quickly to the orchestra, "You beat me!" In another selection, he was a beat behind. He shrugged it off with his happy boyish smile, and the men of the orchestra, who were frequently in a state of total hilarity, howled with joy.

He conducted the introduction to Wagner's "Lohengrin" (Act III) with his back to the orchestra, so that the audience could see "what a conductor looks like to the orchestra." This particular conductor responded with wild violence to the music. He writhed; he groaned; he mugged; he sobbed; he smiled; he collapsed. So did the audience—and the orchestra, too.

Danny imitated various kinds of orchestra leaders. In the process, he conducted with his hands, his head, his heels, his hips. Through all of it, the remarkably well disciplined orchestra played what they were supposed to play and played it rather well. Did any comedian ever have 100 "stooges" of such distinction?

Danny's clowning earned nearly $10,000 for the pension fund. In a quiet moment, he acknowledged this with genuine sentiment and good taste. Then he stood up again and led the orchestra through what must have been the loudest rendition of Sousa's "Stars and Stripes" which anyone has ever heard anywhere. It was, a happily uproarious end to a happy and uproarious occasion.

(See photo in center fold.)

Elliott Norton broadcasts every Friday at 9:30 p. m. on WBZ.)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Item (e)
CLINTON, Mass.
Independent
Circ. 3,274
APR 4 1957

Thanks to Danny; Symphony Richer

BOSTON (UP) — The Boston Symphony Orchestra was richer by about $10,000 and a million laughs today because of Danny Kaye.

The entertainer conducted the orchestra in an open rehearsal at staid Symphony Hall Wednesday night while a capacity audience rolled in the aisles with laughter. The musicians almost broke up too.

The "concert" was to benefit the orchestra's pension fund and everyone donated their services, including Kaye, who is appearing in Boston with his own revue.

Conductor Charles Munch warmed up the orchestra with Dukas' "The Sorcerer's Apprentice," then dragged Kaye "reluctantly" on stage. Joyous bedlam followed a the 104 players tried to follow Conductor Kaye's beat. At one point, Kaye turned around and conducted backwards—so the audience could see him front view.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Express (e)
PORTLAND, Me.
Independent Republican
Circ. 30,719
APR 4 1957

Danny Kaye Has 'Em In The Aisles

BOSTON (INS)—Music lovers conceded today the Boston Symphony Orchestra selected the right leader when the famed musical group devoted an evening to having fun—and raising money for its pension fund.

The leader was Comedian Danny Kaye, who had a capacity audience—and the orchestra in stitches as he clowned on the podium.

Kaye gave imitations of famed conductors Sir Thomas Beecham and Fritz Reiner, called the orchestra's regular conductor, Charles Munch, "Chuck," and directed the audience in its applause.

Kaye interrupted the proceedings to shake hands with many of the orchestra members and gave a kiss to first flutist Doriot Anthony.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496
APR 4 1957

Danny Kaye "Leads" Boston Symphony

BOSTON (UP) — The Boston Symphony Orchestra was richer by about $10,000 and a million laughs today because of Danny Kaye.

The entertainer conducted the orchestra in an open rehearsal at staid Symphony Hall Wednesday night while a capacity audience rolled in the aisles with laughter. The musicians almost broke up, too.

The "concert" was to benefit the orchestra's pension fund and everyone donated their services, including Kaye, who is appearing in Boston with his own revue.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union Leader (m) & (e)
MANCHESTER, N. H.
Independent
Circ. 45,622
APR 4 1957

Danny Kaye Rolls In Money, Laughs

BOSTON—(UP)—The Boston Symphony Orchestra was richer by about $10,000 and a million laughs today because of Danny Kaye.

The entertainer conducted the orchestra in an open rehearsal at staid Symphony Hall last night while a capacity audience rolled in the aisles with laughter. The musicians almost broke up, too.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485
APR 4 1957

(Globe Photo by Jack O'Connell)

MAESTRO AT WORK—Danny Kaye, his hair a proper mess, conducts the Boston Symphony before packed house.

Symphony Hall Rocks Under Kaye's Direction

By CYRUS DURGIN

Danny Kaye all but took the roof off Symphony Hall last night as he worked over the Boston Symphony in a special open rehearsal for the benefit of the orchestra's pension fund. For more than an hour the thin, rubber-boned tousled-headed comedian kept a capacity audience in stitches—and the players themselves, for that matter—as he capered on the podium.

He conducted—that is, he beat time. He danced. He clowned. He imitated Sir Thomas Beecham and Fritz Reiner. He called Charles Munch "Chuck," and the conductor beamed. He shook the hands of at least a dozen members of the orchestra, and gave first flutist Doriot Anthony a kiss. He conducted the audience in applause. All this to a constant flow of that quick, sharp patter that is so very amusing.

Danny's antics netted $9953.50 for the Boston Symphony's pension fund.

This was no doubt the funniest evening ever enjoyed in the usually staid Symphony Hall. It surely was the weirdest blend of comicality and music that this chronicler ever experienced. To make it possible Danny gave his services, and, of course, the Orchestra gave theirs.

DANNY KAYE

Page Twenty-five

become. It is a great privilege to be able to do this, though you might think it is a lark, and I admit it is. But there are two things in which I take a violent interest—medicine and music."

That was it, all except a long barrage of applause and cheers and stamping, with the audience standing in a real show of homage to Maestro Danny.

On the way out, someone said: "I think Maj Higginson, who founded the Orchestra, would have turned over in his grave had he known about this."

Maybe. But I suspect he would have smiled as he did so.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866
APR 4 1957

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (e)
LEWISTON-AUBURN, Maine
Republican
Circ. 15,490
APR 4 1957

Danny Kaye Conducts Boston Symphony

BOSTON (AP)—Comedian Danny Kaye turned maestro for an evening to conduct the Boston Symphony Orchestra at an open rehearsal last night—all in fun.

Three learned music critics agreed in competing morning newspapers that Danny Kaye, when it comes to onducting, is a wonderful comedian.

Kaye's comment of his own performance was: "I tell you I can't read a note of music, but I love conducting."

The performance was for the benefit of the Orchestra Musicians' Pension Fund which was enriched by $9,995.50.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485
APR 4 1957

Society: Oldest Symphony Subscribers Enjoy Kaye's Comical Capers

By MARJORIE W. SHERMAN

Danny Kaye took over the Boston Symphony Orchestra last night and made a sold-out house and standees so happy they blocked the streets to watch him leave Symphony Hall for his own show at the Colonial. He made himself so happy, too, he confessed. "If I were any happier I'd be in an institution!"

While he writhed and roared through versions of conducting styles from "coffee grinder" to "Meat Chopper," he was giving the orchestra (which he kept very busy) a chance to earn a handsome stipend for the Boston Symphony Orchestra's pension fund.

Subscribers who have heard every conductor in Symphony's history found the evening just as hilarious as their grandchildren.

They didn't have to depend on movements of Mr. Kaye's back, because he wasn't turning around to compare notes with "Chuck" Munch or beaming at trustees like Charles Cabot and the conference to [illegible]ation of [illegible]onductor [illegible]e. Mar[illegible] members [illegible]re Sym[illegible] Thomas [illegible]nd John [illegible]laughter, who folincluded [illegible]ert, Dr. [illegible]ms, Mr. [illegible]ch, Max[illegible] C. Titcombs, the Edward Tafts and Mrs. William Stanley Parker.

Others at Boston's funniest benefit in years included Dr. and Mrs. Clarence Gamble, Dr. and Mrs. Cesare Lombroso, Miss Marilli Paccini of Montreal, Mrs. George Clarke, Miss Irena Antonovicz, Mr. and Mrs. Frederick Stagg, Miss Harriet Curtis, Mr. and Mrs. Allan Forbes, Miss Amy Sacker, Mrs. Roger Ernst, Miss Eleanor Allen, Mr. and Mrs. Michael Kelleher, Robert Sylvester, and the G. Wallace Woodworths and their son, Ellery.

DOCTORS' DINNERS are in the majority among parties planned before the benefit preview of "A New Girl in Town" at the Shubert Theater on Apr. 16 to aid the Boston Lying-In Hospital Administrators and Service League members are also taking part in the festivities, including Mrs. Henry L. Mason Jr., Service League president, and Mr. Mason, who will have as their dinner and theater guests Dr. and Mrs. William Benjamin Bacon, Mr. and Mrs. Frederick M. Dearborn Jr., Mr. and Mrs. Gilbert L. Steward, Mr. and Mrs. O. Kelley Anderson, Mr. and Mrs. Amory Hollingsworth Jr., Mr. and Mrs. Willis P. Beal and Mr. and Mrs. George D. Aldrich.

Hospital Pres. and Mrs. John R. Quarles will have their son-in-law and daughter, Rev. and Mrs. John C. Harper of Foxboro, and their daughter, Betsy, at a family party. Mr. and Mrs. Edward L. Bigelow are also having a family group with Mr. and Mrs. William D. Manice Jr. (Olivia Ames), and Mr. and Mrs. Edward L. Bigelow Jr. (Julia Simonds), and Mr. and Mrs. E. Miles Herter (Lee Bigelow).

Mr. and Mrs. Frank G. Allen Jr. will have dinner with Mrs. Frank G. Allen, Mr. and Mrs. Kingsbury Browne and their son and daughter-in-law, Mr. and Mrs. Kingsbury Browne Jr., are another family party. Mr. and Mrs. Franklin T. Pfaelzer will have their son, A. Goodhue Pfaelzer, and his Harvard roommate, Bonner Field, as their guests.

Dr. and Mrs. James H. Jackson and Dr. and Mrs. Henry Freeman Allen plan to be together that evening. Mrs. Jackson is chairman of the Service League tours for prospective patients and Mrs. Allen is chairman of the gift shop.

A SECOND DAUGHTER, Jane Clifford, was born Mar. 6 at St. Margaret's Hospital to Mr. and Mrs. Thomas Goode (Margaret Clifford) of Milton. Mrs. James Clifford of West Roxbury and M[illegible] D[illegible] of [illegible]

(Warren Kay Vantine)

A JUNE WEDDING is planned by Miss Rollene Snowden, daughter of Mr. and Mrs. Merton E. Snowden of Vineyard Haven, who are announcing her engagement to Carlyle L. Helber Jr. of Forest Hills, N.Y. She graduated from the Massachusetts Memorial Hospitals School of Nursing and he is an M.I.T. student.

IN WASHINGTON and in Boston today, Mr. and Mrs. Sherman Trowbridge of Washington are announcing the engagement of their daughter, Janet Sherman, to Edwin Upton Curtis Bohlen, son of Mrs. Carleton Pike of Lubec, Me., and Chestnut Hill, and the late Henry Morgan Bohlen.

Miss Trowbridge graduated from Putney School, Vermont, and from Smith College. She is a member of the Junior League of Washington. Mr. Bohlen is a graduate of St. Mark's and of Harvard, class of 1951. His clubs include Hasty Pudding—Institute of 1770, Varsity and Porcellian, and the Somerset Club of Boston.

He is a foreign service officer, currently stationed in Kabul, Afghanistan, and he and Miss Trowbridge plan to be married this month in Stockholm, where Miss Trowbridge's brother-in-law and sister, Mr. and Mrs. George Burgwin Holmes, are living.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Item (e)
LYNN, Mass.
Republican
Circ. 22,749
APR 4 1957

Comedian Kaye Leads Symphony

BOSTON (AP)—Comedian Danny Kaye turned maestro for an evening to conduct the Boston Symphony Orchestra at an open rehearsal last night—all in fun.

Three learned music critics agreed in competing morning newspapers that Danny Kaye, when it comes to conducting, is a wonderful comedian.

Kaye's comment of his own performance was: "I tell you I can't read a note of music, but I love conducting."

The performance was for the benefit of the Orchestra Musicians' Pension Fund, which was enriched by $9995.50.

APR 4 1957

Society Happily Hysterical As Kaye Conducts Symphony

By MAVIS WHITE

Friday afternoon at Symphony is never like that! That's what the dignified elderly ladies, who for years have occupied the same seats at Symphony Hall, will probably say when they recover from the shock of last night's special performance there by Maestro Danny Kaye. These Proper Bostonians, as well as other socially prominent devotees of music, went along with the rest of the crowd for a good laugh. However, they ended up in a happy state of hysteria while the orchestra performers themselves seemed to be in the final stages of collapse by the time the Pension Fund concert was over.

Conductor Charles Munch made the perfect choice when he opened the evening with the "Sorcerer's Apprentice," for the gathering was throughly bewitched from the moment Mr. Kaye took over the baton to his final blaring direction of "The Stars and Stripes Forever". Speaking of batons, Maestro Kaye arrived with a dozen which were broken into bits or tossed aside in half a minute.

Among those watching the antics of this most unusual conductor who has terrorized the symphonic world from West to East were: "Chuck" Munch, seated in the first balcony, and Mrs. William Stanley Parker, who resolutely climbed to the second. Mrs. George Lyon was there as were Miss Eleanor Lewis, Mr. and Mrs. Edward Sanger, Mrs. George Lewis, Mrs. Edwin S. Webster, Mrs. Edward Sanders, Mrs. John Palfrey, Mrs. Franklin Dexter, Mrs. David Evans, Miss Helen Gilbert and Miss Eleanor Allen.

Mrs. Thomas Allen attended as did Miss Elizabeth Jackson, Mrs. Roger Ernst, Mrs. Charles A. Newhall, Mrs. David G. Black, Mrs. William A. Parker, Miss Harriet Curtis, Mr. and Mrs. Edward Taft, the Rev. Mr. and Mrs. Palfrey Perkins, Mr. and Mrs. Albert C. Titcomb, Mrs. Charles Sumner Bird, Mr. and Mrs. Frederick L. Stagg and Mr. and Mrs. Theodore White.

Still others were Miss Amy Sacker, Mr. and Mrs. Alan Bemis, Mr. Robert Ramsey, Mr. and Mrs. John Burke, Mr. Maxim Karolick, Mr. Robert Sylvester, Mrs. Alan Forbes, and Mr. and Mrs. George Huberman.

New England Newsclip Agency, Inc.
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Mercury (e)
MEDFORD, Mass.
Independent
Circ. 6,812
APR 4 1957

Danny Kaye 'Leads' Boston Symphony in An Unusual Concert

BOSTON, (UP) — The Boston Symphony Orchestra was richer by about $10,000 and a million laughs today because of Danny Kaye.

The entertainer conducted the orchestra in an open rehearsal at staid Symphony Hall Wednesday night while a capacity audience rolled in the aisles with laughter. The musicians almost broke up, too.

The "concert" was to benefit the orchestra's pension fund and everyone donated their services, including Kaye, who is appearing in Boston with his own revue.

Conductor Charles Munch warmed up the orchestra with Dukas' "The Sorcerer's Apprentice," then dragged Kaye "reluctantly" on stage. Joyous bedlam followed as the 104 players tried to follow Conductor Kaye's beat. At one point, Kaye turned around and conducted backwards — so the audience could see him front view.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Reformer (e)
BRATTLEBORO, Vt.
Independent
Circ. 6,747
APR 4 1957

Maestro Danny Kaye Still Good Comedian

BOSTON (AP)—Comedian Danny Kaye turned maestro for an evening to conduct the Boston Symphony Orchestra at an open rehearsal last night—all in fun.

Three learned music critics agreed in competing morning newspapers that Danny Kaye, when it comes to conducting, is a wonderful comedian.

Kaye's comment of his own performance was: "I tell you I can't read a note of music, but I love conducting."

The performance was for the benefit of the Orchestra Musicians' Pension Fund which was enriched by $9,995.50.

...NY KAYE

Continued from the First Page

As Harry Ellis Dickson said as he gave a little preliminary talk before the "open rehearsal" exploded, no one knew what Maestro Danny would do, except they were pretty sure he'd conduct Rossini's "La Gazza Ladra" ("The Thieving Magpie") Overture. From there out, Danny was on his own, and Dickson might have added: "Hold on to your hats and side-rails!"

Here's about what happened: First Charles Munch came out and really conducted something high-class, Dukas' "The Apprentice Sorcerer." After a bow, he bounded off-stage, only to reappear, dragging by the hand a Danny Kaye so immaculately dressed, his hair combed so neatly that you'd hardly know him. At that point Danny looked serious, even frightened.

Carefully Selects Baton

Munch then produced a sheaf of batons, and having kept one out, gave them to Danny. Much as he might pick a golf stick, Danny took one, piled the rest upon the conductor's music stand, where there wasn't any music.

First Number: "Grand Chords." A BIG BANG! Danny turned around to give us all a "So you thought I couldn't do it!" grin. Then he broke off a bit of the baton, then another Grand Chord. As the baton got broken smaller and smaller, the chords got shorter and softer until the last one, as the stick was shorter than a pencil, when the boys on the stage tricked him and made a blast that almost bounced him in the air.

Finally they all got down to Rossini's Overture, which went well among the musicians, but had some of the fanciest gestures I never saw before from the red-haired Maestro. This part no one could describe. Only a cameraman could do justice to it.

Danny next gave his full treatment to the [illegible] from Tchaikovsky's "Nutcracker," showing us first how Maestro Kaye would conduct it. Then he illustrated the "coffee grinder" type of conductor, who gave a big, rolling beat, after that the "meat chopper" species who just beat up and down, the conductor who has become a new father and pushes a baby carriage" (that kind just moves his arms); the "allergic" [illegible] who seems to itch all over and vigorously scratches. Last of all, the "emotional type" who really gets into the music and all over the stand, leaping, flailing, kneeling and ultimately falling off.

There had to be a little stop for patter after this illustration of the fine art of conducting.

"You know, I'm having the most marvelous time of my life doing this," beamed Danny. "I'm so delighted that if I were any more delighted I'd be in an institution. There's no greater feeling of neurotic power in the world than conducting. I tell you, I can't read a note of music, but I love conducting.

"'Chuck' Munch, he's a very nice man. Well, let's do a little number dedicated to those who use an electric razor."

So into "Look Sharp—Be Sharp," a familiar Pops number based upon airwaves commercials.

"Now let's have a little intermission. I want to change my clothes, then we'll come back for the rest. Why don't you go out and smoke?"

We did.

When Maestro Danny emerged again he wore an impeccable gray suit instead of the darker one of the first half.

"I changed my shirt. I got terribly hot up here. Now, you have been coming to concerts for years, and for years you have always seen the conductor from the back. For the first time in music, I am going to show you what the players see when a conductor conducts.

"Thees will display the conductor's vee-sage" (and he gave it the French pronunciation). "How's that, Chuck?" and Maestro Danny blew a kiss to Mr. Munch, who was seated up in the first balcony. (Jean Martinon, recent Symphony guest conductor, was sitting just one seat in front of Munch, and both of them seemed to be holding their sides.) Munch waved back.

After the last chord, Danny bid the audience rise and acknowledge the applause of the Orchestra, to which he bowed gravely.

At this point came the imitation of Beecham as Danny said he once had seen him, "looking rather disabled." Violists de Pasquale and Cauhape took Danny by the arms and eased him into a chair which they placed on the stand. A microphone came up out of somewhere. Danny sat and talked into it.

"I've always had a special affection for Boston," he grinned. "I've an even greater one now. I don't know what I might have become if I hadn't become what I did become. It is a great privilege to be able to do this, though you might think it is a lark, and I admit it is. But there are two things in which I take a violent interest—medicine and music."

That was it, all except a long barrage of applause and cheers and stamping, with the audience standing in a real show of homage to Maestro Danny.

On the way out, someone said: "I think Maj Higginson, who founded the Orchestra, would have turned over in his grave had he known about this."

Maybe. But I suspect he would have smiled as he did so.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

APR 4 1957

New England Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

APR 4 1957

Society: Oldest Symphony Subscribers Enjoy Kaye's Comical Capers

By MARJORIE W. SHERMAN

Danny Kaye took over the Boston Symphony Orchestra last night and made a sold-out house and standees so happy they blocked the streets to watch him leave Symphony Hall for his own show at the Colonial. He made himself so happy, too, he confessed. "If I were any happier I'd be in an institution!"

While he writhed and roared through versions of conducting styles from "coffee grinder" to "Meat Chopper," he was giving the orchestra (which he kept very busy) a chance to earn a handsome stipend for the Boston Symphony Orchestra's pension fund.

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They didn't have to depend on movements of Mr. Kaye's back, because he wasn't turning around to compare notes with "Chuck" Munch or beaming at trustees like Charles Cabot and [illegible] he conference to [illegible]ation of [illegible]onductor [illegible]e. Mar[illegible] members [illegible]re Sym[illegible] Thomas [illegible]nd John [illegible]daughter, [illegible] who fol[illegible] included [illegible]ert, Dr. [illegible]ms. Mr. [illegible]ch, Max[illegible]t C. Titcombs, the Edward Tafts and Mrs. William Stanley Parker.

Others at Boston's funniest benefit in years included Dr. and Mrs. Clarence Gamble, Dr. and Mrs. Cesare Lombroso, Miss Marilli Paccini of Montreal, Mrs. George Clarke, Miss Irena Antonovicz, Mr. and Mrs. Frederick Stagg, Miss Harriet Curtis, Mr. and Mrs. Allan Forbes, Miss Amy Sacker, Mrs. Roger Ernst, Miss Eleanor Allen, Mr. and Mrs. Michael Kelleher, Robert Sylvester, and the G. Wallace Woodworths and their son, Ellery.

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(Warren Kay Vantine)

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parents, and Thomas D. O'Connor of Dorchester is her great-grandfather.

IN WASHINGTON and in Boston today, Mr. and Mrs. Sherman Trowbridge of Washington are announcing the engagement of their daughter, Janet Sherman, to Edwin Upton Curtis Bohlen, son of Mrs. Carleton Pike of Lubec, Me., and Chestnut Hill, and the late Henry Morgan Bohlen.

Miss Trowbridge graduated from Putney School, Vermont, and from Smith College. She is a member of the Junior League of Washington. Mr. Bohlen is a graduate of St. Mark's and of Harvard, class of 1951. His clubs include Hasty Pudding—Institute of 1770, Varsity and Porcellian, and the Somerset Club of Boston.

He is a foreign service officer, currently stationed in Kabul, Afghanistan, and he and Miss Trowbridge plan to be married this month in Stockholm, where Miss Trowbridge's brother-in-law and sister, Mr. and Mrs. George Burgwin Holmes, are living.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (e)
LEWISTON-AUBURN, Maine
Republican
Circ. 15,490

APR 4 1957

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APR 4 1957

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Among those watching the antics of this most unusual conductor who has terrorized the symphonic world from West to East were: "Chuck" Munch, seated in the first balcony, and Mrs. William Stanley Parker, who resolutely climbed to the second. Mrs. George Lyon was there as were Miss Eleanor Lewis, Mr. and Mrs. Edward Sanger, Mrs. George Lewis, Mrs. Edwin S. Webster, Mrs. Edward Sanders, Mrs. John Palfrey, Mrs. Franklin Dexter, Mrs. David Evans, Miss Helen Gilbert and Miss Eleanor Allen.

Mrs. Thomas Allen attended as did Miss Elizabeth Jackson, Mrs. Roger Ernst, Mrs. Charles A. Newhall, Mrs. David G. Black, Mrs. William A. Parker, Miss Harriet Curtis, Mr. and Mrs. Edward Taft, the Rev. Mr. and Mrs. Palfrey Perkins, Mr. and Mrs. Albert C. Titcomb, Mrs. Charles Sumner Bird, Mr. and Mrs. Frederick L. Stagg and Mr. and Mrs. Theodore White.

Still others were Miss Amy Sacker, Mr. and Mrs. Alan Bemis, Mr. Robert Ramsey, Mr. and Mrs. John Burke, Mr. Maxim Karolick, Mr. Robert Sylvester, Mrs. Alan Forbes, and Mr. and Mrs. George Huberman.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Item (e)
LYNN, Mass.
Republican
Circ. 22,749

APR 4 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Mercury (e)
MEDFORD, Mass.
Independent
Circ. 6,812

APR 4 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Reformer (e)
BRATTLEBORO, Vt.
Independent
Circ. 6,747

APR 4 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

APR 4 1957

...NY KAYE

Continued from the First Page

As Harry Ellis Dickson said as he gave a little preliminary talk before the "open rehearsal" exploded, no one knew what Maestro Danny would do, except they were pretty sure he'd conduct Rossini's "La Gazza Ladra" ("The Thieving Magpie") Overture. From there out, Danny was on his own, and Dickson might have added: "Hold on to your hats and side-rails!"

Here's about what happened: First Charles Munch came out and really conducted something high-class, Dukas' "The Apprentice Sorcerer." After a bow, he bounded off-stage, only to reappear, dragging by the hand a Danny Kaye so immaculately dressed, his hair combed so neatly that you'd hardly know him. At that point Danny looked serious, even frightened.

Carefully Selects Baton

Munch then produced a sheaf of batons, and having kept one out, gave them to Danny. Much as he might pick a golf stick, Danny took one, piled the rest upon the conductor's music stand, where there wasn't any music.

First Number: "Grand Chords." A BIG BANG! Danny turned around to give us all a "So you thought I couldn't do it!" grin. Then he broke off a bit of the baton, then another Grand Chord. As the baton got broken smaller and smaller, the chords got shorter and softer until the last one, as the stick was shorter than a pencil, when the boys on the stage tricked him and made a blast that almost bounced him in the air.

Finally they all got down to Rossini's Overture, which went well among the musicians, but had some of the fanciest gestures I never saw before from the red-haired Maestro. This part no one could describe. Only a cameraman could do justice to it.

Danny next gave his full treatment to the [illegible] Tchaikovsky's "Nutcracker," showing us first how Maestro Kaye would conduct it. Then he illustrated the "coffee grinder" type of conductor, who gave a big, rolling beat; after that the "meat chopper" species who just beat up and down; the "conductor who has become a new father and pushes a baby carriage" (that kind just rocks his arms); the "allergic" [illegible] who seems to itch all over and vigorously scratches. Last of all, the "emotional type" who really gets into the music and all over the stand, leaping, flailing, kneeling and ultimately falling off.

There had to be a little stop for patter after this illustration of the fine art of conducting.

"You know, I'm having the most marvelous time of my life doing this," beamed Danny. "I'm so delighted that if I were any more delighted I'd be in an institution. There's no greater feeling of neurotic power in the world than conducting. I tell you, I can't read a note of music, but I love conducting.

"'Chuck' Munch, he's a very nice man. Well, let's do a little number dedicated to those who use an electric razor."

So into "Look Sharp—Be Sharp," a familiar Pops number based upon airwaves commercials.

"Now let's have a little intermission. I want to change my clothes, then we'll come back for the rest. Why don't you go out and smoke?"

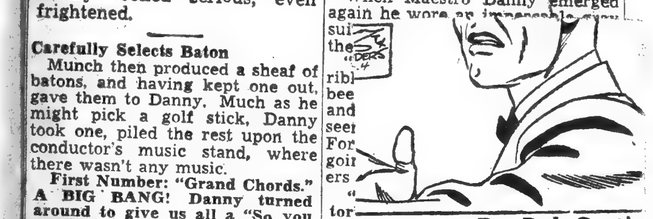
We did.

When Maestro Danny emerged again he wore an impeccable [illegible] suit [illegible] the [illegible] "DERBY" [illegible] ribbl[illegible] bee[illegible] and [illegible] see[illegible] For[illegible] goi[illegible] ers [illegible] tor[illegible] the [illegible] tha[illegible] ble [illegible] (Together, June—[illegible] guest conductor, was sitting just one seat in front of Munch, and both of them seemed to be holding their sides.) Munch waved back.

After the last chord, Danny bid the audience rise and acknowledge the applause of the Orchestra, to which he bowed gravely.

At this point came the imitation of Beecham. Danny said he once had seen hi[illegible]ng rather disabled." Vi[illegible]quale and Cauhape t[illegible] arms and eased [illegible]ch they pla[illegible] crophon[illegible] where [illegible] it.

"Tv[illegible] tion [illegible] an [illegible] kn[illegible] if [illegible]



By Dal Curtis

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

APR 4 1957

Society: Oldest Symphony Subscribers Enjoy Kaye's Comical Capers

By MARJORIE W. SHERMAN

Danny Kaye took over the Boston Symphony Orchestra last night and made a sold-out house and standees so happy they blocked the streets to watch him leave Symphony Hall for his own show at the Colonial. He made himself so happy, too, he confessed. "If I were any happier I'd be in an institution!"

While he writhed and roared through versions of conducting styles from "coffee grinder" to "Meat Chopper," he was giving the orchestra (which he kept very busy) a chance to earn a handsome stipend for the Boston Symphony Orchestra's pension fund.

Subscribers who have heard every conductor in Symphony's history found the evening just as hilarious as their grandchildren.

They didn't have to depend on movements of Mr. Kaye's back, because he wasn't turning around to compare notes with "Chuck" Munch or beaming at trustees like Charles Cabot and Rev. Palfrey Perkins, he conducted facing the audience to give a "visage" interpretation of "Lohengrin."

Visiting French conductor Jean Martinon and Mme. Martinon were delighted members of the audience as were Symphony administrators Thomas Perry and Mrs. Perry, and John Burk, his wife and daughter, Margaret.

Symphony regulars who followed every gesture included Mrs. Alexander Steinert, Dr. and Mrs. Archie Abrams, Mr. and Mrs. Richard Ehrlich, Maxim Karolik, the Albert C. Titcombs, the Edward Tafts and Mrs. William Stanley Parker.

Others at Boston's funniest benefit in years included Dr. and Mrs. Clarence Gamble, Dr. and Mrs. Cesare Lombroso, Miss Marilli Paccini of Montreal, Mrs. George Clarke, Miss Irena Antonovicz, Mr. and Mrs. Frederick Stagg, Miss Harriet Curtis, Mr. and Mrs. Allan Forbes, Miss Amy Sacker, Mrs. Roger Ernst, Miss Eleanor Allen, Mr. and Mrs. Michael Kelleher, Robert Sylvester, and the G. Wallace Woodworths and their son, Ellery.

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(Warren Kax Vantine)

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Mercury (e)
MEDFORD, Mass.
Independent
Circ. 6,812

APR 4 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (e)
LEWISTON-AUBURN, Maine
Republican
Circ. 15,490
APR 4 1957

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Still others were Miss Amy Sacker, Mr. and Mrs. Alan Bemis, Mr. Robert Ramsey, Mr. and Mrs. John Burke, Mr. Maxim Karolick, Mr. Robert Sylvester, Mrs. Alan Forbes, and Mr. and Mrs. George Huberman.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Item (e)
LYNN, Mass.
Republican
Circ. 22,749
APR 4 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Reformer (e)
BRATTLEBORO, Vt.
Independent
Circ. 6,747
APR 4 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300
APR 4 1957

Danny Kaye: Maestro

(United Press Photos)

DIRECTOR AND THE COMIC—Charles Munch, conductor of the Boston Symphony Orchestra, and comedian Danny Kaye compare notes (above) on how things should be run at Symphony Hall. Danny wowed a capacity audience with his antics as he helped raise money for the orchestra's pension fund. At right, Danny displays extreme facial contortions during hilarious open rehearsal.

"I can't read a note," the funny man said, "but I sure love conducting." He commented, "I'm having the time of my life. I'm so delighted that if I were more delighted I'd be in an institution."

He called Dr. Munch "Chuck" and the conductor beamed. Danny shook hands with at least a dozen of the musicians and gave first flutist Doriot Anthony a kiss.

He illustrated the "coffee grinder" type of conductor, who gave a big, rolling beat; after that the "meat chopper" species who just beat up and down; the "conductor who has become a new father and pushes a baby carriage" (that kind just shoves his arms!).

Then he showed the "allergic type," who seems to itch all over and vigorously scratches. Last of all, the "emotional type," who really gets into the music and all over the stand, leaping, flailing, kneeling and ultimately falling off.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Gazette (e)
HAVERHILL, Mass.
Independent
Circ. 19,039
APR 4 1957

SYMPHONY GOES POPS — The usually staid Boston Symphony Orchestra tries desperately to keep its dignity while stage and movie comic Danny Kaye directs the famed group during an open rehearsal before a packed Symphony Hall in Boston last night. Kaye took time out between matinee and evening performances of his own stage show to appear for the musicians' pension fund. (Unifax)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Sun (e)
LOWELL, Mass.
Independent
Circ. 41,625
APR 4 1957

Danny Kaye Scores Success Conducting Boston Symphony

But It Is as a Comedian Rather Than a Musician That He Wins Critics' Acclaim

BOSTON, April 4 (AP) — Comedian Danny Kaye turned maestro for an evening to conduct the Boston Symphony orchestra at an open rehearsal last night—all in fun.

Two learned music critics agreed that Danny Kay, when it comes to conducting, is a wonderful comedian.

Cyrus Durgin said of Kaye's performance:

"He conducted—that is, he beat time. He danced, He clowned. He imitated Sir Thomas Beecham and Fritz Reiner. He conducted the audience in applause. All this to a constant flow of that quick, sharp patter that is so very amusing."

Geoffrey Bush found:

"Kaye's encounter with orchestral music was a battle between two mighty opposites, and it was difficult to tell at the end of his remarkable performance, which side had won.

"Perhaps his interpretation of musical form should be described as passionate, but erratic. At times he confronted the orchestra with an expression of the most sincere hatred, and at other times, with secret and confidential glee, he winked at his audience."

Bush also wrote that Kaye probably had intended to conduct a serious program, but little things kept getting in his way.

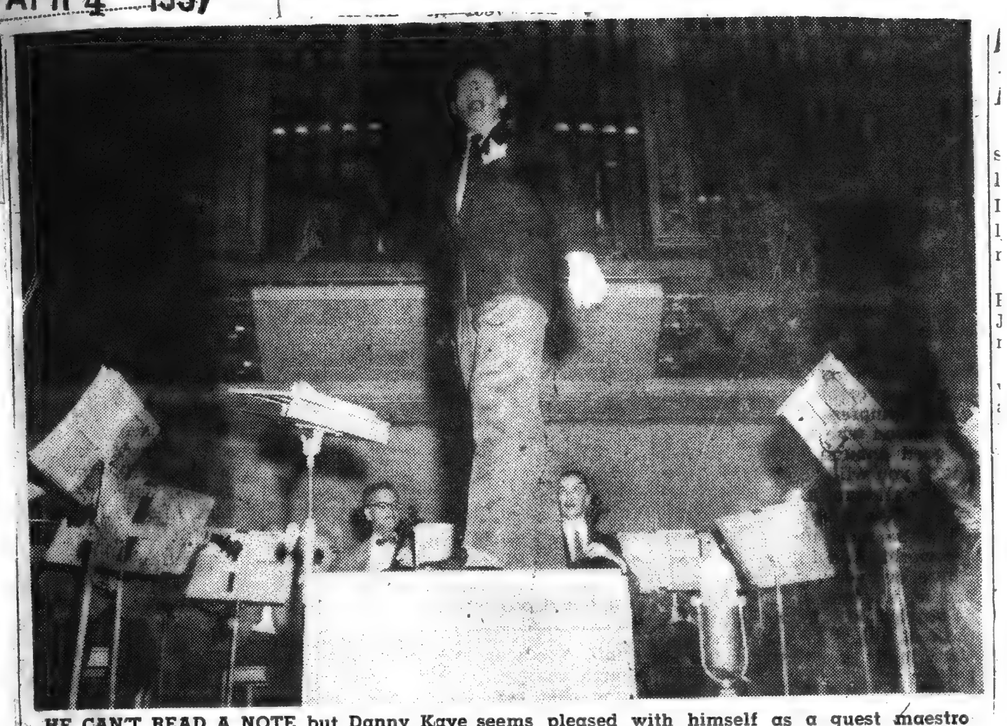
"He tripped over the conducting stand; in loud passages he was frightened by the trumpet section; in quiet passages he forgot what he was doing."

Kaye's comment of his own performance was: "I tell you I can't read a note of music, but I love conducting."

The performance was for the benefit of the orchestra musicians' pension fund.

The fund was enriched by $9995.50 as a result of the performance.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Independent
Circ. 39,717
APR 4 - 1957



HE CAN'T READ A NOTE but Danny Kaye seems pleased with himself as a guest maestro as he turns to applauding audience at Boston Symphony Hall. (AP Photo)

Comedian Danny Kaye Has Fun Conducting Boston Symphony

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Three learned music critics agreed in competing morning newspapers that Kaye, when it comes to conducting, is a wonderful comedian.

Elliot Norton of the Daily Record wrote:

"In the last 25 years there has been no such hilarity in Symphony Hall. The young maestro reduced the audience to hysterics, the orchestra to something like helplessness and the works of certain composers to shreds."

Cyrus Durgin of the Boston Globe said of Kaye's performance:

"He conducted — that is, he beat time. He danced. He clowned. He imitated Sir Thomas Beecham and Fritz Reiner. He conducted the audience in applause. All this to a constant flow of that quick, sharp patter that is so very amusing."

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"Kaye's encounter with orchestra music was a battle between two mighty opposites, and it was difficult to tell at the end of his remarkable performance, which side had won."

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052
APR 4 1957

Danny Kaye Turns Conductor, All In Fun

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
APR 4 1957

Symphony Snaps To
Danny Kaye Wields Baton

By Harold Rogers
Music Critic of The Christian Science Monitor

Boston

When Danny Kaye neared the end of his conducting debut with the Boston Symphony April 3, he sat down on the podium for one of his intimate chats with the audience.

"I don't suppose that any of you would believe," he said, "that I can't read a single note of music." Then he reconsidered "Or perhaps you would!"

If it had not been for his engaging honesty, however, few would have been any the wiser, because—judging by any standards you may choose—Danny Kaye is an extraordinary conductor. There are many today who could take lessons from him. He has a graphic flexible technique. Though he beats time correctly, he is no mere time beater. He is a master of the nuance, of the diminuendo and crescendo, of the rallentando and the blast.

Not wishing to deprive a couple of late-comers of what they had missed, Mr. Kaye did a quick recapitulation of the first half hour.

Repeat Offered

He told them Harry Ellis Dickson had announced that through the generosity of all these wonderful people in Symphony Hall, the orchestra's pension fund had been swelled by $9,593.50! He told them that Charles Munch, whom he warmly referred to as Chuck, had conducted "The Sorcerer's Apprentice."

Then he said that he himself had opened his part of the program with Rossini's Overture to "La Gazza Ladra." He even offered to repeat part of the overture for the tardy couple, so he turned and asked the musicians to start from that place where it goes "ta-dah, dah-tee-tah-dah-tee-tah-dah."

"Oh, you mean più mosso," said Joseph de Pasquale, consulting his music.

"Più mosso," gasped Mr. Kaye incredulously. "That's where Chiang Kai-shek is!"

Before launching into the frivolities of the "Tritsch-Tratsch" Polka, he told his listeners that it was composed in 1947 by Strauss. "Sam Strauss," he added.

Audience Faced

As he played the Trepak from Tchaikovsky's "Nutcracker" Suite, he demonstrated the various conducting styles, such as the coffee grinder, the meat chopper, the baby carriage pusher, the hyperemotional type, the fellow who doesn't want to lose touch with his audience, and the man whose hour of glory is inevitably accompanied by the itch.

In another of his few relaxed moments he said: "I don't know what kind of a time *you're* having, and I don't *care* what kind of a time you're having, but I can certainly tell you that *I am having the time of my life!*"

He went on to say that conducting an orchestra gives one the "greatest feeling of neurotic power" that any human being can have. And then he demonstrated, by a mere lift of the baton, how the musicians snap to.

His program included "Look Sharp — Be Sharp," dedicated, he said, to every one who uses an electric razor; "Fiddle-Faddle," which he promised to play faster than it has ever been played in the history of this world, and did so; the Miniature Overture to "The Nutcracker," in which he urged the fiddles to SING; the Introduction to the third act of Wagner's "Lohengrin," which he conducted facing the audience, "because so few people, you know, ever get an opportunity to see a conductor's face while he's working." We looked, we responded, we dissolved.

After his concluding selection "The Stars and Stripes Forever"—he left Symphony Hall for the Colonial Theater to do his evening show there. He had already given an hour-and-a-half performance at a matinee, which means that he put in some five hours of single-handed entertaining for one day.

At the Colonial a man in the audience asked Mr. Kaye to show them what he had just been doing in Symphony Hall.

"Why should I?" retorted Mr. Kaye. "I didn't show the people in Symphony Hall what I do here at the Colonial."

Seriously, if Mr. Kaye *could* read music, he could easily become one of our leading conductors. And we need conductors, too.

But there is only one Danny Kaye, and we need him more.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
NEWPORT, R. I.
Independent
Circ. 11,909
APR 4 1957

DANNY KAYE CONDUCTS

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Three learned music critics agreed in competing morning newspapers that Danny Kaye, when it comes to conducting, is a wonderful comedian.

Kaye's comment of his own performance was: "I tell you I can't read a note of music, but I love conducting."

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866
APR 4 1957

Danny Kaye Fitful Genius
Comic Leads (?) Boston Symphony

By GEOFFREY BUSH

Danny Kaye proved himself at Symphony Hall last night to be a conductor of strange and fitful genius. He conducted the Boston Symphony Orchestra, assembled in extraordinary session to benefit their pension fund, and the only empty seat in the house would have belonged to the violinist who collapsed in uncontrollable mirth whom Kaye, with terrible rage but without success, endeavored to have thrown out.

Mighty Opposites

Kaye's encounter with orchestral music was a battle between two mighty opposites, and it was difficult to tell, at the end of his remarkable performance, which side had won.

Perhaps his interpretation of musical form should be described as passionate, but erratic. At times he confronted the orchestra with an expression of the most sincere hatred, and at other

(Continued on Page Twelve)

mint. He announced that he would deliver Fiddle Faddle "at a tempo absolutely impossible to play." He manipulated the Lohengrin in a fashion never before attempted by any conductor—facing the audience. In moments of exultation he could be heard crying "Bravo" to himself, in rich foreign accents, and at the successful termination of a complicated passege he gazed intently at Mr. Charles Munch, seated happily in the balcony, and cried, "Assez bon, huh?"

He shook hands both with the first players and with practically every other member of the orchestra. He leaped, slouched, wept and went to sleep. He imitated Sir Thomas Beecham by having himself supported onto the stage and lifted into a chair, where he smoked a cigarette while the orchestra played by itself.

STANDING OVATION

At the conclusion of his astonishing recital, he sat down and spoke briefly and quietly about the orchestra's pension fund and the devoted life of musicians. He said how happy he was to be of any help—if he were any happier, he declared in a moment of manic joy "they'd have to put me in an institution."

He had conducted not only the orchestra, but the audience himself, and the entire evening. To end the program he conducted a stirring performance of "Stars and Stripes." He seemed, all at once, a young and slender andal most touching figure; and he was given a standing ovation.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,640
APR 4 - 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Citizen (e)
LACONIA, N. H.
Independent
Circ. 6,138
APR 4 - 1957

Ability as Comedian Saves Danny Kaye In Orchestra Role

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Independent
Circ. 39,717
APR 4 - 1957

HE CAN'T READ A NOTE but Danny Kaye seems pleased with himself as a guest maestro as he turns to applauding audience at Boston Symphony Hall. (AP Photo)

Comedian Danny Kaye Has Fun Conducting Boston Symphony

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Elliot Norton of the Daily Record wrote:

"In the last 25 years there has been no such hilarity in Symphony Hall. The young maestro reduced the audience to hysterics, the orchestra to something like helplessness and the works of certain composers to shreds."

Cyrus Durgin of the Boston Globe said of Kaye's performance:

"He conducted — that is, he beat time. He danced. He clowned. He imitated Sir Thomas Beecham and Fritz Reiner. He conducted the audience in applause. All this to a constant flow of that quick, sharp patter that is so very amusing."

Geoffrey Fush wrote in the Boston Herald:

"Kaye's encounter with orchestra music was a battle between two mighty opposites, and it was difficult to tell at the end of his remarkable performance, which side had won."

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New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,062
APR 4 1957

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Box 2078. Boston 6 • RIchmond 2-4200
News (e)
NEWPORT, R. I.
Independent
Circ. 11,909
APR 4 1957

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New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
APR 4 1957

Symphony Snaps To

Danny Kaye Wields Baton

By Harold Rogers
Music Critic of The Christian Science Monitor

Boston

When Danny Kaye neared the end of his conducting debut with the Boston Symphony April 3, he sat down on the podium for one of his intimate chats with the audience.

"I don't suppose that any of you would believe," he said, "that I can't read a single note of music." Then he reconsidered "Or perhaps you would!"

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Rep
Circ. 134
APR

Kaye Leads (?) The Symphony

(Continued from First Page)

times, with secret and confidential glee, he winked at his delighted audience.

It was evident, from his efforts to preserve a front of icy solemnity, that he had intended to lead a concert of the utmost seriousness. What got in his way were the little things. When he marched to the conducting stand, he tripped over it; in loud passages he was frightened by the trumpet section; in soft passages he forgot what he was doing.

His program consisted, more or less, of a Rossini overture, a work by Strauss, part of the Nutcracker Suite, the introduction to Act III of Lohengrin, a bit of Carmen, Fiddle Faddle, and two extravagant marches. There were besides a series of edifying lessons delivered by Mr. Kaye on how to conduct like a coffee grinder, how to conduct like someone pushing a baby carriage, how to achieve a "deathly hush" in the auditorium, and how to conduct with "neurotic power."

'ASSEZ BON'

No musical feat was beyond him. He announced that he would deliver Fiddle Faddle "at a tempo absolutely impossible to play." He manipulated the Lohengrin in a fashion never before attempted by any conductor—facing the audience. In moments of exultation he could be heard crying "Bravo" to himself, in rich foreign accents, and at the successful termination of a complicated passege he gazed intently at Mr. Charles Munch, seated happily in the balcony, and cried, "Assez bon, huh?"

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,640
APR 4 - 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Citizen (e)
LACONIA, N. H.
Independent
Circ. 6,138
APR 4 - 1957

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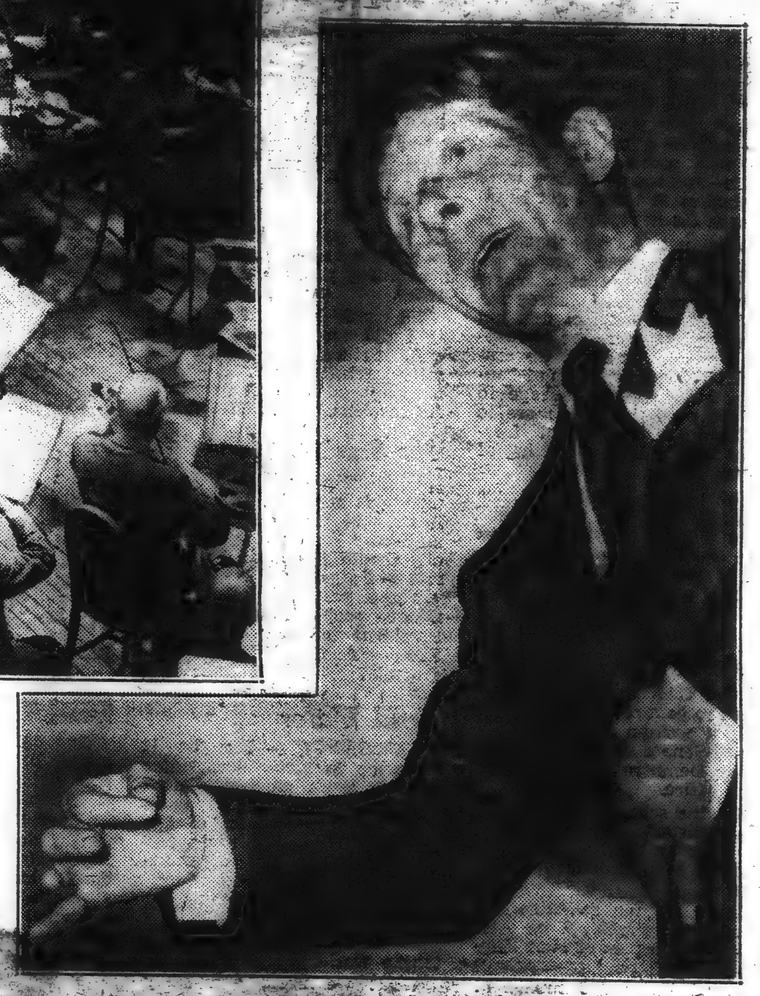
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
BOSTON, Mass.
Independent
Circ. 184,973

APR 4 1957

Maestro



Banter

Versatile actor Danny Kaye must have had the music masters rolling over in their graves when he took up the baton to direct the Boston Symphony open rehearsal for the benefit of the orchestra's pension fund. For more than an hour his antics delighted a filled house, netted the group $9953.30.

Record-American Photos by Dan Sheehan

DANNY EMOTES THE "EMOTIONAL TYPE" WHO HAS FEELING FOR HIS MUSIC

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

APR 5 1957

ELLIOT NORTON WRITES:

Danny Kaye Leads, Symphony Howls

Reprinted from Yesterday's Late Edition

For the musicians' pension fund, a good cause, Danny Kaye conducted the Boston Symphony Orchestra for an hour and a half last night, at Symphony Hall. What a show he and they put on!

In the last 25 years, there has been no such hilarity in Symphony hall. The young maestro reduced the audience to hysterics, the orchestra to something like helplessness and the works of certain composers to shreds. In the end, he received a demonstration that might have turned the head of a maharajah. The audience sat and stamped on the floor and cheered. Then they stood up and cheered to show that even in Boston, and even in Symphony Hall, a great talent exercised in a great cause can be greatly appreciated.

Elliot Norton

Charles Munch, Music Director of the orchestra, sat in a first balcony seat during most of the evening, grave and silent. At intervals, a beaming Danny Kaye shouted a greeting to him. Danny calls him "Chuck!" Chuck had no comment.

LIGHT HEARTED

H. E. Dickson opened the program and set the tone. This, he explained, was to be "an open rehearsal" of the Boston Symphony Orchestra, and it would be called this because the management couldn't think of anything else. He was light-hearted but apprehensive.

Then Dr. Munch, who had not yet been christened Chuck, appeared and led the orchestra through a precise and stimulating performance of "The Sorcerer's Apprentice," by Dukas. Short and swift, sensitive and brilliant, this showed the band at its best.

Then the old maestro led the young one onstage, and pandemonium began to reign.

For the next 75 minutes, the audience, which filled the hall to the topmost tier and the ultimate perch alternately chuckled, tittered, giggled, and howled with joy, as Danny Kaye turned the world of music into a house of hilarity, with one of the world's great bands as his willing instrument.

He shook hands with the concert master — every few minutes. He also shook hands with other members of the orchestra frequently. He kissed one of the lady members. He conducted the whole band and portions of it. When it became necessary to address himself to a special choir he walked through the chairs to lead them individually.

When the mood was on him, he hummed as they played. When they offended, he shouted in annoyance. For musicians who pleased, he shouted "bravo!" loudly.

MUSICIANS HOWL

Presenting excerpts from such standard composers as Rossini, Tchaikovsky, Wagner and Strauss ("This one is SAM Strauss!" he insisted!) he moved his arms in time with the music and, although he cannot read a note, succeeded most of the time in suggesting that he was actually leading. Once, he ended a beat behind. "Ah," he said quickly to the orchestra, "You beat me!" In another selection, he was a beat ahead. He shrugged it off with his happy boyish smile, and the men of the orchestra, who were frequently in a state of loud hilarity, howled with joy.

He conducted the introduction to Wagner's "Lohengrin" (Act III) with his back to the orchestra, so that the audience could see "what a conductor looks like to the orchestra." This particular conductor responded with wild violence to the music. He writhed; he groaned; he mugged; he sobbed; he smiled; he collapsed. So did the audience—and the orchestra, too.

Danny imitated various kinds of orchestra leaders. In the process, he conducted with his hands, his head, his heels, his hips. Through all of it, the remarkably well disciplined orchestra played what they were supposed to play and played it rather well. Did any comedian ever have 100 "stooges" of such distinction?

Danny's clowning earned nearly $10,000 for the pension fund. In a quiet moment, he acknowledged this with genuine sentiment and good taste. Then he stood up again and led the orchestra through what must have been the loudest rendition of Sousa's "Stars and Stripes" which anyone has ever heard anywhere. It was a happily uproarious end to a happy and uproarious occasion.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,625

APR 5 1957

The Sun Dial

By Philip Garrigan

When you come to the end of an imperfect day, the song doesn't mention how you just sit there wondering who turned on the fan in the first place. Even more so at the end of a week, when you count your marbles and find there aren't as many as last week.

Still, this Monday through Friday stretch had some bright points. And what is more, I missed a few things I'm just as well off without. Danny Kaye took over the Boston symphony; and everybody rolled in the aisles. If I'd been there, they'd have taken me for an old crab, because I haven't seen Danny since his "Inspector General" movie—and I haven't regretted a moment of it.

Then I was lucky the man started shooting in Methuen, when it could just as easily have been Lowell. And I wouldn't have lived through the day if I'd been there when the old-agers rejected the good-natured governor's offer of free rides on everything on wheels in Massachusetts.

I tell you, there's a lot to be said for being depressed. Of course, it can be overdone; so I have to limit it to one day of my busy week. On the others I'm respectively amazed, proud, plaintive and vituperative (this last within reason, naturally.)

That's five days. The other two are supposed to be lost. Union rules, you know; and I have a mighty strong union. Not very much good for rich or pretty—but pretty much good for the kind of fatherly firmness that lets you know what's what or else.

So on my day to be depressed, I look around and see that the world's about the same as last week; and so is the great republic; and Massachusetts is not much worse off. That leaves Lowell—and I've been wondering if leaves might not be a truer word than we know.

I spend some time every day on the downtown streets, and some also in the quieter and less crowded evening. The things I notice nowadays are those that aren't there any more. Yesterday's little store, with its slow-changing window display and its expensive neon sign—where did it go? There's no exact answer; it's just gone.

Most people you ask about these things will go another step with you (at any rate they do with me) and predict which stores will be gone next week or the week after. Nobody talks replacements at all.

I throw all this talk into the pepper-mill I like to think of as my mind; and add what I remember of this or that local owner selling his mill to someone I never heard of in my life. What I grind out is really a dusty answer. You don't get tired of Lowell, any more than you do of living. But some people are getting tired IN Lowell.

I have a modest proposal. I want, if it's possible, for our industrial commission to get more industrious; for our chamber of commerce to get more commercial—and for each of us to stick a finger into the holes of the dike. At least we could be sort of getting ready to.

One of Lowell's most substantial citizens, if you're thinking in terms of only money, said recently and sadly that we seem to be on a treadmill—and as fast as we get something good set up, another and older moneymaker quits on us.

It's 30 years and more since we had to lift ourselves out of the loss of our cotton mills. An effort like that might not succeed another time. So now that I've mentioned it, let's not go so far as right to the bottom.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

APR 5 1957

EMIL KORNSAND, violinist of the Boston Symphony, who [illegible] Methuen orchestra, opens the weekend concerts under Charles Munch.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
BARRE, Vt.
Republican
Circ. 8,248

APR 5 1957

Danny Kaye Conducts Symphony At Boston

BOSTON (AP)—Comedian Danny Kaye turned maestro for an evening to conduct the Boston Symphony Orchestra at an open rehearsal Wednesday night—all in fun.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

APR 5 1957

Ice Chips of '57' Opens

The medical profession turned out in large numbers for last night's colorful opening of the "Ice Chips of 1957" which was a benefit event for the Massachusetts Memorial Hospitals at the Boston Garden sponsored by the Hospitals' Aid Association. The Skating Club of Boston's annual production, continuing tonight and tomorrow night with Saturday matinee, has taken on a professional polish and the enthusiastic audience was quick to recognize the smoothness and charm of the show.

The small fry opened the program in a garden number of birds, bees and flowers. Lorraine Hanlon as the firebug, Helen Dane, a bluebird and Alice Ingram, a canary, had solo parts. Youthful 11-year-old champion Gregory Kelley, son of Dr. and Mrs. Vincent Kelley of Newton, held the spotlight in his role of the hunter.

The Graduation Ball featured the teenage group including Christie Allen, daughter of Dr. and Mrs. Frank Allen; Mary Cooper, daughter of Mrs. Alice Cooper, Robert Parmenter, Bradley Lord, national junior champion, Rosemary Crowley as headmistress and Dudley Richards, head General.

★ ★ ★

WHETHER THE SYMPHONY ORCHESTRA, the audience or Maestro Danny Kaye had the most fun at Wednesday evening's rehearsal at Symphony Hall is a tossup. Everyone present was in a hilarious mood during the hour and a half uproarious program benefitting the Pension Fund. At one point the great guest conductor faced the audience and announced, "I don't know how you feel—and I couldn't care less—but I am having the best time of my life."

Veteran symphony subscribers climbed to first and second balcony seats for the notable event and found the effort most rewarding. Prominent Vincent Club member, Mrs. William Stanley Parker, Mrs. Edwin S. Webster, Mrs. John Gorham Palfrey, Mrs. David Evans and Maxim Karolik were among the prominent Bostonians noted. Also glimpsed were Mr. and Mrs. Frederick L. Stagg, Mr. and Mrs. Edward Taft, the Rev. and Mrs. Palfrey Perkins, Miss Eleanor Allen, Mrs. Vincent L. Greene, Mr. and Mrs. Albert C. Titcomb and Mrs. Allan Forbes.

★ ★ ★

DR. CLARENCE W. LINDEMAN of Waynesboro, Penn., is coming here Monday to be guest speaker at the Boston Homeopathic Layman's League at the Perry Kindergarten Normal School at 8 p. m. President of the International Hahnemannian Ass'n; one of the great world medical organizations, Dr. Lindeman has chosen as his topic, "Primum, non Nocere."

Before the lecture the Misses Dorothy and Priscilla Cornish are giving a small dinner at the Brookline Country Club for the honor guest and Mrs. Lindeman. Hostessing the later evening hospitality at the school will be Mr. [illegible] G. Perry, Jr., Mrs. Charles Dennis, Mrs. R. B. Thomas, Mrs. Ray W. Spalding and Mrs. Robert W. Wadman.

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Hilarious Event

Elliott Norton of the Daily Record wrote:

"In the last 25 years there has been no such hilarity in Symphony Hall. The young maestro reduced the audience to hysterics, the orchestra to something like helplessness and the works of certain composers to shreds."

Cyrus Durgin of the Boston Globe said of Kaye's performance:

"He conducted — that is, he beat time. He danced. He clowned. He imitated Sir Thomas Beecham and Fritz Reiner. He conducted the audience in applause. All this to a constant flow of that quick, sharp patter that is so very amusing."

Geoffrey Bush wrote in the Boston Herald:

"Kaye's encounter with orchestral music was a battle between two mighty opposites, and it was difficult to tell at the end of his remarkable performance which side had won.

"Perhaps his interpretation of musical form should be described as passionate, but erratic. At times he confronted the orchestra with an expression of the most sincere hatred, and at other times, with secret and confidential glee, he winked at his audience."

Bush also wrote that Kaye probably had intended to conduct a serious program, but little things kept getting in his way.

"He tripped over the conducting stand; in loud passages he was frightened by the trumpet section; in quiet passages he forgot what he was doing."

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'Ice Chips of '57' Opens

The medical profession turned out in large numbers for last night's colorful opening of the "Ice Chips of 1957" which was a benefit event for the Massachusetts Memorial Hospitals at the Boston Garden sponsored by the Hospitals' Aid Association. The Skating Club of Boston's annual production, continuing tonight and tomorrow night with Saturday matinee, has taken on a professional polish and the enthusiastic audience was quick to recognize the smoothness and charm of the show.

The small fry opened the program in a garden number of birds, bees and flowers. Lorraine Hanlon as the firebug, Helen Dane, a bluebird and Alice Ingram, a canary, had solo parts. Youthful 11-year-old champion Gregory Kelley, son of Dr. and Mrs. Vincent Kelley of Newton, held the spotlight in his role of the hunter.

The Graduation Ball featured the teenage group including Christie Allen, daughter of Dr. and Mrs. Frank Allen; Mary Cooper, daughter of Mrs. Alice Cooper, Robert Parmenter, Bradley Lord, national junior champion, Rosemary Crowley as headmistress and Dudley Richards, head General.

★ ★ ★

WHETHER THE SYMPHONY ORCHESTRA, the audience of Maestro Danny Kaye had the most fun at Wednesday evening's rehearsal at Symphony Hall is a tossup. Everyone present was in a hilarious mood during the

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MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the first of the 21st season in Symphony Hall yesterday afternoon. The soloist was Isaac Stern, violin. The program:

Kornsand
Metamorphosis
Mozart
Concerto in G K.216
Dukas
La Peri
Prokofieff
Violin Concerto No 2, Op 63

By RUDOLPH ELIE

I have no doubt that few members of the audiences of the Boston Symphony concerts ever suspected, as they might have glanced at a quiet, middle-aged, be-spectacled violinist occupying the last chair in the first row, that they were looking upon a composer as well as a musician of attainment.

They certainly found out yesterday afternoon, for Emil Kornsand's "Matamorphosis" was given its first performance and quickly made its way as an interesting and effective orchestral essay notable for its invention, its concise form and its clean, clear sound throughout.

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Leading Motive

This 12-tone row becomes a sort of leading motive in the work thereafter, contrasted with a broader, more lyric theme. Kid, as the ear can fix both firmly in mind, their evolutions may be followed with interest, the overall design emerging as a pleasing, effective whole. If anything is lacking, from the listener's point of view, it is rhythmic vigor; it moves along but not perhaps quite forcefully enough.

Mr. Kornsand, who has composed much music (including a viola concerto), displayed a fine sense of orchestration and orchestral color, and provided us, in short, with a very pleasant and interesting opening to the afternoon. He was called forth from his position in the row of first violinists by Mr. Munch and given a very hearty welcome.

What to say about Isaac Stern? Looking back over the years I find I have said everything; indeed, the adjectives in his favor are so refulgent as to be appalling and I won't trot them out for another airing at this point. Suffice it to say he played the Mozart Concerto so beautifully, so effortlessly and at the same time so charmingly as to make it a miracle, especially in the light of Mr. Munch's sensitive accompaniment. Later on the Prokofieff G minor provided another miracle, its slow movement in particular disclosing a rapid beauty of tone impossible to describe. The violinist got an ovation on both occasions.

It was interesting, after some 22 years, to hear Dukas' "La Peri" again. Despite the marvelous array of effects this piece contains, despite its exotic textures and rising climaxes, it somehow just does not seem to make contact as a really impressive piece of music.

It makes an effect, to be sure; it holds the attention; yet always seems to miss the mark in some inexplicable way. I get the feeling it tries too hard, though doubtless in its proper frame as music for a ballet it would undoubtedly prove effective indeed. In any case, Mr. Munch gave it an exciting reading, the orchestra in peak form.

Pierre Monteux returns next week to guest conduct a program, offering Mendelssohn's "Hebrides" Overture, Tchaikovsky's Fifth and Stravinsky's "Rite of Spring."

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BOSTON SYMPHONY ORCHESTRA

Isaac Stern Violin Soloist

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By CYRUS DURGIN

Violinist Isaac Stern delivered himself of some great playing as soloist at the Boston Symphony Orchestra concert yesterday. To my mind he is one of the few supremely fine artists of his instrument today, and he was in top form. Between the Mozart and the Prokofieff Concertos he covered a broad range of exactions in style, technic and expression. When the concert was over he was hailed with applause and cheers, all of which he justly merited.

The flawless legato, the marvelously gentle, unforced manner of his Mozart playing really took you by the heart. This was real communication, direct to the listener, of the substance of one of Mozart's priceless treasures of creation. The slow movement, especially, was a long and rapturous song, unforgettable both in the shining quality of tone and the scultpured grace of Stern's phrasing.

Prokofieff's G minor Concerto is in a different musical world from that of Mozart, and where Mozart had glowed so beautifully, Prokofieff's wizardry dazzled. Even though it is not quite so much a display piece as Prokofieff's First Violin Concerto, the G minor is still extremely vivid and formidably difficult. But it is also excellent music, and clever, too. There is genuine feeling in that luscious tune of the slow movement, and an excellent invention at the end when the solo violin plays the pizzicati first heard from the massed strings, while the cello section plays the tune, and the string bass gives out with a fine-gauged but telling effect of muted notes. No less fascinating is the use of bass drum and snare drum in place o tympani. These, to be sure, nr details of orchestration, but the are salient points musically, a well.

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Metamorphosis Gentle

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"Metamorphosis" flows easily but gently, with not a marked amount of vigorous forward motion save in the March. I could have wished for more individuality between Jig, Fugato and Finale. It was hard to tell where one of these sections ended and the next began. Mr. Kornsand, upon conductor Charles Munch's bidding, walked from his place and acknowledged the cordial applause.

It was good to hear Dukas' "La Peri" once more, for the first time since the Boston Symphony last played it in 1935. This late romantic score, which begins peculiarly a little like Dukas' "The Apprentice Sorcerer," is a richly-colored tapestry of sound, and the colors have not faded. It is music of refinement but it also has power, Mr. Munch and the orchestra, who earlier had been at their superlative best, gave "La Peri" a truly sumptuous performance, as, in the enusing music of Prokofieff, they provided a glorious background for Mr. Stern.

Next week Pierre Monteux again will be guest conductor, he will present "The Hebrides" Overture of Mendelssohn, the Fifth Symphony of Tchaikovsky and Stravinsky's "The Rite of Spring."

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Honors for Danny

The Boston Symphony Orchestra—conductor, management and players—did honor yesterday to comedian Danny Kaye. In recognition of his generosity in giving his services to conduct the special pension fund open rehearsal at Symphony Hall last Wednesday evening, conductor Charles Munch signed a special diploma commemorating the event.

Mgr. Thomas D. Perry presented Danny with the medal of the Orchestra's 75th Anniversary.

Gaston Dufresne, chairman of the Boston Symphony Members' Assn. Committee, conferred honorary membership upon Kaye, the first individual outside the ranks of Boston Symphony musicians to be so designated.

The informal ceremony was held in the tuning room after the Symphony concert yesterday afternoon.

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APR 6 1957

Kornsand Première at Symphony

Isaac Stern Soloist in Two Concertos

By Harold Rogers

In every respect it was a distinguished concert that Charles Munch gave yesterday afternoon in Symphony Hall. It was distinguished first of all by the première of a composition by a member of the Boston Symphony, Emil Kornsand—the first composer in many years to emerge from the ranks of the players. It was further distinguished by the presence of Isaac Stern, whose violin sings with a silken voice.

Mr. Kornsand was seated in his accustomed place at the far left of the first violins as Dr. Munch opened the program with "Metamorphosis," written by Mr. Kornsand in 1955. The composer was therefore a performer in his own work, which turned out to be an ingratiating piece of music, intelligently wrought with care, economy, and affection.

* * *

Its six small sections—Recitative, Air, March, Jig, Fugato, and Finale—moved logically from one to the next, changing their shape as the title indicates. The moods are in miniature—like pastoral poems of tranquility, or of rhapsodic nostalgia, or even the remembrance of former glories as the dreamlike march passes by.

In the finale Mr. Kornsand rallies his forces for a forte not quite truly a climax, but more as the memory of a climax. Perhaps he is a neo-romantic, a man slightly saddened that the age of romance has passed. If so, the perfume of that period hovers over his music—but not the real perfume. Only the memory.

* * *

At the conclusion Mr. Kornsand took a bow from his seat. He was then urged by Dr. Munch to come center stage where he was warmly applauded both by the listeners and his colleagues. He returned twice again to receive the applause.

Mr. Stern played two concertos—the Mozart G. major, No. 3, K. 216, heard before the intermission, and the Prokofiev Concerto No. 2 in G minor, with which the program closed. Something very special happens when Mr. Stern plays a slow movement—as happened in the Mozart Adagio when his tone took on an ethereal lightness, like a cloud sailing serenely through the blue.

This refined poetic quality was again noted in the Andante assai of the Prokofiev, where he sounded a lovely cantilena over a strumming accompaniment. Warmth of tone, technical accuracy, emotional communication, and a sensitive spirit—these are the qualities by which Mr. Stern has earned a ready welcome to the concert halls of the world; and judging by the hearty ovation he won yesterday, he is especially beloved by Bostonians.

Dr. Munch revived Paul Dukas' "La Péri": Poème dansé—absent from Symphony Hall for 22 years. It was a glorious revival, too—done with that rare gift of Dr. Munch's for extracting the essence from the French impressionists so that the orchestral colors shine with burnished light. The score itself is a lush tapestry of color, depicting epical scenes of Oriental imagination. Dr. Munch, when conducting music like this, is unsurpassed.

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Kaye OK'd

BOSTON —(AP)— Comedian Danny Kaye turned maestro for an evening to conduct the Boston Symphony orchestra at an open rehearsal—all in fun.

Two learned music critics agreed in competing morning newspapers that Danny Kaye, when it comes to conducting, is a wonderful comedian.

Kaye's comment of his own performance was: "I tell you I can't read a note of music, but I love conducting."

The performance was for the benefit of the orchestra musicians' pension fund. The fund was enriched by $9,995.50 as a result of the performance.

INFORMATION OBSCURED

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MUSIC

Symphony Concert

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Kornsand ..... Metamorphosis
Mozart ..... Concerto in G K 216
Dukas ..... "La Peri"
Prokofieff ..... Violin Concerto No. 2, Op. 63

By RUDOLPH ELIE

I have no doubt that few members of the audiences of the Boston Symphony concerts ever suspected, as they might have glanced at a quiet, middle-aged, be-spectacled violinist occupying the last chair in the first row, that they were looking upon a composer as well as a musician of attainment.

They certainly found out yesterday afternoon, for Emil Kornsand's "Matamorphosis" was given its first performance and quickly made its way as an interesting and effective orchestral essay notable for its invention, its concise form and its clean, clear sound throughout.

In six movements played without pause, one blending imperceptibly with another, Metamorphosis is especially interesting for the fact that while it is based on the 12-tone technique, it is by no means shackled to it. Indeed, save for the statement of the first theme (which contains the "row" of the 12 different tones of the chromatic scale), its relation to Schoenberg's system is not only not evident but doesn't appear to be involved at all.

Leading Motive

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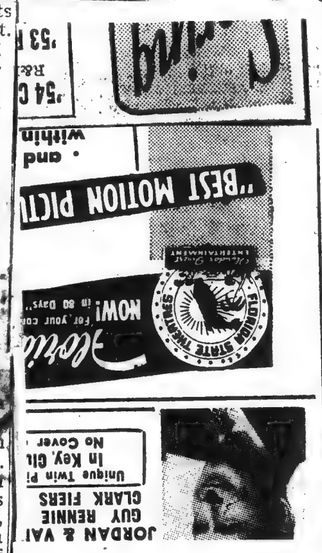

tra—conductor, management and players—did honor yesterday to comedian Danny Kaye. In recognition of his generosity in giving his services to conduct the special pension fund open rehearsal at Symphony Hall last Wednesday evening, conductor Charles Munch signed a special diploma commemorating the event.

Mgr. Thomas D. Perry presented Danny with the medal of the Orchestra's 75th Anniversary.

Gaston Dufresne, chairman of the Boston Symphony Members Assn. Committee, conferred honorary membership upon Kaye, the first individual outside the ranks of Boston Symphony musicians to be so designated.

The informal ceremony was held in the tuning room after the Symphony concert yesterday afternoon.

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Jean MARTINON à BOSTON

par Georges ZILBERSTEIN

JEAN MARTINON est [illegible] en 1910 et a étudié au Conservatoire de cette ville avant de monter à Paris où, tout en poursuivant ses études de violon, il travailla la composition, avec Albert Roussel notamment.

L'Hymne à la Vie, dont nous avons eu la primeur vendredi dernier, fut écrit en 1943 et 1944 — donc pendant l'Occupation — et après la libération de Jean Martinon d'un stalag où il avait composé un "Chant des Captifs", "Absolve Domine" et une "Musique d'Exil" (expériences de rythmes du jazz). Tout cela se sent dans l'"Hymne à la Vie" qui est, de plus, dédié à la naissance du fils du compositeur. L'idiome en est moderne — rappelant parfois Roussel et Stravinsky — mais d'une écriture [illegible] et intelligente, celle d'un [illegible] qui connaît à fond et ne [illegible] pas les néologismes. C'est, [illegible] le dit une description dans le programme, "une explosion de rythme, de vie et d'espoir après la période sombre de la vie de prisonnier de guerre..." Et la vie y est présentée depuis sa formation embryonnaire — des thèmes simplement suggérés par les flûtes et piccoli sur un murmure de cordes en sourdine — jusqu'à son plein épanouissement dans un mouvement perpétuel qui est un hymne de l'homme à la gloire de la vie.

La Vie, telle que la conçoit Jean Martinon, est une lutte continuelle qui a, cependant, ses moments de joie qu'il exalte, sans se laisser aller aux dépressions passagères, sans se laisser arrêter par les difficultés qui surgissent à chaque instant. C'est la conception d'un homme fort, énergique qui trouve en lui-même — et dans son Art — les ressources qui lui permettent d'avoir confiance dans l'avenir, [illegible] les turpitudes du moment.

Comme chef d'orchestre, Jean Martinon paraît méticuleux et nous imaginons que les virtuoses de l'Orchestre Symphonique de Boston ont dû travailler dur, en répétitions, pour lui donner exactement la nuance, l'accentuation, qu'il désirait. Il dirige d'ailleurs avec beaucoup de fougue, de chaleur et, en même temps, avec précision, chacun de ses gestes ayant une signification bien claire et clairement exprimé.

Il nous faut dire, cependant, que si nous étions entré dans la salle sans savoir qui était au pupitre, nous aurions affirmé au bout de quelques minutes que c'était un Français: non pas en tant que chef, mais comme homme; Jean Martinon a des attitudes, des mouvements, que l'on ne voit qu'à des Français et qui rappellent les tables du Café du Commerce où le notaire, le médecin et le sous-préfet discutent des événements. Très curieux, en vérité, mais si presque tous les chefs français que nous avons vus ont, de temps à autre, un geste qui rappelle irrésistiblement la France, chez Jean Martinon ce souvenir ne vous quitte pas et vous donne la nostalgie du pays.

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BOSTON, Mass.
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Boston Symphony:

Orchestra Records Key Role

Many cities in the United States today have come to recognize the aesthetic value and cultural advantages of having symphony orchestras of their own and of supporting them.

In response to an invitation from The Christian Science Monitor, Thomas D. Perry, Jr., manager of the Boston Symphony Orchestra, has written a series of three articles about this world-renowned institution, describing its varied activities and the reasons why public support is so essential.

This is the first article.

By Thomas D. Perry, Jr.
Manager, Boston Symphony Orchestra
Written for The Christian Science Monitor

Boston

Having been invited to prepare three articles on what might be labeled "The Care and Feeding of a Symphony Orchestra," I find it desirable to go over certain fundamentals of what an orchestra is and why.

Music, with drama and the dance, is one of the performed arts that require an intermediary to bring them to life. A piece of music on paper means nothing until it is translated into sound, and is merely a memorandum of the combinations of sounds in the composer's imagination.

The composer may have had in mind any one of a number of sounds—perhaps a voice, perhaps the piano, perhaps a combination such as the string quartet. As his imaginings become more complex, it requires a more complex treatment to perform them, and the symphony orchestra is the most complex of all musical instruments.

It must play and be capable of playing a wide range of music, from the early to the new, from the simple to the most difficult; it must play well and with conviction. It must be capable of a variety of sounds ranging from an almost inaudible pianissimo to an impressive decibel output at full cry.

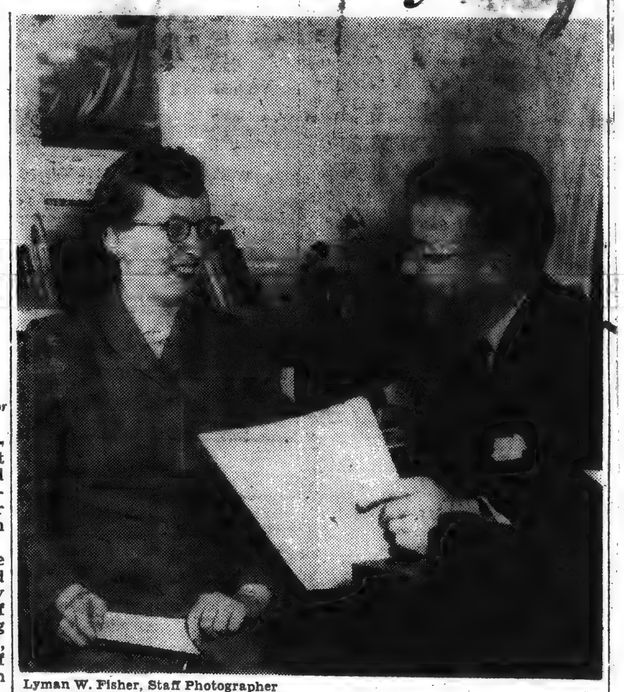
Long Task to Build

It is made up not only of a combination of instruments but a combination of performers upon them. It is a hundred highly skilled individuals capable not only of playing their own instruments but of adjusting instantaneously to the conductor's wishes and what is going on around them.

It is an instrument of great sensitivity and flexibility requiring loving care, not built in a day or a year or a decade and, like most things so large, elaborate and sensitive, very expensive indeed.

It takes a long time and a great deal of care to make a symphony orchestra, and the pains of growing to maturity can be great and complicated.

Boston was remarkably fortunate in the formation of its orchestra. It was founded in 1881 on the initiative of one man of unusual vision, Maj. Henry Lee Higginson, who saw to its needs, took care of it, and paid its bills almost single-handed for more than 35 years, when he turned it over to a board of trustees in 1918.



Lyman W. Fisher, Staff Photographer

PUBLICITY PLANNING: Thomas D. Perry, Jr., manager of the Boston Symphony Orchestra, is shown here in his Symphony Hall office with Mary Smith, director of publicity.

Boston received its symphony orchestra on a silver platter, already equipped with wise traditions and a reputation for excellence. Even after it became the responsibility of a board of trustees rather than a single man, the orchestra was fortunate up through the difficult 1930's in having the almost unlimited benefactions of a few men, particularly Ernest B. Dane.

The orchestra has been fortunate, too, in having an altogether remarkable series of conductors over the years; men of vision, vigor, and consummate skill in serving their art, including Wilhelm Gericke, Artur Nikisch, Karl Muck, Pierre Monteux, Serge Koussevitzky, and the present music director, Charles Munch.

Vital Intermediary

The orchestra, as I have said, is an intermediary between the composer and the listener, and therefore serves not only the art of music but also the public. This requires giving as many concerts as possible consistent with the endurance of the players and the needs of preparing the music carefully.

The Boston Symphony gives concerts for 46 weeks a year: 30 weeks of concerts during the winter season in Boston and on tour; 9 weeks of concerts by the Boston Pops Orchestra, conducted by Arthur Fiedler, in May and June; and 3 weeks of free concerts on the Charles River Esplanade, which partly overlap a 6-week season of the Berkshire Festival at Tanglewood in the western part of Massachusetts.

This totals around 200 concerts a year. If each concert is scheduled to last about two hours, this means on the average that the orchestra is playing one hour and 10 minutes a day all year round. In the course of doing this, the orchestra plays, with repetitions, something like 250 different compositions, all of them carefully prepared in the rehearsals for each program.

The orchestra plays in person for an audience of about 700,000 persons a year. This audience is greatly increased by the broadcasts of the regular Friday and Saturday concerts over WGBH-FM in Boston and on the NBC network. Added to this must be those who hear the orchestra on records, a figure which runs well into the millions.

This is certainly an outstanding amount of activity and public service. The Boston Symphony Orchestra has the reputation throughout the world of being an orchestra of the first rank, and it may be said that the community of Boston enjoys the services of a most distinguished and very industrious organization.

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Music

NEW YORK—(UP)—Lest anyone should imagine there is competition among America's top orchestras, Charles Munch, conductor of the Boston Symphony, went to Philadelphia, and Eugene Ormandy, conductor of the Philadelphia Orchestra, went to Boston and each took over the other's home-ground chores for a couple of concerts.

Ormandy, conducting his own orchestra in New York's Carnegie Hall, enraptured an audience with a performance of Verdi's mighty Requiem Mass such as is rarely heard. Indeed, it was so effectively done that many in the audience were saying that surely this was the single masterpiece of a composer who has many masterpieces.

A bold man in music's name, this Ormandy. For the Tuba Mirum he stationed three trumpeters in the back of the highest gallery, from whence they blasted the last trumpet a la Verdi. But the most striking thing was the wonderfully disciplined responsiveness of the combined Philadelphia Orchestra Choir and the Rutgers University Choir. The amount of drilling to get such unity and accuracy must have been enormous.

Ormandy engaged the very best singers for soloists — Leontyne Price, Nann Merriman, Richard Tucker, and Giorgio Tozzi. The requiem requires such singing but doesn't always get it, the reason being that orchestra conductors usually have the last word about performances and orchestra conductors as a class aren't too discriminating about singing.

Another high-emotion occasion at Carnegie Hall was a pension fund concert of the New York Philharmonic-Symphony, an all-Beethoven program, with venerable Bruno Walter conducting and Dame Myra Hess as soloist in the fourth piano concerto. There were brief preliminary speeches commemorating Walter's long service for the orchestra and his semi-retirement after this season.

Dame Myra presented him with a first edition score of Beethoven's Pastoral Symphony. Walter acknowledged the compliments with

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355

Economics Set Tempo

Income-Outgo Bared by Boston Symphony

In the second of a series of articles on the Boston Symphony Orchestra written in response to an invitation from The Christian Science Monitor, Thomas D. Perry, Jr., manager, outlines some of the economic necessities involved in running an orchestra of this magnitude and distinction.

By Thomas D. Perry, Jr.
Manager of
The Boston Symphony Orchestra
Written for The Christian Science Monitor

Boston

Yesterday I discussed the function of a symphony orchestra and the Boston Symphony Orchestra in particular. Today I should like to set forth some of the economic facts of orchestral life.

However successful an orchestra may be in terms of number of concerts given, and number of people played for, its economics are subject to several limitations.

First, the number of concerts an orchestra can give is limited by the endurance of its players and their capacity to maintain a high artistic standard.

The Boston Symphony averages during its seasons just under four concerts a week and this, with the rehearsals necessary to prepare them, approaches the limit of what a player can be expected to do and do well.

Seating Capacity Limited

Second, the seating capacity of auditoriums is limited. Symphony Hall seats 2,631 and the other halls where the orchestra plays, with the exception of the Music Shed at Tanglewood, are usually of a similar size. This is a limitation, not only because these halls already exist and would be enormously expensive to enlarge, but also because, speaking very generally, there is a relationship between the size of an auditorium and its acoustical quality: beyond a certain size, the ability of the audience to hear well and to feel a part of the performance begins to fall off, and therefore becomes less satisfactory.

Third, since an orchestra is a public institution, it must be available to the public: its ticket prices must not be too high. What is "too high" is, of course, debatable. The Boston Symphony Orchestra tickets range from $2.50 to $6.00, which is higher than most, but has not proved to be prohibitive to the public.

Earning Power Bounded

These three factors, the limited number of concerts, a limited hall capacity, and a limited proper charge for tickets, restricted the earning power of any orchestra. A casual observer looking at the Boston Symphony concerts might, and not infrequently has, drawn a parallel with a "hit show" in the theater: the Boston Symphony gives a large number of performances every year, is almost invariably sold out at its concerts in a hall seating 2,600 (almost double the size of a normal theater) at what seem like handsome prices.

To reply to this observation, one must carry the parallel a bit further and recognize that the orchestra is in effect a repertory company, playing a different program each week, is limited in the number of concerts it gives by the need of almost incessant rehearsal to prepare this repertoire, and that it performs with an all-star cast of 160.

In other words, while the box office is magnificent, the production costs are staggering.

Earnings in '56 Disclosed

The Boston Symphony Orchestra last year earned from ticket sales $1,189,000, which was 75 per cent of its income. Fees for broadcasting and recording royalties came to another $176,000 (11 per cent of income), interest on endowments at $53,000 was only 3 per cent of income, and the balance of $193,000 came from gifts, some bequests and other non-operating receipts. The total income of the orchestra was $1,584,000. The earned income of ticket sales plus radio and recording totals 86 per cent of the income, a truly remarkable proportion in a field where earnings of only 40-50 per cent are not unusual.

The great bulk of the outgo is, properly, for the performing services of musicians, the players, conductors and soloists, totaling 60 per cent of the expenses at $1,041,000. Other concert costs such as rental of halls, transportation, and publicity accounted for 20 per cent, the operation of our own Symphony Hall and Tanglewood 6 per cent. The remaining administrative costs, capital expenses, the operation of the orchestra's summer school of music, the Berkshire Music Center, totaled 13 per cent, with a total expense of $1,720,000.

Appeal to Community

These proportions have not changed materially over the years: the amounts have simply gone up. In the last 10 years the income of the orchestra has risen, partly through raised ticket prices, partly through added recording (offset by reduced broadcasting income) from $1,247,000 to $1,584,000, or $337,000.

During the same period, the total expenses have increased from $1,228,000 to $1,720,000, an increase of $492,000.

Until three or four years ago, with occasional sponsored radio programs, through the unfailing and remarkable generosity of the Friends of the Orchestra and the sold-out concerts, the orchestra succeeded in making ends meet.

A graph of these trends now shows a rather startling and, as far as one can see, continuing gap between income and outgo. The earning power of the orchestra is about as high as it can reasonably be expected to go, short of some remarkable new development which one cannot now foresee.

Yet this continuing gap between income and outgo remains, and it is this that the trustees are calling upon the community to help close. They feel that a public institution like the orchestra, serving its function well, will not be permitted to limit its activities in either quantity or quality, and they are convinced that the community of Boston will rally to their support. Nevertheless, the problem exists and must be faced.

Lyman W. Fisher, Staff Photographer

Henry B. Cabot, president of the Trustees of the Boston Symphony Orchestra, and Thomas D. Perry, manager, in whose hands are placed the major problems of securing financial support for the Boston Symphony.

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Danny Kaye May Have Ideas For Longer-Haired Maestros

It is a matter of considerable regret to us that we could not have been in Boston last Wednesday, when Danny Kaye conducted the Boston Symphony Orchestra in a benefit for the orchestra's pension fund. Danny says he cannot read a note of music, yet he conducted the musicians in a program that included Wagner, Johann Strauss, Rossini, and Tschaikowsky. He was applauded wildly—at least as wildly as a Boston Symphony audience is capable of applauding—and his performance netted the pension fund by nearly $9,600.

According to reports coming from Boston, Mr. Kaye is a highly unorthodox but highly amusing conductor. In our view, he had a few tricks up his sleeve that the longer-haired baton-wielders might profitably copy, though we greatly doubt that they will.

Danny conducted one of the numbers facing the audience, on the theory that audience never get a chance to see a conductor's face when he's working. We'd like to see Eugene Ormandy pull that switch some time, just to see what his mobile little face looks like when he's squeezing a tough passage out of the woodwinds. Mr. Kaye repeated the first half-hour of his program so as not to deprive a pair of late-comers of any of the music. This was very good of him but we're afraid if it were in general use, it would merely encourage late arrivals. He introduced novelties, such as a thing called "Look Sharp, Be Sharp," dedicated to the users of electric razors.

Oh, to have been in Boston now that April's here.

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Danny Kaye dirige la orchestra senza conoscere una sola nota

Il comico Danny Kaye si è improvvisato maestro per dirigere l'orchestra sinfonica di Boston in una esecuzione all'aperto... Tutto per ridere.

I critici musicali, commentando l'esecuzione nei giornali del mattino, sono stati concordi nel definire Danny Kaye un meraviglioso commediante. Elliot Morton, del "Daily Record", così si esprimere al riguardo: "Negli ultimi 25 anni non c'è mai stata tanta ilarità nella sala. Il giovane direttore è riuscito a ridurre il pubblico all'isterismo, l'orchestra al caos e l'opera di certi compositori in brandelli".

Il commento di Kaye alla sua esecuzione è stato: "Vi dirò: non conosco una sola nota musicale, ma adoro dirigere".

I proventi del concerto sono stati devoluti al fondo dei musicisti in pensione che ha così accresciuto il proprio capitale di 9995 dollari e 41 cent.

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Lyman W. Fisher, Staff Photographer

ORCHESTRA SEEKS FRIENDS: The newest trustee of the Boston Symphony Orchestra is E. Morton Jennings, vice-president of the First National Bank of Boston. Mr. Jennings is responsible for the solicitation of contributions from the business community. Here he is assisted by Mrs. Augustus L. Putnam, secretary of the Friends of the Boston Symphony.

Boston Symphony

Business Urged to Aid Culture

In the third and last article on the Boston Symphony Orchestra, Thomas D. Perry, Jr., manager, discusses the various means of helping an orchestra of this magnitude bridge the gap between income and outgo, and the growing possibilities of corporate support for artistic institutions. The series was written in response to an invitation from The Christian Science Monitor.

By Thomas D. Perry, Jr.
Manager of The
Boston Symphony Orchestra
Written for The Christian Science Monitor

Boston

In the preceding two articles I discussed the function of an orchestra in a community, how it goes about paying its way, and observed that the Boston Symphony Orchestra, at the peak of its earning power and activity, faces a continuing and probably increasing gap between what it can earn and what it must spend.

Today I should like to discuss what we must do about it.

Like most public institutions, such as schools, hospitals, and art museums, symphony orchestras have depended upon philanthropy to make ends meet.

The Boston Symphony Orchestra in its early years was the happy object of the private philanthropy of Maj. Henry Lee Higginson and later of Ernest B. Dane. In more recent years, what with changing times and taxes, such private gifts and the fortunes that permitted them have pretty much faded out.

Foreseeing this, a number of years ago, the Friends of the Boston Symphony Orchestra was established to encourage individual contributions in any amount with the idea of making up in numbers what the gifts might lack in size. This society has been remarkably successful and in fact has been the salvation of the orchestra.

The total number of friends is now in the vicinity of 4,000 and in the past several years, the total of their gifts has been in the vicinity of $150,000 a year, a combination of living endowment and multidonored philanthropy.

The orchestra last year earned $1,365,000 from the sale of tickets, broadcasting and record royalties. The income on its endowment fund, $53,000, brought this income to $1,418,000. Its expenses were $1,720,000, a difference of approximately $300,000. It is this gap that must be filled.

In addition to the friends receipts of about $150,000 a year, there must be an increase in giving or a new source of philanthropy must be found.

The support of interested individuals which has endured for centuries is being more and more supplanted by corporate giving. In many fields of welfare, it is a concept and habit already established; for example, many corporations contribute to the Red Cross and community fund. The role of corporate giving in education in the form of scholarships and research grants, which was greatly spurred by the effort during World War II, has also been increasing.

The awareness on the part of corporations that they have not only a responsibility to their communities for their welfare, but gain by having these agencies in a thriving condition, is more and more widely accepted.

The government endorses the idea of public philanthropy both by individuals and corporations in the form of exemption from taxation, in varying degrees under varying circumstances.

This tax exemption is the form which government subsidy of public institutions has taken in this country; and it is in this direction that the trustees of the Boston Symphony Orchestra are turning for added support.

The idea of corporate support for artistic institutions is not yet fully accepted by any means; but it is coming, as more and more businessmen and leaders of the community recognize what such an institution as the Boston Symphony Orchestra can mean to the community.

At a recent luncheon given by the Greater Boston Chamber of Commerce in salute to the orchestra and attended by many Boston businessmen, Thomas G. Dignan, president of Boston Edison Company, said, in part: "Boston business has a special interest in the symphony . . . which has contributed immeasurably to the cultural and economic life of this city. . . . We know what needs to be done and we shall do our share, for the Boston Symphony Orchestra is a community asset. It belongs to all of us, and must be preserved for the present and future generations."

C. D. Jackson, vice-president of Time, Inc., a trustee of the orchestra from New York City spoke of the value of the orchestra to the community and to the nation: "A very interesting thing has happened in America culture is no longer a sissy word. Nations like ours can be virile and successful, but the glue that holds things together is the national coefficient of idealism, and in today's titanic contest for the allegiance of half the world's peoples, the indispensable ally of guns and dollars is this coefficient of idealism.

"The tangible, visible, and audible expression of national idealism is culture. Of all the expressions of culture, music is the most universal. Of all the expressions of present-day musical culture, the Boston Symphony is the best. You have the best, and you've got to keep it that way."

The orchestra serves to enrich the community in which businessmen do business. They realize that it is an element setting a tone of quality that is valuable in carrying out their affairs, and in many cases has the completely practical advantage of providing an attraction for bringing talents into their staffs which might otherwise go elsewhere.

In a world where the competition for talent and brains is very keen, the lure of an institution such as the Boston Symphony Orchestra may often be the determining factor.

And what of the future? A situation where $300,000 must be raised every year requires a longer range view than just paying the bills each year.

The trustees of the orchestra are turning their minds and efforts not only to raising for the annual needs, but for an increase in the endowment that provides a bulwark against changing conditions.

This is a long process and the immediate need is pressing, but the trustees feel full confidence that an institution like the Boston Symphony Orchestra, serving as well and energetically as it does the musical needs of Boston, and for that matter this country, deserves and will have the help it needs.

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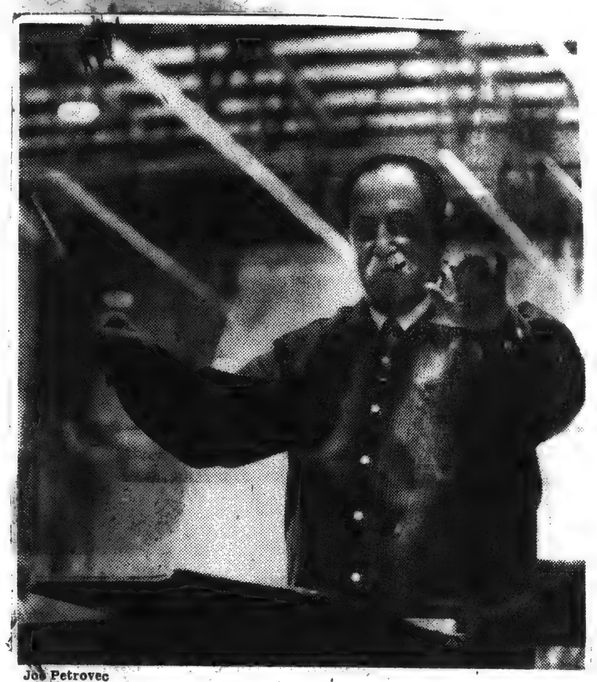

Joe Petrovec

Pierre Monteux will honor Igor Stravinsky's 75th anniversary by conducting "Le Sacre du Printemps" at the Boston Symphony's concerts this afternoon, Saturday night, and Sunday afternoon.

THE BOSTON HERALD, FRIDAY, APRIL 12, 1957 C 41

INCREASINGLY POPULAR are the bi-weekly invitation Dutch Treat luncheons for Symphony concert subscribers. This delightful innovation continues to stimulate a more personal acquaintance with the orchestra. Today, in the fascinating Old Instrument Room on the second floor of Symphony Hall, guests will hear informal talks by two musicians of contrasting avocations. They are Victor Manusevitch, violinist and inventor of "gadgets;" and Emil Kornsand, the violinist who composed the opening number of last week's Friday and Saturday concerts. Among those who will be present are Mrs. Gordon Abbott, Miss Helen Almy, Mrs. Thomas M. Claflin, Mrs. Roger Damon, Mrs. Charles Devens, Mrs. Bradley Dewey, Mrs. Henry V. Greenough, Mrs. Andrew H. Hepburn, Mrs. Richard Higgins, Mrs. James G. Hinkle, Mrs. Donald T. Hood, Mrs. Frederick J. Leviseur, Mrs. Leon M. Little, Mrs. Harry S. Middendorf, Mrs. Langdon Parsons, Mrs. John A. Perkins, Mrs. Arthur Perry, Mrs. Franklin T. Pfaelzer, Mrs. Curtis Prout, Mrs. Benjamin M. Rice, Miss Harriet Robeson and Mrs. Alexander Wheeler.

* * *

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James Abbott

Adele Addison will be the soprano soloist in the Bach St. Matthew Passion, to be given next week by the Boston Symphony Thursday afternoon and Saturday evening.

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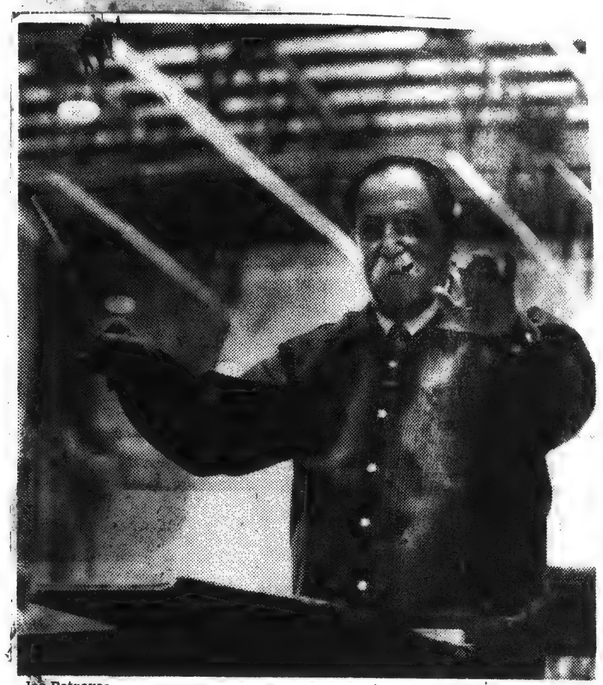

Job Petrovec

Pierre Monteux will honor Igor Stravinsky's 75th anniversary by conducting "Le Sacre du Printemps" at the Boston Symphony's concerts this afternoon, Saturday night, and Sunday afternoon.

THE BOSTON HERALD, FRIDAY, APRIL 12, 1957 C 141

INCREASINGLY POPULAR are the bi-weekly invitation Dutch Treat luncheons for Symphony concert subscribers. This delightful innovation continues to stimulate a more personal acquaintance with the orchestra. Today, in the fascinating Old Instrument Room on the second floor of Symphony Hall, guests will hear informal talks by two musicians of contrasting avocations. They are Victor Manusevitch, violinist and inventor of "gadgets;" and Emil Kornsand, the violinist who composed the opening number of last week's Friday and Saturday concerts. Among those who will be present are Mrs. Gordon Abbott, Miss Helen Almy, Mrs. Thomas M. Claflin, Mrs. Roger Damon, Mrs. Charles Devens, Mrs. Bradley Dewey, Mrs. Henry V. Greenough, Mrs. Andrew H. Hepburn, Mrs. Richard Higgins, Mrs. James G. Hinkle, Mrs. Donald T. Hood, Mrs. Frederick J. Leviseur, Mrs. Leon M. Little, Mrs. Harry S. Middendorf, Mrs. Langdon Parsons, Mrs. John A. Perkins, Mrs. Arthur Perry, Mrs. Franklin T. Pfaelzer, Mrs. Curtis Prout, Mrs. Benjamin M. Rice, Miss Harriet Robeson and Mrs. Alexander Wheeler.

* * *

Music in Review

By GERALD A. BERLIN

The Boston Symphony Orchestra has had a guest conductor on the average of one every three weeks this season and one or two have indeed achieved a succes formidable. But the press coverage for all of them combined scarcely amounts to a tithe of the space devoted to Danny Kaye's appearance on the Symphony Hall podium for the annual Pension Fund Concert last week, an event for whose chronicling city reporters, society editors, music critics and editorial writers have already vied with each other. The story, then, is largely pre-empted by now.

Suffice it for this corner's purposes that the new maestro took a mighty chance in assaying an hour-and-a-half of unstructured and almost completely unrehearsed horseplay and that he came through with a thumping triumph. That he is one of the great clowns of our day needs no belaboring. The salient fact that emerges in addition is that he seems to possess prodigious and completely untutored musical intuition. The men in the orchestra report that his natural powers of communication are simply overwhelming.

It vouchsafes here that we have not yet seen the end of Mr. Kaye's baton activities.

* * *

The course of a big symphony week also brought the violinist Isaac Stern in a brace of concerts, namely, Mozart's 3rd in G-major and Prokofieff's 2nd in G-minor. Mr. Stern is a virtuoso who has everything. Modest, relaxed, unpretentious, he manages somehow to keep his colossal gifts from intruding upon the music and lets the scores sing out, as it were for themselves. His Mozart was unsurpassable in its sweetness of tone, elegance of line and refinement of phrase; his Prokofieff came through with all the hot lyrical sweep and biting drive that makes this work the great modern violin classic that it is.

Also on the program, along with Dukas' "La Peri: Poeme Danse," was the premiere of a work of a member of the orchestra's first violin section, "Metamorphosis," by Emil Kornsand. If this piece was a bit on the disjointed side in its structure and if its harmonies leaned rather heavily on Richard Strauss, it yet had more pleasant moments than a good many other new works one hears in the course of a season. In any case Mr. Munch's gesture toward the orchestra in doing a player's composition merits highest commendation.

* * *

Boston Daily Record
April 12

TODAY'S DUTCH TREAT luncheon for Symphony Concert subscribers will have Victor Manusevitch, violinist and inventor of "gadgets" and Emil Kornsand, the violinist who composed the opening number of last week's Friday and Saturday concerts, as informal speakers. The invitation list for the pre-concert party includes Mrs. Gordon Abbott, Miss Helen Almy, Mrs. Thomas M. Claflin, Mrs. Charles Devens, Mrs. Bradley Dewey, Mrs. Edgar J. Driscoll, Mrs. Henry V. Greenough, Mrs. Andrew H. Hepburn, Mrs. Richard Higgins, Mrs. James C. Hinkle, Mrs. Frederick S. Leviseir and Mrs. Harry S. Middendorf.

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BOSTON, Mass.
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James Abbott

Adele Addison will be the soprano soloist in the Bach St. Matthew Passion, to be given next week by the Boston Symphony Thursday afternoon and Saturday evening.

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APR 13 1957

MUSIC

Symphony Concert

Boston Symphony orchestra, Monteux conducting, gave the opening of the 76th season in Symphony Hall yesterday afternoon. The program:

"The Hebrides," Op. 26 ..... Mendelssohn
No. 5 in E minor, Op. 64 ..... Tchaikovsky
"Le du Printemps" ..... Stravinsky

By RUDOLPH ELIE

Pierre Monteux, that 82-year-old musical legend, returned yesterday afternoon for his second appearance with the orchestra this season and provided, as always, another formidable display of his mastery of the orchestra.

Mr. Monteux does not conduct in the contemporary sense of the term. There is nothing whatever theatrical about him either in appearance or manner. He merely marches to the conductor's stand, his great white mustachios in vivid contrast to his mane of hair as black as the inside of a coal mine, turns to the orchestra and beats the time. Occasionally he phrases a passage with his left hand or signals an entrance, but that is all. The rest is the miracle of the stock: the men of the orchestra, as secure in [illegible] of the conductor's [illegible] have no concerts but [illegible].

The results, if it is hardly ever incandescent, is on the other hand hardly ever subject to interpretative carpings on the part of public and critics alike. There it is, Mr. Monteux's broad back seems to suggest, the way it was written, and if you have any complaints, kindly take them up with Mr. Tchaikovsky.

Speak for Self

There is no danger of anyone trying to do this in the case of that composer's Fifth Symphony, given for the first time since the late Guido Cantelli conducted it some four years ago. Mr. Monteux might have got a great deal more out of the work by emphasizing some of its more obvious melodrama, but he didn't do that: he played it absolutely straightforwardly and let it speak for itself. And that it did, attaining an ovation for conductor and orchestra at the end. It may be added that the orchestra played with remarkable precision and James Stagliano, meantime, traversed the horn solo of the slow movement beautifully.

Stravinsky's "Rite of Spring," introduced to the world by Mr. Monteux in a riotous Parisian premiere some 44 years ago, has long since lost its shock value and, although it still holds its own among the noisiest pieces ever written, it remains one of the true masterworks of the 20th century, at once colorful, exotic, passionate, barbarous and exciting, in its volcanic rhythms, its tightness of structure, its free-ranging melodies.

I couldn't help but think what a tremendous impact this would have on the stage today in Massine's choreography, the music provided by such an orchestra and conductor as this, in a day when the average listener is no more dismayed by this music than by that of Strauss. However, nearly 30 years have passed since it was mounted in this country, and doubtless 30 or more will pass before it is again. On this occasion Mr. Monteux, who conducted it all from memory when he did it in Paris in 1952 with the Boston Symphony, used a score.

Next week Mr. Munch returns to do Part II of Bach's "St. Matthew" Passion with Adele Addison, Florence Kopleff, John McCollum, Mack Harrell and James Joyce as soloists. Assisting are the Harvard Glee Club and the Radcliffe Choral Society. The concert is on Thursday afternoon.

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APR 13 1957

BOSTON SYMPHONY

They Still Walk O[illegible]

THE BOSTON SYMPHONY ORCHESTRA played at Symphony Hall yesterday afternoon, and will repeat tonight, the 22d program of the Friday-Saturday series. Pierre Monteux, as guest, conducted "The Hebrides" ("Fingal's Cave") Overture of Mendelssohn, the Symphony No. 5, in E minor, by Tchaikovsky, and "The Rite of Spring," by Stravinsky.

By CYRUS DURGIN

Pierre Monteux returns this week as guest conductor of the Boston Symphony Orchestra, and the climax of his program is a score with which he has been uniquely associated for 44 years: Stravinsky's "The Rite of Spring." He conducts it in honor of the approaching 75th birthday, next June 17, of the composer.

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It just goes to show how one's own attitude and taste cannot be a reliable barometer of those of the ultimately final critic: the public. Of course there was a fearful pandemonium and scandal when Monteux conducted the very first performance of the "Rite", in Paris in 1913. But after 39 years had passed the audience at the same Theatre Du Champs Elysees, when Monteux conducted the Boston Symphony in it during the European tour of 1952, applauded wildly. Now, four more years have passed [illegible]

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At a[illegible] yesterd[illegible] and col[illegible] the nei[illegible] Monteu[illegible] power [illegible]

Tchai[illegible] phony [illegible] characte[illegible] an imp[illegible] and fee[illegible] the mai[illegible] ment wa[illegible] but tem[illegible] matter [illegible] Monteux brought out some of the inner voices, too, in some places too much, so that the principal tune of the moment was obscured. But, once again, the strength of his reading was notable.

It is a tribute to his own powers that, at the age of 82, Monteux can communicate so effectively from composer to orchestra to audience. More than one person I heard say when the concert was over: "What a really grand old man!"

Next week Charles Munch will return, to present the second part of Bach's "St. Matthew" Passion in observance of Easter. The choruses will be the Harvard Glee Club and Radcliffe Choral Society, prepared by G. Wallace Woodworth; the soloists Adele Addison, soprano, Florence Kopleff, contralto, John McCollum, tenor, and Mack Harrell and James Joyce [illegible]

N. B.: The afternoon [illegible] next week will be given Thursday, to avoid Good Friday. The evening concert will be Saturday, as usual.

Society: Cambridge Art Association Plans Lucky 13th Exhibition

PRACTICING for the Buckingham School Circus May 14 is Dave Sohier, whose mother, Mrs. William D. Sohier Jr. will see that dozens of small Buckingham clowns are costumed for this gala day.

By MARJORIE W. SHERMAN

Thirteen will be a lucky number as far as members of the Cambridge Art Assn. are concerned. They are planning a particularly extensive exhibition for their 13th annual Spring show at Harvard's Busch-Reisinger Museum. Set to open on Apr. 14 with a members' preview from 2 to 5, the exhibition will remain on public view through May 4.

Mrs. Baird Hastings, wife of the president of the Art Association, will be hostess at the Sunday preview, for which Mrs. Robert B. Nathanson will plan the refreshments and Miss Edith Henderson will arrange the flowers. Exhibition details are being worked out by Miss Ethel Bassett, Mrs. Arthur Greeley, Miss Frances Henderson, Charles Demetropoulos and Thomas O'Hara.

Pourers serving with Mrs. Hastings will include Mrs. Roger Johnson, Miss Dora Pintner, Mrs. Greeley Curtis, Mrs. Isabella Halstead, Mrs. William Morris Hunt and Mrs. Harold Sproul. Hostesses will also include Miss Priscilla Montgomery, Miss Elizabeth MacLean-Smith, Mrs. C. M. Casagrande, Mrs. Kathreen Post, Miss Anna Faull, Mrs. Thomas Philips, Mrs. Alix Robinson, and Miss Mabel Colgate.

IT TOOK A BOSTON AUDIENCE a little more than two hours and a quarter to go "Around the World in 80 Days" Wednesday night at the gala benefit preview of Mike Todd's prize winning movie. The New England Baptist Hospital arranged the party. Searchlights, the Scituate High School band and the presence of Mike Todd himself kept the crowd waiting outside the Saxon Theater until well after the 8:30 curtain.

SNAPSHOTS — Everyone in the capacity audience (the benefit was sold out three days before) turning their heads when a flash bulb popped to make sure Mrs. Todd (Elizabeth Taylor) hadn't come after all. . . Mayor Hynes, handing his blue ticket to the doorman himself. . . Dr. and Mrs. Richard Cattell (he's Sir Anthony Eden's doctor) among the prompt arrivals. . . Mrs. George Peabody Jr. and her small son watching from orchestra seats. . . Margaret Brown, on from the Institute of Contemporary Art's party, where she was a member of the ladies' committee. . . Mr. and Mrs. Ingersoll Cunningham. . . Ann Sargent . . . Mr. and Mrs. Nathaniel Worthen.

SAILING TODAY on the Vulcania are Rear Adm and Mrs. Samuel Eliot Morison, who will drive through Portugal and proceed to England. Adm Morison has been invited to lecture on American naval strategy at Oxford. They will return in June, dividing the Summer between Newport, R. I., and their Summer house, "Good Hope" at Northeast Harbor, Me.

THE BOSTON FESTIVAL will be the subject of a discussion presented by its staff and Ford Hall Forum on Sunday evening at Jordan Hall. The relation of the artist to the public and the public to the critics will be explored in the 8 o'clock panel program conducted by Mitchell Siporin of Brandeis University, Bartlett H. Hayes Jr., director of the Addison Gallery of American Art, Paul Sample of Dartmouth, and Festival director Peter Temple.

TWIN DAUGHTERS, Anne Elizabeth and Joan Claudia, were born at Emerson Hospital in Concord to Mr. and Mrs. Joseph Curley (Constance MacAllister) on Apr. 4. They are the grandchildren of Mr. and Mrs. Joseph MacAllister of Arlington.

TODAY IS THE FIRST BIRTHDAY of the North Shore Babies' Hospital Thrift Shop at its new location at 20½ Federal st. in Salem. Mrs. Lawrence P. Pleasants of Marblehead will cut the huge birthday cake with one candle and members and guests will inspect the bargains on the racks.

Volunteers on duty will be Mrs. Roger I. Moore, Mrs. Thurl D. Brown and Mrs. James S. Muzzy.

The Thrift Shop is run by the Thrift Shop committee of the auxiliary for the hospital. Serving on the committee are Mrs. Edgar Harding, Marblehead, chairman; Mrs. C. Irving Rand, Marblehead, vice chairman; Mrs. Paul D. Giles, Salem, treasurer; Mrs. Morton R. Creesy, Mrs. Roger A. Fowler, Mrs. Harold V. Langmaid, Mrs. Eben Parsons, Mrs. Pleasants, Mrs. Daniel B. Ruggles, 3d, all of Marblehead; Mrs. Roland H. Knight of Beverly, and Mrs. Lawrence White of Ipswich.

A JOINT CONCERT, featuring music of Mendelssohn, Beethoven and Wagner, will be offered on Sunday evening by the Tufts University Community Orchestra and M.I.T. Prof. John Corley of M.I.T. will conduct and Prof. Kenneth MacKillop of Tufts will be in charge of the evening program at Tufts, Cohen Auditorium, Talbot av., Somerville.

A DAUGHTER, Rima Elise Mazzeo, was born to Mr. and Mrs. Rosario Mazzeo (Kate Roys) of 114 The Fenway, at Richardson House, Mar. 27. Mr. Mazzeo is the bass clarinetist of the Boston Symphony. The baby is the granddaughter of Mr. and Mrs. Francesco Mazzeo of Shrewsbury and of Mr. and Mrs. Ralph Roys of Seattle.

A DAUGHTER, Nancy Walt, was born to Mr. and Mrs. Sherman Walt (Geraldine Bolter) of Waban, Mar. 22, at Newton-Wellesley Hospital. Mr. Walt is the principal bassoonist of the Boston Symphony. The baby's grandparents are Mr. and Mrs. Benjamin Walt of Virginia, Minn., and of Mr. and Mrs. Myron Bolter of Minneapolis.

AN IMPORTANT DATE during the fund-raising efforts of the Boston Association for Retarded Children will be the Apr. 29 meeting at the Sidney Hill Country Club. Plans will be discussed for the nursery school, retardation unit at the Children's Medical Center, and the Saturday recreation program in Newton by Mrs. Tye Wolf.

Membership drive captains planning to attend the meeting include Marvin Axelrod, Mrs. Warren Burroughs, Mrs. Albert Cohen, Mrs. Leon Hammer, Mrs. Arthur Handler, Mrs. Bertram Rodman, Mrs. Roland Stroyman, Mrs. Martin Umana, all of Newton, and Mrs. Norman Mamber, Mrs. Saul Robbins and Mrs. Stanley Schwartz of Brookline.

A FIRST SON was born to Mr. and Mrs. Norman E. Pashoian Jr. (Claire Le Vaugie) of Malden at St. Elizabeth's Hospital in Brighton on March 30. The child, who will be named Norman E. Pashoian 3d is the grandson of Mr. and Mrs. T. W. LeVaugie of Brookline and Mr. and Mrs. Norman E. Pashoian of Malden.

FATHER'S DAY at Goucher College in Baltimore will come on Apr. 26, 27 and 28. Katherine A. Maclaurin, daughter of Mr. and Mrs. W. Rupert Maclaurin of Lincoln is in charge of plans for fathers' week-end, which include a play on Friday evening, a variety show and a reception.

ANOTHER ART EXHIBIT opening on Palm Sunday will be the Copley Society's oil and watercolors by members, which will feature the work of Mr. and Mrs. George Bigelow, Mrs. John W. Farley, Miss Helen Dyer, Mrs. Walter Bennett, Bret Montague, John Clancy, James H. Walsh, John A. Shelton, Richard Rourke, Miss Bessie Howard, Joseph Corish, Ivar J. Matheson, Mrs. Annabelle Williams and Pasquale D'Orsi, all members of the Needham Art Assn.

Pourers at the opening on Sunday which will be followed by a public viewing through Apr. 26, will include Mrs. Herbert C. Williams, president of the association; Mrs. Tully Nettleton, Mrs. Lewis Nickerson, Mrs. George Cowlard and Mrs. Samuel Lunt, president of the Lexington Painters' Guild.

To Wed in July

Mr. and Mrs. Edward J. Flynn of Jamaica Plain announce the engagement of their daughter, Ann Therese, to William R. Coakley, son of Mr. and Mrs. Thomas J. Coakley of Dorchester.

(Hookallo Studio)
MISS ANN T. FLYNN

Miss Flynn graduated from Emmanuel College in 1956.

Mr. Coakley is attending Boston College intown.

The wedding is planned for July.

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APR 13 1957

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Monteux at Symphony

'Sacre' Presented in Honor Of Stravinsky's 75th Year

By Harold Rogers

On June 17 Igor Stravinsky will celebrate his 75th anniversary, and Pierre Monteux, who is seven years Stravinsky's senior, is playing "Le Sacre du Printemps" at the Symphony Hall concerts this weekend for old time's sake.

Nearly everyone knows by now, of course, that Mr. Monteux conducted the première in Paris 'way back in 1913. But not everyone knows about the first time Mr. Monteux himself heard the score of "Sacre." Stravinsky played it for him on the piano and then asked him what he thought of it.

"It will cause a scandal," Mr. Monteux replied, "but I will conduct it."

He did, and it did.

Bostonians have heard it many times since 1924 (yes, Mr. Monteux was on the podium then, too) and they must now consider it a dear old friend, something of a charming piece that may have its rowdy moments, of course, but no surprises.

There were no surprises yesterday in Mr. Monteux's performance, unless one happened to be watching Danny Kaye's kinetic responses to some of the more insistent portions of the score. Mr. Kaye had his wife and young daughter with him, and the latter was of the opinion that she liked it very much. "But," as her father explained, "she likes all kinds of weird sounds."

* * *

Well, perhaps this performance didn't have the electrical content found in Mr. Monteux's 1951 performance, but that memorable [illegible] also [illegible] the excitement [illegible] to Symphony Hall after an absence of 25 years.

This is not to say that yesterday's performance had no electricity [illegible] The pair of [illegible] when they battered [illegible] the drums, has carried such high voltage. But the traversal was slightly unfocused at times, a condition that will doubtless disappear at the performances tonight and Sunday afternoon. After all, it is an extremely complex score, and it still takes a bit of doing to whip it into shape each time it is programed.

* * *

Mr. Monteux opened with Mendelssohn's "Fingal's Cave" Overture, otherwise known as "The Hebrides," and again the ebb and flow of roaring waters surrounded us, recalling the composer's delight in his visit to the strange cavern.

The remaining item on Mr. Monteux's program was the Tchaikovsky Fifth Symphony, out of which he wrung a full measure of decibeled emotion while hardly moving a muscle. He gives his musicians careful guidance with his baton, but he lets them do the work.

BOSTON SYMPHONY ORCHESTRA

They Still Walk Out on "Rite"

THE BOSTON SYMPHONY ORCHESTRA played at Symphony Hall yesterday afternoon, and will repeat tonight, the 22d program of the Friday-Saturday series. Pierre Monteux, as guest, conducted "The Hebrides" ("Fingal's Cave") Overture of Mendelssohn, the Symphony No. 5, in E minor, by Tchaikovsky, and "The Rite of Spring," by Stravinsky.

By CYRUS DURGIN

Pierre Monteux returns this week as guest conductor of the Boston Symphony Orchestra, and the climax of his program is a score with which he has been uniquely associated for 44 years: Stravinsky's "The Rite of Spring." He conducts it in honor of the approaching 75th birthday, next June 17, of the composer.

This chronicler would not wish to distort a report of yesterday afternoon's concert, or give a minor and extraneous manifestation undue emphasis. But he was really surprised, during the course of Stravinsky's masterpiece, to see that people still walk out upon it. Quite a number did, from the floor and two balconies.

It just goes to show how one's own attitude and taste cannot be a reliable barometer of those of the ultimately final critic: the public. Of course there was a fearful pandemonium and scandal when Monteux conducted the very first performance of the "Rite", in Paris in 1913. But after 39 years had passed the audience at the same Theatre Du Champs Elysees, when Monteux conducted the Boston Symphony in it during the European tour of 1952, applauded wildly. Now, four more years have passed [illegible]

I would have thought that most people, even if they had not taken the work to their hearts, now would regard it with composure. Perhaps it is a matter of generation. Those who have made acquaintance with this giant among rhythmically virtuosic pieces within, say, 20 years, probably consider it much as I do: as one of the supremely great masterworks of the early 20th Century, loud and violent, to be sure, but enormously clever and a landmark in composition. Still, you never can tell!

At any rate, this performance yesterday was a marvel of vigor and color. It may not have been the neatest reading of the score Monteux has given, but its power was overwhelming.

Tchaikovsky's passionate Symphony in E minor was likewise characterized by genuine intensity, an impressive surge of melody and feeling. Perhaps the pace of the main body of the first movement was a trifle slow at the start, but tempo—up to a point—is a matter of individual preference. Monteux brought out some of the inner voices, too, in some places too much, so that the principal tune of the moment was obscured. But, once again, the strength of his reading was notable.

It is a tribute to his own powers that, at the age of 82, Monteux can communicate so effectively from composer to orchestra to audience. More than one person I heard say when the concert was over: "What a really grand old man!"

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Sunday Journal
PROVIDENCE, R. I.
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Boston Symphony Here Tuesday

THE Boston Symphony Orchestra, Charles Munch conducting, will give its last Providence concert of the season Tuesday at 8:15 p.m., in Veterans Memorial Auditorium. Gino Cioffi, the orchestra's first clarinetist, will be the soloist. The program:

I.
Johannesburg Festival Overture ..... Walton
Concerto for Clarinet in A Major, K.622 ..... Mozart
Allegro
Adagio
Rondo: Allegro
II.
"Till Eulenspiegel," Tone Poem, Op. 48 ..... Strauss

Cioffi joined the orchestra in 1950 after having been solo clarinet with the Radio City Music Hall, Pittsburgh, Cleveland and New York Philharmonic Symphonies, the Metropolitan Opera House and the NBC Symphony under the late Toscanini.

From his boyhood in his native Naples he studied and played the clarinet. After graduation from the Naples Conservatory at the age of 17 he was solo clarinet in leading concert bands, symphonies and opera houses throughout Italy.

His father was a clarinetist, his grandfather a pianist, and both Cioffi's sons, now in the United States Army, are musicians. One, a graduate of the Juilliard School of Music, is assistant first clarinet in the Army Band in Washington, D. C. The other is first trumpet in the Arkansas Army Band.

In addition to his duties with the Boston Symphony, Cioffi teaches advanced clarinet students at the New England Conservatory of Music, the Boston University College of Music and the Berkshire Music Center.

Gino Cioffi will be soloist with Boston Symphony Orchestra here Tuesday evening.

THE BRAHMS CLUB will hold its annual President's Day this afternoon at the Music Mansion beginning with a reception for the president, Mrs. Arthur C. Guay, at 2:30, followed by a concert at 3:30. The program:

Ballade, Op. 118, No. 3 .... Brahms
Intermezzo, Op. 118, No. 6 .. Brahms
Annette Guay Olivier, pianist
Andante ..... Verdalle
Aeolian Harp ..... Hassellmans
Waltz ..... Durand
Dorothy Place, harpist
"Bois Epais" ..... Lully
"Quand la Flame de l'Amour" .. Bizet
Lucien Olivier, baritone; Annette Guay Olivier, accompanist
"Les Collines d'Anacapri" .. Debussy
"Feuilles Mortes" ..... Debussy
Alborada del Gracioso, from the Suite "Miroir" ..... Ravel
Annette Guay Olivier
Pavanna ..... Traditional
Spanish Dance ..... Tedeschi
"The Lord's Prayer" ..... Malotte
Dorothy Place
"Verborgenheit" ..... Wolf
"Ich Grollet Nicht" .... Schumann
"When I Think Upon the Maidens" Head
Lucien Olivier, Annette Guay Olivier

THE GRACE CHURCH choir of men and boys will present the Lenten cantata, "The Darkest Hour" by Harold Moore, in the church this evening at 7:30. Soloists will be Lawrence Davidson, bass-baritone, and Charles Anthony, lyric tenor, both of the Metropolitan Opera Association, and A. Parker Richardson.

Davidson will have the role of Jesus. Anthony will be the narrator and sing the role of Pilate. Richardson will be Caiaphas, the High Priest. Fred Cronhimer, organist and choirmaster, will direct the cantata and play the organ.

The Grace Church Choristers will sing the 16th century melody "O Lamb of God," an arrangement by Willan of "Hosanna to the Son of David," and "Ride on in Majesty" by George.

COMBINED CHOIRS of the People's Baptist Church, Auburn, and the Cranston Street-Roger Williams Baptist Church, Providence, will sing Gaul's sacred cantata, "The Holy City," in the latter church this evening at 7:30 Earl C. Snow and Grace Calvert Garth are co-directors and the soloists are Mrs. Grath, soprano; Emilie John, contralto; Gilbert Patten, bass; Prof. William Findley, tenor, and Adele Adams, organist.

GEORGE BUTLER, organist of Pembroke College, will give an organ recital in Sayles Hall tomorrow at 8:30 p.m. The recital is the first under the new graduate school program. Butler is enrolled in Music 155-6, a course designed to include at least one recital or concert during the academic year. The program:

I.
Sinfonia, "We Thank Thee, O God" (Cantata 29) ..... Bach
Toccata in F ..... Bach
Largo e Spiccato (Concerta in D Minor) ..... Vivaldi-Bach
Introduction, Passacaglia and Fugue ..... Willan
II.
Fast and Sinister (Symphony in G) ..... Sowerby
Arja ..... Peeters
Two Etudes ..... Jeanne Demessieux
"Repeated Notes"
"Octaves"

BROWN UNIVERSITY'S department of music will present Haydn's "The Seven Last Words" at a Service of Music for Good Friday in Sayles Hall Friday at 8:30 p.m. President Barnaby C. Keeney will read the text.

Also taking part in the service will be the University String Quartet (Arlan Coolidge, Martin Fischer, Charles Dickerson and Otto Van Koppenhagen) and a vocal double quartet under the direction of Daniel Abbott, assistant in the music department.

A PIANO RECITAL will be given by Madeleine Bousquet McKnight of Woonsocket, a member of the University of Rhode Island's first graduating class in the music education program, in Edwards Hall, Kingston, today at 4 p.m.

Her program will be Prelude and Fugue No. 15 in G Major, Bach; Sonata (Pastoral), Op. 28, Beethoven; Ballade in G Minor, Chopin; and Concerto in F, Gershwin, accompanied in the latter by her instructor, Miss Ruth Tripp. During her four years at the university Mrs. McKnight has been accompanist for the University Chorus and has appeared as soloist with the orchestra and band.

ARTISTS AND DATES for the University of Rhode Island's Music Series of four concerts for next season in Edwards Hall, Kingston, are announced, opening with the Juilliard String Quartet Oct. 24. Phyllis Curtin, leading soprano of the New York City Opera Company, will give the second recital on Nov. 12.

The third program will be a joint concert by Carroll Glenn, violinist, and Eugene List, pianist, a husband and wife team well known as solo recitalists. Boris Goldovsky and his New England Opera Company, in Donizetti's "Don Pasquale," will close the series on April 15.

A limit of 650 reserved seats has been set for subscribers. Current subscribers may retain their reservations until May 1, according to Prof. Arnold V. Clair, head of the music department.

JEAN MADEIRA, wife of Francis Madeira, conductor of the Rhode Island Philharmonic Orchestra, and leading contralto of the Metropolitan and Vienna opera companies, will be the guest on the "Voice of Firestone" program Monday, April 29, at 8:30 p.m., on ABC-TV, Channel 7.

JOAN D. BALLOU, daughter of Mr. and Mrs. Arthur F. Ballou of East Providence, was presented in a degree recital last week in Sprague Memorial Hall, New Haven, by the Yale School of Music where she is a candidate for a Bachelor of Music degree.

Miss Ballou has been studying piano with Donald Currier of the music faculty since entering the school in 1952. She also plays bass clarinet in the University Orchestra and is a member of the New Haven Symphony Orchestra.

MAKING its first tour of the United States, the International Staff Band of the Salvation Army of London, England, will present a concert in the Boston Opera House Wednesday evening, May 1. The band, which has played in many of the world's largest cities in Europe and Canada, numbers 35 pieces and is under the direction of Brigadier Bernard Adams.

THE MACDOWELL Club will hold its annual meeting and election of officers tomorrow evening at 8 at the home of Mrs. Arthur Youngberg, 3 Viking Rd., Cranston. Mrs. Frank Ellis and Miss Lydia Ellis will be co-hostesses.

OFFICERS will be elected at the meeting of the Chopin Student Musicians Saturday at 7:30 p.m., in the Music Mansion. Four new members from the junior club will give a musical program.

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Sunday Globe
BOSTON, Mass.
Independent
Circ. 374,544
APR 14 1957

KOKOMO, IND.
TRIBUNE
APR 17 1957

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MACK HARRELL
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Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 181,704
APR 14 1957

Boston Symphony Here Tuesday

THE Boston Symphony Orchestra, Charles Munch conducting, will give its last Providence concert of the season Tuesday at 8:15 p.m., in Veterans Memorial Auditorium. Gino Cioffi, the orchestra's first clarinetist, will be the soloist. The program:

I.

Johannesburg Festival Overture ..... Walton

Concerto for Clarinet in A Major, K.622 ..... Mozart
Allegro
Adagio
Rondo: Allegro

II.

Till Eulenspiegel, Tone Poem, Op. 40 ..... Strauss

Cioffi joined the orchestra in 1950 after having been solo clarinet with the Radio City Music Hall, Pittsburgh, Cleveland and New York Philharmonic Symphonies, the Metropolitan Opera House and the NBC Symphony under the late Toscanini.

From his boyhood in his native Naples he studied and played the clarinet. After graduation from the Naples Conservatory at the age of 17 he was solo clarinet in leading concert bands, symphonies and opera houses throughout Italy.

His father was a clarinetist, his grandfather a pianist, and both Cioffi's sons, now in the United States Army, are musicians. One, a graduate of the Juilliard School of Music, is assistant first clarinet in the Army Band in Washington, D. C. The other is first trumpet in the Arkansas Army Band.

In addition to his duties with the Boston Symphony Cioffi teaches advanced clarinet students at the New England Conservatory of Music, the Boston University College of Music and the Berkshire Music Center.

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Hecht-Hill-Lancaster are reported to be competing to purchase screen right to Walter Lord's newly published book, "Day of Infamy."

The author's reconstruction of the Japanese attack on Pearl Harbor originally had attracted the interest of Metro. The studio took an option on the screen rights last April, when Lord was writing the book. It then went under the title "East Wind, Rain," after the code signal used by the Japanese.

KOKOMO, IND.
TRIBUNE
APR 17 1957

"St. Matthew" Passion at Symphony

Boost for Composers

One of the distinguishings marks of our culture is that we do many things through organizations not connected with government. We collect money for research on various diseases, for example; many kinds of public endeavor are stimulated by such organizations; most charity and welfare groups fall into this category.

Increasingly, also, cultural activities are coming to be sponsored and supported by groups of citizens organized for the purpose. This arises from a growing realization that art and music and literature require nurture and proper soil for their best growth.

An interesting example of such an undertaking is the International Music Fund created by the late Serge Koussevitzky, who achieved his greatest fame as conductor of the Boston Symphony Orchestra. This group seeks to encourage young composers by helping them in their studies and by arranging for performance of their works. The program springs out of Koussevitzky's belief that the composer is the "ultimate creator" in the field of music.

In the days of Beethoven and Mozart, this "ultimate creator" was often sponsored and supported by wealthy patrons. In our time, the custom has been largely abandoned. The International Music Fund is a sort of substitute, by which persons of limited means in many nations may become, in effect, patrons of whatever new Beethovens and Mozarts may appear on the scene.

Second Part of "St. Matthew Passion" At the Week's Boston Symphony Concerts

Dr. Charles Munch, according to his annual custom of presenting one of the Bach Passions for Holy Week, will conduct the second part of the Passion According to St. Matthew.

Soloists will include Adele Addison as the maid, Pilate's wife and soprano soloist; Florence Kopleff as contralto soloist; John McCollum as Evangelist and tenor soloist; Mack Harrell as Jesus and baritone soloist; James Joyce, bass, as a priest, Peter, Judas and Pilate. The Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, will assist. Featured instrumentalists will be Alfred Zighera, viola da gamba; Daniel Pinkham, harpsichord, and Alfred Nash Patterson, organ.

The concerts this we[illegible] be Thursday afternoon a[illegible]day evening. The aftern[illegible]cert has been advanced to [illegible] avoid giving it [illegible]

Patterson also [illegible] the Pro Musica Chorus [illegible] he conducts in Beethoven's Ninth Symphony, which Charles Munch will conduct at the final concerts of the 76th season, Apr. 26, 27.

MACK HARRELL [illegible] be baritone soloist in the Boston Symphony Orchestra [illegible] formances of the second [illegible] Bach's "St. Matthew," [illegible] on Friday and Saturday.

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Concerto for Clarinet in A Major, K. 622 ..... Mozart
Allegro
Adagio
Rondo: Allegro

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"Till Eulenspiegel," Tone Poem, Op. 40 ..... Strauss

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Patterson also is [illegible] the Pro Musica Chorus [illegible] he conducts in Beethoven's Ninth Symphony, which Dr. Munch will conduct at the regular concerts of the 76th season, Apr. 26, 27.

MACK HARRELL will be baritone soloist in the Boston Symphony Orchestra performances of the second part of Bach's "St. Matthew," on Friday and Saturday.

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Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 538,979

14 1957

Double-Time Blessing

Two members of the Boston Symphony Orchestra are receiving felicitations on the arrival of "new blessings — daughters — in families. Mr. and Mrs. Sherman Walt (Geraldine Bolter) of Virginia have named their girl, born March 22 at Newton-Wellesley Hospital, "Nancy." Her grandparents are Mr. and Mrs. Benjamin Walt of Virginia, Minn., and Mr. and Mrs. Myron Bolter of Minneapolis, and her father is the principal bassoonist in the Boston Symphony.

Selma Elise Mazzeo was born to Mr. and Mrs. Rosario Mazzeo (Claude Clare Roys) of Boston, March 27, at Richardson House. Her father is bass clarinetist. Mr. and Mrs. Francesco Mazzeo of Shrewsbury and Mr. and Mrs. Ralph Roys of Seattle, Wash., share grandparent honors.

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Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300

APR 15 1957

WCRB Inaugurates New Transmitter

Charles Munch of the Boston Symphony Orchestra yesterday took part in ceremonies inaugurating the new 5000-watt transmitter of radio station WCRB in Waltham.

Munch congratulated the station for "bringing good music into the home and creating a deeper interest in our art."

The conductor switched on the new transmitter which is expected to extend the station's listening audience to four times its previous size.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News-Tribune (e)
WALTHAM, Mass.
Independent Republican
Circ. 13,684

APR 15 1957

WCRB Starts 5000-Watt Transmitter

Charles Munch of the Boston Symphony Orchestra, yesterday participated in ceremonies inaugurating the new 5000-watt transmitter of Radio Station WCRB and congratulated the nine-year-old station on its work in "bringing good music into the home and creating a deeper interest in our art."

The conductor switched on the new transmitter expected to extend the station's area to four times as many listeners especially north, south, and west of Boston. "I am proud," he said, "to signal the increase in power that will multiply four times the number of people who may enjoy the excellent programs of your fine music station."

Arthur Fiedler of the Boston Pops, pianist Jesu Maria Sanroma, and other dignitaries of the concert music world congratulated the station on the power increase in recorded interviews.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

APR 15 1957

New Transmitter Begins Operation At Station WCRB

Radio station WCRB of Waltham, Mass., has put its new 5,000-watt transmitter into service that is expected to extend the station's area to four times as many listeners north, south, and west of Boston.

Charles Munch, conductor of the Boston Symphony Orchestra, switched on the new transmitter and congratulated the nine-year-old station on its work in "bringing good music into the home and creating a deeper interest in our art."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

APR 16 1957

Rob't Shaw to Conduct Symphony Next Season

Charles Munch, Music Director of the Boston Symphony Orchestra, has invited three guests to share conducting duties for the Orchestra's 77th season, 1957-58.

Pierre Monteux, whose long association with the Boston Symphony began when he was its regular conductor between 1919 and 1924, will direct the Orchestra for three weeks (beginning January 3 and 4), and a week's tour to New York.

Two American conductors will appear for the first time with the orchestra in Boston — Robert Shaw on January 24, 25, 28, and Thomas Schippers on February 21, 22, 23 and February 25 in Providence.

Robert Shaw, associate conductor of the Cleveland Orchestra, was born in California.

New England Newsclip Agency, Inc.
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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 18,052

APR 15 1957

Symphony Announces Guest Conductors

Charles Munch, music director of the Boston Symphony Orchestra, has invited three guests to share conducting duties for the orchestra's 77th season, 1957-58.

Pierre Monteux, whose long association with the Boston Symphony began when he was its regular conductor between 1919 and 1924, and who has been a frequent guest conductor in recent years, will direct the orchestra for three weeks, including two pairs of Friday and Saturday concerts, a Tuesday and a Sunday concert in Symphony Hall, and a week's tour to New York.

Two American conductors will appear for the first time with the orchestra in Boston — Robert Shaw on January 24, 25, 28 and Thomas Schippers on February 21, 2, 23 and February 25 in Providence, Rhode Island.

Robert Shaw, who is the associate conductor of the Cleveland Orchestra, was born in California. He attended Pomona College where he directed his college glee club, and following his graduation continued his choral activities, climaxing in the formation of the Collegiate Chorale which performed many of the great choral works with Arturo Toscanni and the N. B. C. Symphony.

Thomas Schippers appeared with the Philharmonic-Symphony Society of New York for the first time in March, 1955, and has also conducted the orchestras of San Francisco, Montreal and Rochester, in addition to the City Center Opera and performances with the Metropolitan Opera, including "Tales of Hoffmann" and "Don Pasquale." He was conductor of several operas by Gian Carlo Menotti, including "The Consul" in New York and on tour in the United States and Europe, and most recently "The Saint of Bleecker Street."

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Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

APR 15 1957

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

APR 16 1957

Mack Harrell will be the baritone soloist in Handel's Passion According to St. Matthew, to be presented by the Boston Symphony Thursday afternoon and Saturday evening under Charles Munch's direction.

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Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 55,720

APR 17 1957

Music in Review

Hub Orchestra Gives Fifth Concert Here

By RUTH TRIPP

The Boston Symphony Orchestra, Charles Munch, conductor, played the fifth and final concert of the season last evening at Veterans Memorial Auditorium. The concert attracted a capacity audience which was well rewarded by an interesting program played with the consummate artistry which marks the work of this group.

Gino Cioffi, clarinetist, was the soloist in Mozart's Clarinet Concerto in A major, K.622. Mr. Cioffi is the first clarinetist of the orchestra. The program also included Richard Strauss' Tone Poem "Ein Heldenleben," Op. 40 and the first performance here of William Walton's Johannesburg Festival Overture, a work written last spring and first played last September by the Symphony Orchestra of the South African Broadcasting Company, in celebration of the 70th anniversary of the founding of Johannesburg.

The richness of tone color and the depth and subtlety of the interpretation which Charles Munch brought to the Strauss music made the concert a memorable one. This may or may not be one's favorite Strauss score. In any case, there was nothing which Strauss put into it which Dr. Munch and his expert musicians did not bring out. Program notes may make suggestions to lead one to a clearer understanding of the meaning of the composer. It takes such an interpretation as we heard last evening to make program notes superfluous. There was no question of the points in the music at which human frailty, conflict, happiness and tragedy were disclosed. Richard Burgin's solo violin themes, together with the eloquent orchestral background, were matchless in their descriptive power. The most dramatic moments came with the tense silence between the movements of the symphonic poem. Percussion, brass and reeds took turns in providing contrasts for the narration and the entire work was carried out to a superb finale.

Gino Cioffi was well received in his artistic performance of the Mozart Clarinet Concerto. His tone quality was rich and smooth. His rapid passage work was expertly delivered and his breath control was amazing. The high point of this work came in the middle movement when the grateful melodic line of the music was played to perfection by the soloist with a devoted accompaniment by the orchestra.

The Walton work was a good program opener. It was a contrived piece, put together in the manner of the Shostakovich writing of 15 years ago or the Prokofieff style of a few years earlier. It was neatly hung together with the strong, confident rhythm of modern British writing and thanks to the excellent percussion section. It arrived at a brilliant but not surprising climax. We hope that Johannesburg liked the Overture and that the anniversary celebration lent an air of originality to the music.

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Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 39,717

APR 17 1957

Music In Review

Hub Symphony, Under Munch, Reaches Musical Heights

The Boston Symphony Orchestra was greeted with salvos of applause last night in the Veterans Memorial Auditorium, and Charles Munch received an ovation as he entered to conduct the first work. It was as though he had been away for a long time. He demonstrated what an Olympian orchestra this can be under his directing.

The orchestra performed here last month under a guest conductor and it seemed an entirely different aggregation. Last night they reached the heights of musical grandeur under Dr. Munch.

The opening number, Walton's "Johannesburg Festival Overture," was a carnival of joy in its crisp, racing, staccato style. The brasses were as vociferous as a circus band even when muted. The whole work had a happy, [illegible] sometimes plunging rhythm, that seemed to pace a holiday crowd. When it was ended, the applause was deafening, and Dr. Munch was recalled twice, an unusual thing for a first number. It seemed to express a gladness for his return after last month's absence.

Gino Cioffi, principal clarinetist, was featured soloist in the graceful and gay "Concerto for Clarinet in A Major" by Mozart. The fine intonation, the exactly measured tempos and the delicate articulations of Mr. Cioffi gave his performance a virtuoso quality. The adagio second movement was played in a provocative, dreamy style, an eloquent serenade in a moon-drenched garden, it seemed. A long, undulating cadenza that swelled and diminished, marked by the deft touch of his racing fingers on this responsive instrument, was a serenade in itself. The final movement, rondo allegro, was a recapitulation of the melodies and harmonies that preceded, and he gathered them into his basket of charm and showered the sparkling, shimmering tones in a burst of musical fire.

The after-intermission work was the "Ein Heldenleben" tone poem by Strauss, an example of pure music, blended and matched in tonal color from the gray through the pastels to the bravura and flamboyant. A full-throated brass chorus sang throughout the work with matchless beauty and expression, and with incomparable richness in the voices of the tuba and euphonium.

A solo violin interlude was played with impeccable grace by Richard Burgin. This preceded a woodwind choir of superb eloquence through which a single horn articulated with mellowness. Then two woodwinds talked and answered over a backdrop of a sustained, pulsating bass on the strings.

Suddenly came a riot of bravura tones, weird and barbaric and chilling, to dissolve into a glory of blended sound that was harmonic magnificance.

At the close, the audience would not let Dr. Munch go; it was the final concert of this season's series. The prolonged applause recalled him six times and the listeners bade him a reluctant farewell with their slowly diminishing handclapping.

C. H. L.

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Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

APR 18 1957

Music in Review

Pierre Monteux Conducts BSO

By ALLAN SLY

The BSO's twenty-second program last Saturday, with Pierre Monteux conducting, turned out to be a tremendous experience. It began modestly enough with Mendelssohn's Hebrides Overture, the orchestra communing with itself in chamber-music fashion, Mr. Monteux presiding with a minimum of intrusion, so that the piece was well-mannered, no larger than life-size, yet sounding exactly right.

In the Tchaikovsky Fifth, which followed, the Romantic virus was at work all right. But so well did conductor and orchestra agree with each other by this time, that as the great symphony unfolded we seemed to be sharing Mr. Monteux's insight—long in experience, deep in reflection, wide in compassion and marvelously without strain — an unforgettable performance.

By having had the second violins migrate into the usual viola territory, and vice versa, Mr Monteux achieved some sonorities that were pleasingly new to us and perhaps an improvement, especially when the whole width of the Symphony Hall stage became a single eloquent unity, whether in a soaring theme or in a shimmering curtain of sound, or in incisive rhythmic figures. By intermission time all these elements of a uniquely successful concert were well established.

We returned to hear what many had come for in the first place — the Stravinsky Sacre du Printemps and now Mr. Monteux laid aside his quiet, restrained demeanor and with score and lively baton movement carried the great orchestra, and the audience, through as illuminating performance as one is likely ever to hear. The precision and color betokened the superlative skill and absorbed devotion of the orchestra, but these things might have been achieved under the leadership of a young man; the quality that was present last Saturday, and which I feel only Mr. Monteux could have brought out, was an extraordinary subjectivity, a hypnotic, dreamlike reality, compared with which our mundane existence seems to be a hollow sham. The historic and sociological reflections which we had brought along to the concert fell away as irrelevant. We left the hall humbled and somewhat inarticulate, as always in the presence of great art, carrying the indelible mark of another great experience in Symphony Hall.

Mr. Monteux must return here often; not every conductor can prove to an audience that it has grown up to the stature of a Sacre, but that this was proved last Saturday by its rapt attention no one can doubt. Mr. Monteux and the BSO will repeat this exact program at Tanglewood July 20.

Today (Thursday) and Saturday Mr. Munch will conduct Part II of Bach's St. Matthew Passion with solists and the Harvard-Radcliffe chorus.

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American (e)
BOSTON, Mass.
Independent
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APR 18 1957

Passion by Bach at Symphony

Dr. Charles Munch, in accordance with his annual custom of presenting one of the Bach Passions for Holy Week, will conduct the second part of the Passion According to St. Matthew this afternoon and Saturday night.

Soloists will include Adele Addison as the Maid, Pilate's Wife and soprano soloist; Florence Kopleff, contralto soloist; John McCollum, Evangelist and tenor soloist; Mack Harrell, Jesus and baritone soloist; James Joyce, bass, as a Priest, Peter, Judas and Pilate.

The Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor, will assist: Featured instrumentalists will be Alfred Zighera, viola da gamba; Daniel Pinkhan, harpsichord, and Alfred Nash Patterson, organ.

Mr. Patterson will change his role to that of choral conductor for concerts of the final week (April 26-27) when his Chorus Pro Musica will be heard with the orchestra under Dr. Munch's direction in Beethoven's Ninth Symphony.

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Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

APR 18 1957

Music for Holy Week at the Symphony

The concerts of the Boston Symphony Orchestra during Holy Week will take place this afternoon and Saturday evening, April 20, under the direction of Charles Munch. (No Performance Good Friday).

Dr. Munch, according to his annual custom of presenting one of the Bach Passions for Holy Week, will conduct the second part of the Passion According to St. Matthew. Soloists will include Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Mack Harrell, baritone, and James Joyce, bass. The Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, will assist. Featured instrumentalists will be Alfred Zighera, viola da gamba; Daniel Pinkham, harpsichord, and Alfred Nash Patterson, organ.

Mr. Patterson will change his role to that of choral conductor for the concerts of the final week (April 26-27) when his Chorus Pro Musica will be heard with the orchestra under the direction of Charles Munch in Beethoven's 9th Symphony.

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American (e)
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APR 19 1957

My Boston

By Alan Frazer

NIFTY LINE in one of the "New Girl In Town" lyrics: "The sunshine girl has raindrops in her eyes" . . . From another . . . "Flings is wonderful things, but they gotta be flung when you're young."

VARIETY'S New Haven reviewers called this show's "Red Light Ballet" either "artistic or blue according to individual interpretation," blue in this case, meaning off-color, risque.

THE producers must have decided it wasn't artistic but blue, because it was pulled out before the Boston opening—but after the Boston charity preview.

IT will be replaced by another—artistic, not blue. The producers deserve congratulations. They acted voluntarily.

AMONG the highlights of DANNY KAYE'S visit, ending tomorrow night, was his reference to DR. CHARLES MUNCH, conductor of the Boston Symphony Orchestra, as "Chuck Munch."

WALTER SLEZAK has a dachshund named Siegfried von Knodle. The star, who is QUEEN VICTORIA'S uncle in "The "First Gentleman," owns a letter written by the real Victoria to his father, Leo, congratulating him as a great operatic tenor.

CALYPSO thrush PAT MATHEWS of the Hotel Bostonian's Jewel Room will sing before the Adclub next Tuesday, telling the lunchers how spaghetti supplanted the Boston baked beans. (It it did).

MAILBAG: "Dear Alan: Just to say thanks for your courtesy and kindness during my visit to Boston. It was a memorable trip. Sincerely, EDDIE (Fisher)."

From SPENCER SAWYER, of the Sheraton Plaza: "JACK DEMPSEY was in town and wouldn't leave until he shook the hand of two 'oldtimers,' GENEVIEVE O'NEIL of functions and yours truly." Reminds me of the old saying: "Shake the hand that shook the hand of JOHN L. SULLIVAN."

LOU CLINE, Colonial Theater mgr., takes exception to a statement by another columnist who said FANNY BRICE created Baby Snooks.

HER creator, avers Lou, was RAE DOOLEY, later MRS. EDDIE DOWLING. Rae was Baby Snooks in the pre-World War I Ziegfield Follies, W. C. FIELDS was her father and FANNY BRICE her mother.

But after Fanny played Baby Snooks on the radio, Eddie Dowling told Lou that Rae could never do it again. People would say she stole it from Fanny!

I AGREE with sportswriter JOHN GILLOOLY that FRANK FONTAINE, of Winchester, hit a grand slam on that "Salute to Baseball" on TV.

DOM PAPPALEO, ex-football star and wrestler, has changed the name of the Neponset showboat (the old ferryboat) to Pirate's Cove. Its murals are by TOMMY KING, artist, musician, singer, —and chef!

JIMMY JOYCE, who is soloing sacred music with the Boston Symphony this week, will headline at Blinstrub's in June. Jimmy is a new habitant of Natick.

AL DONAHUE'S summer chore will be at the classy Westchester (NY) Country Club.

MIKE TODD, before quitting Boston, wrote as follows to four feminine drama critics, one radio personality and MRS. GEORGE HOLLAND:

"THIS is a form note inasmuch as it is going to six of you girls who I feel practically started me in show business.

"THE POSIES are because that I regret that I became such a tycoon-type fellow that I couldn't sit and visit like we used to.

"AND if any of you are jealous or blame me and think that I was rushing back to Elizabeth who is just an old friend, you are damn right. Love. MIKE TODD.

"P.S. I WILL come back after Europe with Liz and maybe you will be able to figure out why I left in such a hurry."

DOLPH MARTIN reports that State Representative JAMES R. LAWTON of Brockton will present awards on the Youth On Parade show over WBMS tomorrow forenoon. He'll also speak on what it means to be an alumnus of Y. O. P.

SOLVING what's a mystery to many, the Statler states on table cards that haddock weighing less than 2½ pounds is called scrod. It is sometimes spelled schrod. But when spelled schroode, it means young cod, prepared in strips cut across the grain for broiling.

THE Statler adds:

"Here in the City of Boston,
Home of the Bean and the Cod,
There's constant and violent argument
Anent the nature of Scrod (Schrod, Schroode).

"All agree it's a Fish,
Without doubt a tasty Dish.
But adherents of the Haddock School
Consider a Cod Man a Fin-Flam Fool!"

THE Copley Theater has been leased by RICHARD DAVIS, owner of the Fine Arts Theater in New York. It will screen art and foreign films.

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Morning Globe
BOSTON, Mass.
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APR 19 1957

BOSTON SYMPHONY ORCHESTRA

Bach's "St. Matthew" Passion

THE BOSTON SYMPHONY ORCHESTRA played yesterday afternoon and will repeat tomorrow night, the 23d program of the "regular" series. Charles Munch, music director, presented the opening chorus and most of Part 2 of Bach's "St. Matthew" Passion. The choruses were the Harvard Glee Club and Radcliffe Choral Society, prepared by G. Wallace Woodworth. The soloists were Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Mack Harrell, basses. Featured instrumentalists were Daniel Pinkham, harpsichord; Alfred Zighera, viola da gamba, and Alfred Nash Patterson, organ.

By CYRUS DURGIN

Bach's "St. Matthew" Passion, to the extent of the opening chorus and most of part two, forms the program for the Boston Symphony Orchestra in this week immediately before Easter. The afternoon concert, by custom, was given on Thursday, to avoid Good Friday. The evening performance will be Saturday, as usual.

In general, yesterday's concert was glorious music-making of a devotional order. Only the smallest and most unimportant flaws could be found in the instrumental playing, the choral and solo singing. The substance of a great masterpiece was superbly communicated, a masterpiece huge and very special. But no matter how special, some of the audience applauded as usual, though it was obvious that no applause was desired. Mr. Munch left the stand, at intermission, without turning to the public. He did likewise when the Passion had been finished; the soloists followed him, and none returned.

Yet the handclapping went on. I wonder if casual Bostonian informality cannot sometimes be too casual and too informal. What possesses people to burst out with the noise of slapping palms when good taste indicates otherwise? They applauded the Passion yesterday, "Parsifal" last Sunday; they applaud an opera aria and break up continuity of performance, they applaud before a curtain is down and so obliterate the last few measures. They applaud, applaud, applaud! Why? Thoughtlessness? Exhibitionism? Both? Quite likely!

The Harvard and Radcliffe choruses, always well-prepared, seem this year to excel the standards of the past, both in technical ability and a large, firm, warm tone. Sometimes these young voices are too light, but such was not the case yesterday. There was weight as well as flexibility, enough to bring out in all its horrible, frightening intensity that cry of the mob upon the word "Barrabas!" and enough to make quite plain Bach's moving contrapuntal parts.

The soloists were exceptionally well chosen. Miss Addison as always, sang with a gorgeous quality of tone, with great polish and flawless style. Miss Kopleff sang in a musicianly fashion, but unaccountably you could not hear her above the orchestra much of the time. The delivery of the Evangelist's narrative, by John McCollum, testified to the enormous strides in artistry this young tenor has made. Some of the uppermost notes made a little strain upon his (was he somewhat out of voice?) but his grasp of subtle rhythm and his [illegible] were superlative. Mack Harrell's work was sonorous and noble, for, as we have known these many years, he is a true musician among singers. Mr. Joyce managed his part creditably.

Mr. Pinkham's crisp but plastic accompaniment of recitatives, the graceful gamba playing by Alfred Zighera, and Mr. Patterson's management of the organ (a little more solid and more churchly-sounding than the instrument is ordinarily made to sound) all contributed importantly to the sum total.

Mr. Munch, invariably different in Bach from the Munch we know in French music and the standard repertory, conducted in what can be described only as a dedicated fashion. You might disagree with his tempi (I did not happen to) but they were never dragged or stretched, nor were they perfunctory.

Next week the season will end with first American performance of Henry Barroud's Te Deum in Memory of Serge Koussevitzky, and Beethoven's Ninth Symphony. The Chorus Pro Musica, prepared by Alfred Nash Patterson, will participate, and the soloists will be Mariquita Moll, Marth Lipton, and Messrs. McCollum and Harrell.

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Christian Science
Monitor (e)
BOSTON, Mass.
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APR 19 1957

Bach's St. Matthew Passion

Boston Symphony Assisted By Harvard-Radcliffe Group

By Harold Rogers

In the eight years that Charles Munch has been conductor of the Boston Symphony he has established a tradition of his own — that of alternately presenting the Bach Passions, according to St. Matthew or to St. John, during the Easter season. This spring the turn has fallen to St. Matthew, and Dr. Munch, as usual, has prepared a consecrated performance.

There are times when one may disagree with Dr. Munch's performances of Beethoven, or take sharp issue with his Wagner, but Bach is one German composer whom he conducts with a reverence that commands approval. His performances of the Passion music, both yesterday and in years past, have been virtually flawless. Bach was careful not to lose an ounce of the drama of Jesus' trial and crucifixion, and Dr. Munch always recaptures the full essence.

In this performance, to be repeated in Symphony Hall tomorrow night, Dr. Munch again had the assistance of the Harvard Glee Club and the Radcliffe Choral Society, trained to a refined sensitivity by their conductor, [illegible] Wallace Woodworth. Dr. Munch always does something wonderful with chorales; they are barely whispered and take to, he sit like eiderdown—as, for instance, "When I too am departing."

John McCollum again gave eloquent utterance to the tenor part of the Evangelist, a role somewhat thankless in that it requires a great deal of recitative singing with no arias to display the voice in its more beautiful aspects. Though it may sound heretical to say so, at least one listener found the Evangelist's music more than a trifle tedious.

But in the many other arias are abundant compensations, as in that for the bass: "Let my heart be pure as Thine." Here Mack Harrell sang with fervor and admirable musicianship. His handling of Jesus' outcry, "Eli, Eli, lama sabachthani!" was powerfully and poignantly presented.

Adele Addison, whose sweet and radiant soprano was heard not half enough, brought a celestial quality to the tender aria, "From love unbounded." Florence Kopleff again proved to be an artist of many winning qualities, her contralto firmly pitched and clearly focused. Several of the minor bass parts were carried by James Joyce, whose singing, though beautiful in tone, did not always leave us with the conviction [illegible] secure in pitch.

Superb choral singing was heard in the [illegible] chorus, "Come, ye Daughters, share my anguish," and again in the moving close, "In tears of grief here sit we weeping." Munch jumped from the [illegible] chorus to Part II, owing to the work's inordinate length, and even so, the concert ran a half hour longer than usual.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

APR 19 1957

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the 23d program of the 76th season in Symphony Hall yesterday afternoon. The soloists were Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and James Joyce and Mack Harrell, bass. Assisting were the Harvard Glee Club and the Radcliffe Choral Society. The performance was given over to Bach's Passion According to St. Matthew, Part II.

By RUDOLPH ELIE

Charles Munch's happy idea of alternating Bach "St. John" and "St. Matthew" Passions at this time of year brought forward the last named of the two this year and it all resulted in an atmosphere of hush verging on the devotional, as indeed it should.

But, due to the odd way in which the work was presented, in terms of cuts and so on, it seemed in many respects to be an entirely different work than usual with an entirely different effect. Mr. Munch began with the opening chorus of the work, then skipped to Part II, which he did with but few important cuts thereafter, though one of those cuts seemed almost incomprehensible to me, for the contralto aria with the whispered "Wohin?" of the chorus is certainly one of the most magical moments in the whole score.

On the other hand he included two bass arias hardly ever done outside a full performance of the work, one of them particularly interesting for the marvelous (and very difficult) obbligato of the viola da gamba. This was played by Mr. Zighera most effectively once he got into it, and it was sung with grave beauty by Mack Harrell, whose vocal quality throughout was fine and expressive.

GIGANTIC WORK

To be sure, were Sebastian Bach himself to make the cuts necessary for a contemporary audience, compressing this gigantic work into two hours, somebody would doubtless complain about them. So this isn't to be construed as a complaint: it is simply that this particular version of the work, though it maintained the continuity of the narrative line, seemed considerably less effective in the omission of a number of the greatest arias, such as "Ich will bei meine Jesu wachen."

This was a fine though perhaps not an outstanding performance of the work. The chorus, as always, disclosed the superb training given it by G. Wallace Woodworth, producing a wide variety of tonal effects from the lightest but well focused tone to an outburst of fortissimo of great impact. The care with which Mr. Woodworth prepares his chorus for an affair like this turns up with particular effect in the accuracy of his sopranos taking their high notes at less than half voice; it is quite an achievement in any student choral group.

All of the principals are well known and much admired at these concerts. John McCollum, whose role is protracted and very difficult, seemed to have little difficulty at first with his top notes but presently settled down and sang the recitative of the Evangelist most graphically. Adele Addison had little to do in this version of the work, but displayed, as always, the charming quality of her voice and her high vocal attainment as well. Florence Kopleff, with the major share of the solo singing, also sang with much distinction, doing the marvelous "Ebarme dich" with great effect to the violin solo obligato of Richard Burgin. James Joyce took the roles of Pilate and others in the drama and did them very well indeed, while the orchestra, as always, played the instrumental score beautifully.

The last concert of the season next week offers Barraud's "Te Deum," and Beethoven's Ninth Symphony with soloists and chorus.

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Evening Globe
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APR 19 1957

BOSTON SYMPHONY ORCHESTRA

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

APR 25 1957

ALFRED [illegible] PATTERSON, [illegible] Chorus pro Musica [illegible] with the Boston Symphony in their final program tomorrow and Saturday.

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000
APR 25 1957

Music in Review

BSO Performs Bach Passion

By GERALD A. BERLIN

Before Dr. Munch assumed his duties as the Boston Symphony Orchestra's musical director the orchestra's collaboration in performance of the great Bach chorale masterpieces was rare. Then, shortly after the commencement of his career here, Dr. Munch announced that he would present Bach's St. Matthew and St. John Passions on alternate Easter seasons and he has adhered faithfully to this procedure ever since. During that time he has also conducted performances of the B minor Mass, the Christmas Oratorio and the Magnificat.

Reaction to this circumstance has been mixed, and rather violently so. To some, in whose camp this reviewer emphatically resides, the comparatively frequent renditions of these Bach works have opened new and tremendous vistas of musical experience, for which Dr. Munch is owed eternal thanks. To others, particularly among the Saturday evening audiences, this music constitutes not only an unwelcome and intrusively sectarian intrusion into the concert hall, but in the case of the Passions the perpetuation of a canard that without doubt has wrought the utmost mischief to Jews for two thousand years.

Since I am profoundly convinced that these negative reactions, however understandable, labor under a profound misconception of the nature of art in general and of Bach's art in particular, and since with each performance the same old resentments emerge, I have always felt constrained to deliver myself of a few remarks about the problem. Though the substance of these remarks is getting to be as much of an annual thing as the performance of the Passions themselves, recurrent mutterings in the community at large as well as the number of empty seats and the high incidence of intermission departures at the performance of the St. Matthew Passion last Saturday are ominous indications that the problem remains very much a vitable one.

And what is a Passion as conceived by Bach? It is the musical suffering (passion) of Jesus as told by one of the Evangelists — Matthew, John, Mark or Luke. It is customarily performed during Easter week. The Evangelist is the narrator and is sung by a tenor, whose narration breaks off at certain points when he comes to the words of any of the characters and is supplanted by one of the singers, representing that character, such as Jesus, Peter, Pilate, etc. There are reflective arias allotted to an imaginary "Daughter of Zion" and the words of Jesus are distinguished from those of other persons by an invariable string accompaniment. The choir sometimes represents the crowd of people and sometimes acts as a sort of reflective Christendom at large. It is safe to say that the St. Matthew is considered technically, emotionally and devotionally to be far and away the greatest work of its kind ever written.

The presentation of the crucifixion story in the secular setting of the concert hall—especially where the German text is accompanied by an English translation in the program—seems to provoke so adverse a reaction among so many listeners that they are unable to appreciate that any artist's work is the expression of his own experience, that this experience in turn is a product of the age in which the artist lives and that the greatness of the work of art is the extent to which it transcends the artist's own experience and age to become universal to experience in any age.

Now the fact is that Johann Sebastian Bach lived during the culmination of the religious revival of the German Reformation. For two hundred years, since the time of Martin Luther, an intense and aggressive Protestantism had shed its sombre light over the lives of the North Germans. The musical expression of this is found in the North German contrapuntal school of the 18th century, whose music is saturated with the Lutheran chorale or hymn tune.

Bach was a deeply religious person and he composed many great sacred works such as the St. Matthew Passion. Yet he is also the Bach of the Preludes and the Fugues, the Suites and the Brandenburgs. The particular sources of his inspiration are transcended by the universality of his whole work. If so, the terms "sacred" and "secular" become meaningless. Who can ascribe the inspiration of the B minor Mass to one source and that of the Well-Tempered Clavier to another? Thus it was that Bach could insert arias from his secular cantatas to his sacred ones and vice versa with such magnificent results. Indeed, the St. Matthew itself contains some sections composed of secular funeral pieces which Bach had written on commission.

It is not the subject matter of the St. Matthew, then, but its meaningfulness as a work of art that is important. Its greatness lies in the beauty of its arias, the dramatic quality of its recitatives, the power of its choruses, the gentle contemplativeness of its chorales, its endless marvels of sheer musical depiction. From them are evoked some of the noblest feelings of which humankind is capable.

In the past Dr. Munch has presented the two-part, four-and-one-half hour work in a compressed version suitable for a single concert performance as drawn from both parts. This year's version, however, consisted of the opening double chorus and practically the entire Part Two. The large forces, of course, were the same and included a soprano, contralto, tenor, two bassos, double chorus, harpsichord and organ with double orchestra. For some unhappy reason the quality of the soloists in these large BSO choral presentations has been consistently uneven. Whether it is that a performance of Bach requires a unique skill rarely encountered, or whether there is a shortage of good singers available around Easter, I cannot say, but among Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Mack Harrel and James Joyce, bassos, only the singing of Mr. Harrell was of first-rank quality and even he was woefully short on volume. True, Mr. McCollum displayed eloquence of diction and sang the hapless recitatives with some feeling, but on balance Bach does not seem to be his metier. The Harvard Glee Club and Radcliffe Chorale Society, as usual, sang with tremendous verve, clarity and discipline. In contrast to that reported on Thursday afternoon, the performance on Saturday evening for some reason suffered from a certain amount of raggedness and thus never caught fire for any sustained period.

New England Newsclip Agency, Inc.
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Sunday Herald
BOSTON, Mass.
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APR 21 1957

12-Tone Composer Has Complete Works Recorded

By RUDOLPH ELIE

It is a sad confession for a music critic to have to make, but I must confess to being totally unable to find the slightest value in the music of Anton Webern. On the contrary, I know of no music that seems to me so completely devoid of any musical quality whatever in the work of the late Austrian composer who followed in the footsteps of Schoenberg as his most radical disciple in the so-called twelve-tone school of composition. And I gave it a pretty good try, too, playing through the new Columbia album of eight sides containing the complete works of Webern three times before giving up.

Anton Von Webern (he later dropped the "von") was born in Vienna in 1883. He began his career as a musicologist specializing in 15th century polyphony. He encountered Schoenberg as a 19 year old boy and immediately was won over to the school of the elder man, who had developed a system for composing music by means of using each note of the 12 tones of the scale in an arbitrary way, no note being repeated in the "row" until all 12 tones were employed. Webern went beyond it, as Berg did also, but where Berg was essentially a composer with a great vision, Webern was always the pedant. His output was trifling in numbers, for he composed some 31 one opus numbers, none of them exceeding 12 minutes in duration, though they included everything from string quartets to cantatas. Webern was killed, apparently accidentally, and probably by trigger-happy Americans who occupied Mittersill, where Webern was living, in the closing phases of the war.

12-TONE EXERCISE

Volume, of course, cannot be considered a criteria: after all, although Dunare wrote but 16 songs, they rank with the finest art songs in the literature. Yet one must wonder if Webern really had anything to say, musically. To listen to these barren, frid, contrived, totally incomprehensible exercises in the 12-one system, especially when they involve the human voice (as many of them do), is to be appalled that a man of music could be led so far astray by an arbitrary system for composing music.

This is not to damn the whole 12-tone system: many contemporary composers have learned much from it and have been influenced by it. But Webern just didn't have the genius to mould it to his own creativity, as Berg did, and I find it hard to believe that this music can communicate to enough people to give Columbia confidence in this investment, worthy though the project may be. The music involves various forces and performers and all is supervised and conducted by Robert Craft, whose own enthusiasm for Webern is reflected in the long discussion of the man and his music included in the album.

OTHER RECENT ISSUES:

MOZART: Concerto for Clarinet and orchestra; Gino Cioffi with the Boston Symphony orchestra under Munch; also Clarinet Quintet with Benny Goodman and the Boston Symphony String Quartet (Victor). Recent symphony-goers will recall the pleasure Mr. Cioffi gave in his performance of this lovely work, now available on records. It is interesting to compare Mr. Goodman's clarinet style with Mr. Cioffi's, the latter having the edge in fluency of tone.

BRAHMS: Piano Concerto No. 2 in B flat, Op. 83; Friedrich Wuehrer with the Pro Musica of Stuttgart under Walter Davisson (Vox). Wuehrer's piano playing is very distinguished but the orchestra doesn't have the fullness of sound the work seems to demand. Yet it is a very fine performance.

SCHUBERT: "Unfinished" Symphony; Herbert von Karajan and the Philharmonia (Angel). This familiar work is here given a warm and radiant playing, the orchestra playing very beautiful. Brahms' Haydn Variations, superbly done, make an admirable coupling.

BRAHMS: Symphony No. 1; Igor Markevitch with the Symphony of the Air (Decca). Among the 19 previous recorded versions of this work, Markevitch's interpretation ranks high. The sound is very distinguished.

STRAVINSKY: The Soldier's

France-Amérique

April 21, 1957

BOSTON

Pierre Monteux dirige "Le Sacre"

"Le [illegible] Papa Monteux" — comme l'appellent affectueusement la plupart de ses musiciens — nous est revenu pour la deuxième fois cette saison et il a été accueilli, comme d'habitude, par une longue ovation, tout l'orchestre debout applaudissant chaleureusement.

Au programme: Ouverture, Les Hébrides (La Grotte de Fingal) de Mendelssohn; la Vême de Tchaïkowsky, si typiquement russe; "Le Sacre du Printemps", de Stravinsky, exactement 33 ans après la seconde audition à Boston dirigée par Monteux, les 11 et 12 avril 1924 (la première avait été dirigée, également par Monteux, le 25 janvier 1924) et 43 ans — à une semaine près — après la première audition mondiale en concert, au Casino de Paris, par les "Concerts Monteux".

C'est, en fait, Pierre Monteux qui est le "père" de la version de concert du Sacre car c'est à sa suggestion, après le scandale causé par la première avec les ballets de Diaghilev, que Stravinsky — "très désireux de prouver un certain nombre de points" (Monteux dixit) — arrangea une version de concert qui eut un succès immédiat. Certes, même aujourd'hui, l'oeuvre est révolutionnaire, d'avant-garde, mais on ne peut s'empêcher d'être conquis par le mysticisme profond qui s'en dégage, tout "païen" qu'il soit désigné par le sous-titre. L'orchestre était dans un de ses meilleurs jours et Pierre Monteux dirigeait comme à l'accoutumée, apparemment sans effort, mais avec grande précision et recherche du détail.

Remarqué dans la salle Danny Kaye qui, pendant l'entracte, s'intéressait très sérieusement aux problèmes de la trompette. Aspirerait-il à devenir un vrai maestro?

Maestro Danny Kaye prend la baguette

IL manquait un fleuron à la couronne de Danny Kaye et il l'a conquis de haute lice et de haute liesse mercredi soir en remplaçant Charles Münch au pupitre de l'Orchestre Symphonique de Boston. Pas moinsss! Dire que ce fut hilarant serait encore au-dessous de la vérité. Le public, les membres de l'orchestre, MM. Münch et Martinon — assis au balcon et en butte aux charges du maestro improvisé — se tordaient littéralement de rire.

Après quelques mots d'introduction d'Harry Dickson (un des premiers violons), le Maître Charles Münch monte au pupitre pour diriger... "L'Apprenti Sorcier", de Dukas, tout à fait de circonstance. Sous les applaudissements nourris d'une salle archicomble, il revient traînant un Danny Kaye en pantalon rayé et veste noire auquel il remet une poignée de baguettes en lui tapant sur l'épaule pour l'encourager. Galamment, Danny Kaye lui baise la main et escalade l'estrade du chef après l'avoir manquée et être redescendu pour serrer la main du concertmaster et de son voisin (il a besoin de se concilier les bonnes grâces de l'orchestre!).

Puis les clowneries savantes commencent, agrémentées de réflexions désopilantes et d'imitations que bien des chefs auraient gagné à voir... pour ne pas les commettre. Nous voyons tour à tour le chef d'orchestre "moulin à café", "hacheur de viande", "poussant la voiture de bébé", sentimental, exalté, etc. ... Même des chefs comme Münch, Martinon, Fritz Reiner et Sir Thomas Beecham n'échappent pas à sa satire! Au passage, il envoie des baisers à Münch, qu'il appelle "Chuck", il embrasse la seule femme de l'orchestre (Mme Doriot Anthony-Dwyer, première flûte), descend dans l'orchestre pour mieux diriger et serrer encore des mains. ...

Indescriptible en paroles! Un des "clous" fut l'exécution de "Lohengrin" en montrant au public ce que d'ordinaire les musiciens voient du chef: le "veesage" et la direction des applaudissements à la baguette, en saluant gravement les musiciens. Une bonne partie des auditeurs — et c'était le public habituel (très sérieux) des grands concerts — se leva sur l'injonction de Danny Kaye et se tira en mesure du numéro d'applaudissements dirigés.

Pour finir, la marche "Stars and Stripes Forever" de Souza fut exécutée avec beaucoup de brio et la résonance d'une harmonie municipale de village, les flûtes puis les trompettes et trombones se levant pour mieux faire ressortir leurs soli.

Pour une fois, le rire était maître de Symphony Hall et le fonds de retraite de l'orchestre y gagna la coquette somme de près de 10.000 dollars. Bien entendu, le concours de Danny Kaye et celui de l'orchestre étaient gracieux. Bravo, maestro! Peu importe que vous ne sachiez "pas lire une note de musique"; les musiciens le savent et ils vous savent gré de les avoir amusés là même où d'habitude, ils travaillent très dur. Et maintenant, revenons à la Musique sérieuse.

"QUOI DE NOUVEAU? — MOLIERE" (Sacha Guitry)

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Herald (m)
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MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 24th and last program of the series yesterday afternoon. The soloists were Mariquita Moll, soprano; Martha Lipton, contralto; John McCollum, tenor; Mack Harrell, bass. Assisted by the Chorus Pro Musica, Alfred Nash Patterson, conductor. The program:

Te Deum ..... Henry Barraud
Symphony No. 9 in D minor, Op. 125 ..... Beethoven

By RUDOLPH ELIE

76th season of the Boston Symphony Orchestra came to an end yesterday for the Friday afternooners in what may only be described as the most stunning performance of the Ninth Symphony it has ever been my privilege to hear.

Before touching on that however, we must first deal with a Te Deum for chorus and orchestra by Henry Barraud, a 57-year-old composer, who dedicated this 10-minute long work to the memory of Serge Koussevitzky. It is a strange and not very agreeable piece that nonetheless suggests a sort of neo-Gothic grandeur in the solemnity of its utterance. Scored, oddly enough, for brass, woodwinds and double basses, who accompany the vocal part, but are used largely in tonal contrasts of a massive nature alternating with the voices, the sound is generally harsh, dissonant and without any suggestion of warmth or tenderness whatever.

Came Into Own

Yet, as indicated above, it does have a ring of authentic liturgical power, especially in its inner section, which suggests its roots are in those of the plainsong. It is obviously horribly difficult for the singers, for its intervals are most unusual in their jagged leaps while the dissonant contrapuntal fabric presents even so experienced a chorus as the Chorus Pro Musica with nearly insuperable problems. In fact they were insuperable: even without knowing the score at all one was aware of some shaky entrances and intonational insecurities. Still, the wonder is it did it at all. The orchestra was all right, I suppose: it didn't seem to matter much whether it was or not. Yet, I repeat, the work had a certain impact of its own.

If the chorus had little opportunity in the Barraud piece to display the quality of its tone and its balance and discipline, it certainly did in the Beethoven. Here, in the last movement, after a striking performance of the first three by Mr. Munch and the orchestra (I never heard the scherzo done so effectively) the chorus came into its own.

It was interesting to compare it, too, with the student chorus that sang the St. Matthew passion last week, for the additional maturity and experience of these young singers was telling in the absolutely accuracy and firmness of attack, as well as in the fuller, more resonant tonal quality. It had been well trained for the occasion by its director, Alfred Nash Patterson, but it was as clearly inspired by Mr. Munch's very special way with a chorus, for few orchestral conductors work with a chorus so meticulously and so graphically as he.

In any case, chorus and orchestra combined under the conductor's vivid conception of this choral finale to produce a round of bravos and prolonged loud applause as the end. It might be added, by the way, that this quartet was one of the best we've ever had in this work. All of them, Mack Harrell, John McCollum, Mariquita Moll and Martha Lipton did their own difficult parts very well and combined to give the quartet a sense of being equally matched, which is more often not the case.

Thus it was the season came to an end as it should; in an atmosphere of joy and triumph and fulfillment. And Mr. Munch may go back to France for his vacation at the end of his seventh season as conductor of the orchestra secure in the knowledge we all await his return appreciatively and gratefully.

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Award To Dr. Munch

At an informal ceremony following the last Friday concert of the Boston Symphony Orchestra's season yesterday, Baron Charles de Pampelonne, Consul General of France in Boston, presented to Dr. Charles Munch, the orchestra's music director, on behalf of the Academie du Disque Francais, the 1956-57 Grand Prix du Disque for the RCA Victor recording of Ravel's complete "Daphnis and Chloe."

Dr. Munch will leave for France following his final Saturday evening concert tonight, returning at the beginning of July for the opening of the Berkshire Festival at Tanglewood, Lenox.

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French Recording Award Given Munch

At an informal ceremony following the last Friday concert of the Boston Symphony Orchestra's season yesterday, Baron Charles de Pampelonne, consul-general of France in Boston, presented to Dr. Charles Munch, the orchestra's music director, on behalf of the Academie du Disque Francais, the 1956-57 Grand Prix du Disque for the RCA Victor recording of Ravel's complete "Daphnis and Chloe." The recording was made in January, 1955, by the Boston Symphony Orchestra under Dr. Munch's direction, assisted by the New England Conservatory and Alumnae Chorus conducted by Robert Shaw in collaboration with Lorna Cooke de Varon.

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BOSTON SYMPHONY ORCHESTRA

Beethoven Ninth Ends Season

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight, the 24th and last program of the Friday-Saturday series. Charles Munch, music director, conducted the first United States performance of a Te Deum by Henry Barraud, and the Ninth Symphony of Beethoven. The Chorus Pro Musica, prepared by Alfred Nash Patterson, assisted in both works. Soloists for the Beethoven Symphony were Mariquita Moll, soprano; Martha Lipton, contralto; John McCollum, tenor, and Mack Harrell, bass.

By CYRUS DURGIN

This year, as last, Charles Munch has chosen to end a season of the Boston Symphony Orchestra with the Ninth Symphony of Beethoven. With this choice no one disagreed, for the mighty Ninth is not only one of the solitary peaks among musical masterpieces, but a work demanding somewhat more of an occasion than just a pair of concerts.

But to the general nature of yesterday's performance this chronicler must register strong exception. A year ago, Mr. Munch performed the Ninth with extraordinary care and beauty. Yesterday his reading of many pages seemed careless and perfunctory. From the outset of the first movement, the texture was course. The conductor brought up trumpets and tympani until their powerful resonance all but drowned strings and other instruments. The tympani constitute a featured instrument in the scherzo, quite properly, but here again Mr. Munch overdid a good thing.

The finale was noisier than it need have been, and the whole feeling, to my mind, was superficial rather than a sense of enormous power and exaltation. The last section of the finale, to be sure, is marked prestissimo, which means, as a wag once said, "faster than possible." But if chorus, soloists and orchestra are going to sound musical and not like a "whoop and a holler," as yesterday, the tempo must be moderated a hair.

The slow movement was happily a different story, a beautiful and sensitive traversal of extended and detailed melodic lines. Here the balance of instruments was just and the total effect deeply moving.

A Real Ovation

The performance of the Ninth, whatever it lacked in refinement as noted above, was extraordinarily exciting. The final chord had barely sounded when the applause and the cheers broke out. This was a real ovation for all concerned. As he reappeared on stage, Mr. Munch bade double-bass player Gaston Dufresne and trumpeter Marcel Lafosse come to the center of the stage for individual recognition. These two excellent musicians are retiring from the Orchestra after the Berkshire Festival. They will be missed.

The afternoon began with first United States performance of Henry Barraud's Te Deum in memory of Serge Koussevitzky. This is an interesting work, if somewhat lacking in variety of color; it is dynamic in character and moves with steady rhythmic progress. The scoring contrasts the choral voices with piccolo, two each of flutes, oboes, clarinets, bassoons, trumpets and trombones, and four horns, plus the string bass section. Naturally this makes for more or less mass effects, with the instruments serving as a solid foundation for the play of vocal lines.

The Chorus Pro Musica gave a splendid account of itself, which in turn testified to the care with which conductor Alfred Nash Patterson had prepared his singers in both Barraud (which sounded very difficult) and the exacting Ninth Symphony. The tone was full-bodied, balanced (if one overlooks a slight thinness of tenor sound) and agreeable.

Mack Harrell shone among the soloists, both because of the prominence of the bass role in the Ninth Symphony, and because he sang with superb musical feeling. Miss Moll navigated the high soprano part but she seemed to be not in her best voice. Miss Lipton and Mr. McCollum also were creditable.

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Sunday Herald
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The 76th Symphony Season Had Program Difficulties

By RUDOLPH ELIE

The 76th season of the Boston Symphony orchestra, just completed, seems on review to have hardly been a memorable one in terms of the programs it offered its subscribers. Indeed while the orchestra itself attained the absolute peak of tonal and technical perfection, the music it had to play was chosen with singular lack of imagination. An important reason for it has turned up since, back in the mid-winter, I voiced a similar point of view, but even so it does seem we could muster a far more stimulating bill of fare than we have been offered this season.

The important reason, ironically enough, is one that benefits the orchestra very considerably, particularly in the future. It is that RCA Victor, which has so long neglected this orchestra, has begun again to record its repertoire extensively. During the heyday of Arturo Toscanini, Victor brought out dozens of his recordings while granting the Boston Symphony but a few a year. These recordings have now been largely exhausted; hence the re-issues, and if any that have not been issued so far will appear and even those that do will be versions Toscanini himself refused to have released.

TOO MANY REPEATS

So Victor has now turned its attention to its second orchestral star, the Boston Symphony, and, in line with its general policy of staying pretty close to the standard repertoire, it now has a hand in the programming of the concerts. The hand is a subtle one, for while presumably Mr. Munch could record what he wants, the task of preparing one program performance, not a quite different one for Victor, obviously physical limitations on conductor and men alike that are prohibitive.

The consequence is that many works were repeated much too soon. Some of the standard classics offered this year were heard as recently as last season while many date from the two seasons before. Obviously, the hard core of the repertoirse, the symphonies of Beethoven, Brahms, Tchaikovsky, Schumann, Schubert and so on, are worthy of frequent repetition, as are the more famous concert pieces. Yet there is no doubt the choice this season was not happy. With many of them now committed to recordings, next years selections might range a little farther afield: it is certainly to be hoped so anyway.

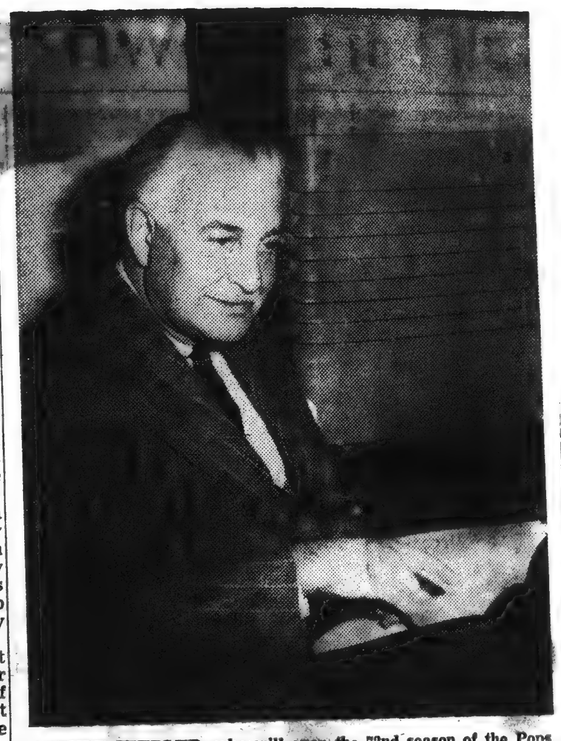
Nonetheless, there were a few interesting revivals. Berlioz' "L'Enfance du Christ" certainly deserved a re-hearing, as did Shostakovitch's Fifth Brokofieff's "Romeo and Juliet," Bach's B minor Suite and Mahler's Fourth. Bach's Wedding" Cantata, a charming thing, made its first appearance here and was beautifully done by Irmgaard Siefried; Schubert's fragile Third Symphony was also new. But, save for a Handel Concerto Grosso and Mozart's Clarinet Concerto, little of the enormous literature of the 18th century was done, which is a pity. There is a great treasury here and it is particularly worth examining as it provides so many opportunities for the soloists or the orchestra itself to step forth—and this should certainly be done more often.

There were, this season, but 10 new works offered in their Boston or world premiere. Of them all, by all odds the most impressive, was the "Hymne a la Vie" by Jean Martinon, who presented it himself as guest conductor. It was a work of enormous vigor and, though anything but an easy work to comprehend on a first hearing, made a great impression just the same. Two concertos by William Walton were also impressive, the Cello Concerto done by Piatigorsky, and the Viola Concerto played by Joseph Di Pasquale. Piston's Fifth Symphony, a more introspective work than the brilliant Sixth was a harder nut to crack, but revealed all this composer's mastery of the orchestra.

The First Symphony of Leo Smit also had its premiere this season and found considerable favor, as did Samuel Barber's "Medea's Meditation." Randall Thompson's nostalgic "A Trip to Nahant" was most enjoyable; and so too was a small work by Emil Kornsand, a member of the orchestra. The low point was certainly David Diamond's Sixth, the ugliest musical contrivance ever committed to paper. But on the whole it must be said that if the new music presented was low in quantity, it was generally high in quality, and perhaps that is all for the best.

Guest conductors were Golschmann, Monteux (twice), Markevitch, Ormandy and Martinon with the usual stalwart appearances of Richard Burgin. Golschmann was not at his best on this occasion, but Eugene Ormandy attained a terrific success while Igor Markevitch perhaps made the greatest impression of all, demonstrating an orchestral technique and an expression of musical urgency that made his visit a memorable one for all concerned, audience and orchestra alike.

There were fewer soloists than usual, but there was one who virtually staggered her audiences. This was Clara Haskill, a tiny, petite elderly woman whose performance of Beethoven's Third Piano Concerto left everyone speechless. She alone made this a memorable season: there were other fine occasions, of course, but on the whole this would have been merely a season of perfect performances of routine programs.



ARTHUR FIEDLER, who will open the 72nd season of the Pops at Symphony Hall on Tuesday night, is shown here listening to a playback following a Pops recording session.

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Symphony Ending Tonight

New Barraud Choral Work; Beethoven's Ninth Symphony

By Rogers

Conducting in a blaze of electrical glory, Charles Munch galvanized his musicians, his singers, and the better part of his listeners into a white heat of enthusiasm yesterday afternoon in Symphony Hall. This program, the Boston Symphony's finale of its 76th season, will be repeated tonight.

Dr. Munch selected Beethoven's Ninth Symphony as the climactic work, and for his opening item he gave the United States premiere of Henry Barraud's Te Deum for Chorus and Orchestra, composed last year and dedicated to the memory of Serge Koussevitzky. Employed in both works were the singers of the Chorus Pro Musica, trained by their founder and conductor, Alfred Nash Patterson.

The Barraud Te Deum reflects the prevailing style for sacred music in France today—that of a neo-medieval austerity, bleak with consecutive fourths and fifths, evoking an aura of mysticism. The composer uses a small orchestra of brasses, woodwinds, and doublebasses, thus making the effect even more medieval. His choral writing, ingenious and scholarly, doubtless makes its appeal to those who are emotionally attuned to the moods of religious mysticism. There is no question that the performance by all concerned was excellent.

* * *

With Beethoven's mighty Ninth, however, the listener forsakes the passive contemplation of mysticism for the active participation of joy. There is an abundance of vital religion, if one chooses to look for it, in the enthusiasm of his panoramic choral finale.

Dr. Munch was caught up in the vertex of inspiration, but (as is usually the case when he is excited) he drove his musicians into areas of imprecision. It is true that the second movement is marked Molto vivace; Presto—but Dr. Munch's tempo was a dramatic prestissimo, thrilling to listen to, exciting to feel, but a little faster than some musicians can go. Yet one could be astonished and pleased by the very unconventionality of his concept. Spurred by a tickling baton, the music sped past the ear on peppery feet.

* * *

The third movement sang with all the intensity of emotion that Dr. Munch was mustering; and when he came to the finale he brought us to a realization of the incredible things this music can be made to say. Dynamics were louder than usual or softer than usual. It wasn't the solid, steady, and stately reading gained, for instance, by a group like the noted Singverein der Gesellschaft der Musikfreunde in Vienna. It was surcharged with an emotional impact that called forth startling contrasts. And the results, judging by the volley of bravos at its conclusion, were eminently successful.

The quartet of soloists sang in a forthright, balanced way—Mariquita Moll, whose soprano has often been appraised in Boston; Martha Lipton, a contralto of rich intensity; John McCollum, another singer whose silvery tenor is familiar in Symphony Hall; and Mack Harrell, a baritone who has won keen appreciation over the years.

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Munch Receives Award

At an informal ceremony following the concert last Friday afternoon by the Boston Symphony Orchestra, Baron Charles de Pampelonne, Consul General of France in Boston, presented Charles Munch the 1956-57 Grand Prix du Disque for the RCA Victor recording of Ravel's complete "Daphnis and Chloe." The recording was made in January, 1955, by the Boston Symphony Orchestra under Dr. Munch's direction, assisted by the New England Conservatory and Alumnae Chorus, conducted by Robert Shaw, and together with Lorna Cooke deVaron. Baron de Pampelonne made the award on behalf of the Académie du Disque Français.

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APR 1957

...rkevitch, Ormandy Conduct Boston Symphony as Guests

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Franck Symp... ...erformed

The Diam... Symphony stood midway between Tchaikovsky's C major Serenade, done with a big, juicy tone, and the Franck D minor Symphony. To the last-named Mr. Munch gave the full treatment of a passionate, romantic interpretation.

For two weeks before, we had enjoyed the change of pace and style attendant upon the presence of guest conductors. Igor Markevitch came first, Feb. 22 and 23, and with most musical and brilliant work put the seal of certainty upon what some of us had long believed: that he is among the great conductors of the world today. Mr. Markevitch gave us his own clever and tasteful scoring of the last (six-voice) fugue in Bach's "Musical Offering"; the Symphony No. 3 of Schubert (new to these concerts); Strauss's "Till Eulenspiegel" in the clearest and finest performance of it in my memory; and the Mussorgsky-Ravel "Pictures at an Exhibition".

Munch Heard in Philadelphia

The week following, Eugene Ormandy was our guest, he and Charles Munch having "swapped pulpits". While Mr. Munch was delighting the Philadelphians in the Academy of Music, Mr. Ormandy at Symphony Hall was making more of an impression than ever he had before in this city. As guest with our orchestra, which we know so well, he put his personal talents in a sharper focus. The very sensitive Boston Symphony responded to him nobly, and even four rehearsals gave the tone something of the timbre—round, dark and

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Viola Concerto ..... Walton
"Ein Heldenleben" ..... Strauss

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MAR 28 1957

Charles A. Sink Retires From Post With Music Unit

Special to The Blade

ANN ARBOR, Mich., March 28—Retirement of Charles A. Sink as active administrator of the University of Michigan Musical Society and appointment of Gail W. Rector as executive director were announced today.

Mr. Rector will take over administrative duties performed for many years by Mr. Sink. Mr. Sink will continue as president of the board of directors. The change is effective Sept. 1.

Mr. Rector was born in North Platte, Neb., studied music in Chicago and was a member of the Chicago Civic Orchestra. He entered the University of Michigan in 1937 and was graduated in 1940. He continued post-graduate studies there.

He served as Mr. Sink's administrative assistant from 1945 to 1... ...e joined the staff of the ...hire Music Festival at ...ood, Lenox, Mass. He was appointed assistant manager of the Boston Symphony Orchestra and executive secretary of the Berkshire Music Center in 1954.

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The three-movement work is in cyclic form, its melodic material being derived from two themes of the first movement. These themes are not particularly striking or appealing on first hearing nor does the development add any facets of interest. The symphony's emotional moods are difficult to describe; except for some abrupt tempo and dynamic contrasts, the atmosphere seems neither this nor that. The scoring is also not distinctive, the main section of the first movement and the last movement being extremely noisy. On the whole, the orchestration sounded turgid.

The Mozart Clarinet Concerto followed like a breath of fresh air, and Mr. Cioffi, principal clarinettist of the orchestra, performed it with technical ease and tonal opulence, though emotional communication was sometimes lacking. The orchestra was a bit heavy-handed and the tempo too fast in the first movement, but the moving song of the second movement and the ... spirit of the final movement ... projected with simplicity. The ... Symphony is a speciality of the orchestra, and Mr. Munch whipped it into a fine frenzy in its torrential moments and never let its lyrical sections become maudlin. Needless to say, the orchestra sounded brilliant. —F. M., Jr.

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weill, and Richard Rodgers were ex... cellently done and were more than enthusiastically received.

The Cleveland Society for Strings, in its scholarship fund series, spon... sored Zara Nelsova, cellist, in a re... cital, and the bravos rang loud and clear for her work.

An outstanding contribution to the chamber-music field was made by the LaSalle Quartet of Cincinnati. This first-rate group has as its avocation the educating of very young musi... cians to the wonder of chamber mu... sic. They made it sound so intriguing —and so much fun—that the audience of children aged 6 to 12 was literally begging for more at the end of their afternoon concert at the Art Museum. Sponsored by the Musart Society, the LaSalle Quartet also gave an adult program which was a joy to hear.

The Albeneri String Trio, returning from a tour of the South and Far West, played an alumni benefit re... cital at the Cleveland Institute. The recent inclusion of Ward Davenny, pianist (also director of the Institute), makes the ensemble a two-thirds lo... cal outfit. Their recital, of musical and technical perfection, featured Leon Kirchner's Trio in Two Move... ments—a work of vigor and virility,

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The "Johannesburg Festival Overture" is a very amusing work. Its substance is prevailingly of the "Luncheon Music" or Hollywood level and type, but its treatment and working-out are highly expert and quite impressive as a technical achievement. In another world is the poignant Viola Concerto, one of Sir William's finest works, which is much more than a conventional showpiece. It succeeds in giving the soloist an interesting musical role while retaining its character as an absorbing and closely-knit tone poem.

"Ein Heldenleben" contains some bombastic pages, but what a matchless vehicle for a virtuoso orchestra it is! Nor have the glorious final pages of this gigantic score lost their emotional potency over the years. It is a work of genius, with all its flaws. I have never heard the violin solo part more delicately and imaginatively played than by Richard Burgin, and Mr. Munch's conception of the whole score was truly noble and all-encompassing. When it plays like this, the Boston Symphony is unsurpassable.

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The Bach Aria Group came ... Symphony Hall (in the Boston U... versity Celebrity Series) March ...

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(First New York performance)
Viola Concerto ..... Walton
"Ein Heldenleben" ..... Strauss

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The three-movement work is in cyclic form, its melodic material being derived from two themes of the first movement. These themes are not particularly striking or appealing on first hearing nor does the development add any facets of interest. The symphony's emotional moods are difficult to describe; except for some abrupt tempo and dynamic contrasts, the atmosphere seems neither this nor that. The scoring is also not distinctive, the main section of the first movement and the last movement being extremely noisy. On the whole, the orchestration sounded turgid.

The Mozart Clarinet Concerto followed like a breath of fresh air, and Mr. Cioffi, principal clarinettist of the orchestra, performed it with technical ease and tonal opulence, though emotional communication was sometimes lacking. The orchestra was a bit heavy-handed and the tempo too fast in the first movement, but the moving song of the second movement and the ... spirit of the final movement ... projected with simplicity. The ... Symphony is a speciality of the orchestra, and Mr. Munch whipped it into a fine frenzy in its torrential moments and never let its lyrical sections become maudlin. Needless to say, the orchestra sounded brilliant. —F. M., Jr.

Boston Orchestra Plays Diamond Symphony

Boston Symphony, Charles Munch, conductor. Gino Cioffi, clarinettist. Carnegie Hall, March 20:

Symphony No. ... David Diamond
(First New York performance)
Clarinet Concerto, K. 622 ..... Mozart
Symphony in D minor ..... Franck

There is no need to mince words about David Diamond's Symphony No. 6, which Charles Munch and the Boston Symphony introduced to New York audiences in this concert, for it

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Clarinet Concerto, K. 622 ..... Mozart
Symphony in D minor ..... Franck

There is no need to mince words about David Diamond's Symphony No. 6, which Charles Munch and the Boston Symphony introduced to New York audiences in this concert, for it is a sadly disappointing and uninteresting work. Composed between 1951 and 1954, it is dedicated to Charles Munch and the Boston Symphony, and the composer has written that it "is related stylistically and dynamically to my Psalm for orchestra (1936)".

The three-movement work is in cyclic form, its melodic material being derived from two themes of the first movement. These themes are not particularly striking or appealing on first hearing nor does the development add any facets of interest. The symphony's emotional moods are difficult to describe; except for some abrupt tempo and dynamic contrasts, the atmosphere seems neither this nor that. The scoring is also not distinctive, the main section of the first movement and the last movement being extremely noisy. On the whole, the orchestration sounded turgid.

The Mozart Clarinet Concerto followed like a breath of fresh air, and Mr. Cioffi, principal clarinettist of the orchestra, performed it with technical ease and tonal opulence, though emotional communication was sometimes lacking. The orchestra was a bit heavy-handed and the tempo too fast in the first movement, but the moving song of the second movement and the cheerful spirit of the final movement were projected with simplicity. The Franck Symphony is a speciality of the orchestra, and Mr. Munch whipped it into a fine frenzy in its torrential moments and never let its lyrical sections become maudlin. Needless to say, the orchestra sounded brilliant. —F. M., Jr.

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Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

MAY 1 1957

The World's Finest

If the Boston Symphony Orchestra failed to show up for the opening of the season next fall, there would be practically an atomic outcry throughout America. Yet that will happen if something isn't done soon on a broad, popular scale.

Now that the winter season is over and the Pops have assumed the green and fragrant stage of the Hall, it is easy to forget the Symphony's dire need. The Orchestra is the world's finest, isn't it? Somehow all these years it's muddled through whatever financial crises beset the organization. It won't be let down.

And so we go our way, dismissing the situation, confident that a backlog of wealthy patrons will insure the status. The orchestra is an institution. It exists; like Plymouth Rock, the State House dome and the swan boats on the Public Garden's pond, it was shaped to endure.

But if the Symphony can be considered a great cultural and human institution, in another sense it is an instrument, an instrument that no longer is guarded zealously by a select and privileged group. The day of the wealthy patron is over (taxes, the social revolution) or, at best, waning.

And like a machine the parts wear out and in time they must be replaced. The musician is a dedicated man, but it is awfully hard to remain dedicated on a musician's salary. There is no reason why the Boston Symphony must always be the world's finest. If we do not help the Symphony, and in turn those institutions supplying the Symphony with talent, there will be, in effect, another orchestra in autumns to come at Symphony Hall.

It will be called the Boston Symphony, but a patchwork approximation only. Apathy is the deadly rust that corrodes so delicate a machine. Now, at the start of the Pops season, is a good time to consider the mortality of the best, which must be forever renewed.

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

MAY 2 1957

A Conductor as a Treasure Hunter

THE MUSIC of our own century interprets the preoccupations and the concerns of the world we live in. We must play it and listen to it, learn about advanced aesthetic positions, new theories of harmony, and new principles of construction, but this acquaintance is not made instantaneously.

It is certainly necessary to have heard a very large number of works of greater or lesser significance to be able to discover a masterpiece on the day of its birth. Posterity usually sorts them out for us.

Life goes so quickly these days that it takes a conscious effort to avoid being outdistanced. If we wish to function as active human beings rather than remain passive spectators, we must present to our audiences what we consider important. . . .

Young musicians always want to create a movement at any cost and they always want to impose it on others. They try to do so with ardor and often with insolence, with the expectation of freeing themselves from a past they scorn and disdain, and without the smallest concern for the masters who also sought, struggled, and suffered.

Every creative force has its roots in the past but every composer finds his own language as he works. . . .

Be that as it may, it is our duty to bring out the young composers and to encourage them, while seeking to discover as best we can their true value. A conductor must be a treasure hunter. This is a duty he too often neglects but one that may gain him the greatest recognition in his own time. . . . Tomorrow's conductors will not have to envy their elders. It will be for them to forge the glory of composers still unknown.—From "I Am a Conductor," by CHARLES MUNCH. Copyright, 1956, by Charles Munch. Oxford University Press, New York.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844

MAY 2 1957

BSO Receives Award for Record

BOSTON — Baron Charles de Pampelonne, Consul General of France in Boston, presented Dr. Charles Munch, on behalf of the Academie du Disque Francais, the 1956-57 Grand Prix du Disque for the RCA Victor recording of Ravel's complete "Daphnis and Chloe."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Chronicle
NEEDHAM, Mass.
Weekly Independent
Circ. 4,915

MAY 2 1957

Social Notes

Mr. and Mrs. Henry B. Cabot of Strawberry Hill entertained over 50 members of the Boston Symphony Orchestra and their wives on Sunday afternoon of this week at their home.

Mr. and Mrs. Cabot met their guests while sailing for Europe last summer aboard the "New Amsterdam." The musicians completed a very successful European tour last fall.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

MAY 1 1957

BOSTON LEADERS DISCUSS TV IN EDUCATION—Featured in a special panel last night on WGBH-TV, Channel 2, in Cambridge, on the question "What is the place of television in education?" were, front, left to right, Dr. Abram L. Sachar, Brandeis University president; Harvard President Nathan M. Pusey, Ralph Lowell, trustee of the Lowell Institute; MIT President James R. Killian, Jr., and Perry T. Rathbone, director of the Museum of Fine Arts. Standing, left to right, the Rev. Thomas F. Fleming, assistant to the president of Boston College; Thomas S. Perry Jr., manager of the Boston Symphony Orchestra; B.U. President Harold C. Case; Bradford Washburn, director of the Museum of Science; Harrison Keller, president of the New England Conservatory of Music; Northeastern University President Carl S. Ell, and Tufts University President Nils Y. Wessel.

La musique

Une première d'Henry Barraud à Boston

par Pierre DARGENS

LA soixante-seizième saison de l'Orchestre Symphonique de Boston s'est terminée sur la première audition du "Te Deum" d'Henri Barraud, directeur musical de l'Orchestre National de la Radiodiffusion française, et une interprétation splendide de la IXème de Beethoven; pour les deux oeuvres, le maître Charles Münch s'était assuré les services de la Chorale Pro Musica, dirigée par M. Alfred Nash Patterson. Les solistes de la IXème étaient: Mariquita Moll, soprano; Martha Lipton, alto; John McCollum, ténor, et Mack Harrell, basse.

Le "Te Deum", écrit pour choeur à quatre voix, orchestre d'instruments à vent et contrebasses à cordes, est de facture moderne, d'exécution plutôt difficile, mais d'une musicalité certaine. Nous l'avons entendu seulement en répétition générale et les interruptions nécessitées par la mise au point finale du chef justement exigeant qu'est M. Münch ne nous permettent pas une vue d'ensemble très claire.

"La Neuvième" nous a procuré presque autant de plaisir à regarder M. Münch transmettre sa pensée par toutes les fibres de son corps (presque littéralement!) qu'à écouter la merveilleuse sonorité de l'Orchestre et celle — très agréable — des choeurs et solistes.

Quand on a, comme nous, entendu la Chorale Pro Musica seulement dans une église, et plus souvent dans Bach, on est un peu surpris par la qualité du son dans une salle de concerts; on a l'impression que les chanteurs — les femmes, surtout — "forcent" un peu, d'autant plus que l'Ode à la Joie est loin d'un murmure! Mais cette impression est atténuée largement par la souplesse et la discipline de cet ensemble.

FRANCE-AMERIQUE
5 Mai

France-Amérique
May 5, 1957

BOS

A Charles Münch le Grand Prix du Disque

A l'issue du concert donné le vendredi 26 avril, M. Charles de Pampelonne, Consul général de France, a remis à M. Charles Münch, au cours d'une cérémonie intime dans son studio de Symphony Hall, le diplôme du "Grand Prix du Disque" qui lui a été décerné pour son enregistrement de "Daphnis et Chloé" avec l'Orchestre Symphonique de Boston. Le Grand Prix leur avait déjà été décerné l'année dernière pour leur enregistrement du "Roméo et Juliette" de Berlioz.

Cet enregistrement complet de "Daphnis et Chloé", de Ravel, a été fait en janvier 1955 par l'Orchestre Symphonique de Boston avec le concours des Choeurs du Conservatoire de la Nouvelle-Angleterre (étudiants et anciens élèves) dirigés par Robert Shaw en collaboration avec Lorna Cooke de Varon.

Charles Münch en France

A peine terminée sa saison bostonienne, M. Charles Münch est parti pour la France où il restera jusqu'au début de juillet. Il nous reviendra, alors, pour diriger le Festival de Berkshire à Tanglewood.

Bal Lafayette

Samedi soir a eu lieu le "Lafayette Ball" organisé par la League of Catholic Women au profit des oeuvres de l'Archevêché de Boston. Ce bal

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Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

MAY 1 - 1957

Top Level Panelists Explore Usage of Educational TV

BOSTON'S EDUCATIONAL TV LEADERS—Left to right, front: Pres. Abram L. Sachar, Brandeis; Pres. Nathan M. Pusey, Harvard; Ralph Lowell, president WGBH Educational Foundation; Pres. James R. Killian of M.I.T.; Perry T. Rathbone, director, Museum of Fine Arts; rear, Rev. Thomas F. Fleming, S.J., Boston College; Thomas D. Perry Jr., manager, Boston Symphony Orchestra; Pres. Harold C. Case, Boston University; Bradford Washburn, director, Museum of Science; Harrison Keller, president, N.E. Conservatory of Music; Carl S. Ell, president, Northeastern University, and Nils Y. Wessell, president, Tufts University.

By MARY CREMMEN

"What is the Place of Television in Education?" was the subject for discussion last night by a distinguished group of leaders of Greater Boston educational and cultural institutions.

Ralph Lowell, trustee of the Lowell Institute and president of the WGBH Foundation was chairman of the special telecast marking the 2d anniversary of WGBH-TV.

Rev. Thomas Fleming S.J., executive assistant to the president of Boston College, opened the panel talk.

"In discussing television and education," he began, "I must compare it to what great books mean to education. Television can bring to a whole community the great teachers of the day. It is one of the most promising channels of communication that God has given us."

Thomas Perry Jr., manager of the Boston Symphony Orchestra, said he "would like to follow Fr. Fleming's thoughts" by emphasizing how television "can range the entire field of human knowledge. It can go anywhere in the world—reach into any situation." Stating that the Symphony Orchestra was "not primarily an educational institution," he stressed his pleasure "that we have still joined in the great development by having concerts televised."

Dr. Harold Case, president of Boston University, introduced the thought that television "is deceptive. We are tempted with the prospect that it could help the problems of the crowded classroom." He cautioned, "But it is no substitute for the face to face, teacher-student relationship. It would dilute effort and reduce discipline. Educational television works best when used as a supplementation."

"Television in general," Pres. Abram Sacher of Brandeis University, pointed out, "has given a fresh turn to the old phrase 'seeing is believing.' Our task in educational television is to turn that phrase to seeing is learning."

In his opening remarks, Dr. Nathan Pusey, president of Harvard University, declared, "The first obstacle we are up against is the phrase 'adult education' which seems to indicate that education should be completed by a certain time. Education," he went on, "is not something that a person is supposed to be through with at a definite point in his life. It should go from beginning to end." He declared the role of WGBH "is to contribute to the education of people all through their lives."

In the words of Dr. James Killian of M.I.T., educational TV "should feed the hungry and stimulate the appetite of the well fed."

Perry Rathbone, Director of the Museum of Fine Arts told how "museums have long awaited a visual means to present treasures entrusted to our care to a greater audience. To a museum, it is the answer to reaching the public beyond its doors."

Boston's Museum of Fine Arts is the only one in the country to be "wired throughout for telecasts from all its galleries," Rathbone summed up, "We are creating a museum without walls."

It was Bradford Washburn, director of the Museum of Science who spoke of the ability of television to stimulate a viewer's curiosity "to learn things first hand. I feel for anyone—no matter how old," he said, "who has lost his desire to learn of the unknown."

Harrison Keller, President of the New England Conservatory of Music, lauded the way television had "given music back to sight." He pointed out "the peculiar advantage the television camera has over the concert-goer is mobility. We hope the camera will also be able to capture the personality of the performing artists."

President Carl Ell of Northeastern University believed educational television could be "the greatest aid to developing and bringing to fruition the American ideal of equal educational opportunity for all. When the other 250 educational channels approved by the FCC are properly used, we could raise the moral and mental level of our whole society."

When it came his turn to speak, Niles Wessel, president of Tufts University said "the most significant point he had heard made in the discussion concerned television's great challenge in the realm of continuing education. All of us in universities are concerned with what happens to our students when they leave us."

He went on to extol the advantages of closed circuit television, mentioning in particular its use by the American Medical Center. "Forty thousand saw a surgical procedure that would normally have been seen by a handful."

A semblance of a debate appeared underway when Dr. Pusey, first acknowledging the shortage of teachers, added television could never be a substitute. "The kind of teacher a machine can substitute," he stated flatly, "should not have a place in the classroom in the first place. It is the personality of the teacher in direct contact with the student that livens and makes the educational process come awake."

Replied Dr. Killian, "If television can help us bring good teachers to more students it will have performed a service."

[illegible] great teachers. Sachar [illegible] that "too much [illegible] should be placed on the personality. We must be sure we aren't seeking the teacher with a classic profile."

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Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970

MAY 12 1957

What People Talk About

Support of Boston Symphony Orchestra Means Preservation of Great Music

To the Editor—Many of us are gravely concerned with the financial plight of our great symphony orchestras, and specifically with that of our own Boston Symphony Orchestra. Is it possible that we cannot afford to preserve great music when we have achieved such splendid success in the preservation of master works in the sister arts—painting, sculpture, and rare books?

KELLER

Public spirited and generous citizens have by gifts and bequests provided large sums to purchase the finest master works of art, each one often costing many thousands of dollars, that they may be permanently enjoyed by us and future generations. It is an extraordinary fact that the score of the greatest musical masterpiece can be purchased for a few dollars; however, this copy of musical symbols recorded by our great composers, past and present, remains a dead language unless brought alive by the skilled musician.

The problem then is to maintain this indispensable instrument, the symphony orchestra, at a standard of perfection worthy of the music it recreates, and at the same time provides a satisfactory and dignified post for the performing musical artist, without whom this medium cannot continue. The present insecurity of this profession may well deter the finest talent from undertaking a career in this field, the lack of competent artists would soon be reflected in the quality of our symphonic performances and such a deterioration is not to be quickly corrected.

Making it possible for our citizens to hear live music in the concert hall is only one service contributed, for by continuous recordings, this music becomes available throughout the world. When will the great recording and broadcasting companies recognize their responsibilities and be more generous in sharing the vast profits which are gained from this source?

We hear about the prestige our orchestra brings to the City of Boston. If this is true, and who would question it, should we not expect a united effort on the part of every city enterprise to deserve this pride?

Under the leadership of Henry Cabot, chairman of the Symphony Board, distinguished and dedicated men who have recognized the need for positive action are giving their energy and resources to this cause, and I am hopeful that the press will use the power of its columns to assist those who without glory give so generously of themselves.

HARRISON KELLER,
President, New England Conservatory of Music.
Boston.

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Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970
MAY 5 1957

"Hymn to
Best New

By CYR

Jean Martinon's "Hym
the best new score introdu
the Boston Symphony Or
amount [illegible] position to
this winter. To pick the
more [illegible] Sir Will
the Fifth [illegible] Sy
phony No. 1 and Samuel
and Dance of Vengeance

★

It would be possible to cho
each and any, on differe
the fine workmans

MUSICAL AMERICA
NEW YORK, N. Y.
JUN 1957

Boston Pops Opens Season; Symphony Plays Barraud Work

Boston. — The nonmusical may have their own dull ideas about the change of seasons, but musical Boston knows to the moment when spring begins in the town along the Charles. It is that precise instant when Arthur Fiedler raises his baton for the opening number of an opening Pops program at Symphony Hall. Spring in the year 1957 accordingly began at 8:30:45 Tuesday evening, April 30.

The first number, to carry through this fine-pointing of facts, was Elgar's "Pomp and Circumstance" March in D major, No. 1. The two most solid pieces of the evening were the Grieg Concerto, played nimbly by Ozan Marsh as keyboard soloist, with good support from Mr. Fiedler and the orchestra, and Ravel's "La Valse", also done notably well. Thereafter a miscellany of favorite Pops items, from the "Fledermaus" Overture to tunes of "My Fair Lady".

Beethoven's Ninth Heard

The Boston Symphony season ended on April 27, when Charles Munch conducted Beethoven's Ninth Symphony, and gave the first United States performances of the "Te Deum, in Memory of Serge Koussevitzky" by Henry Barraud. The chorus for both was the Chorus Pro Musica, prepared—and very well—by Alfred Nash Patterson. Soloists for the Beethoven work were Mariquita Moll, soprano; Martha Lipton, contralto; John McCollum, tenor, and Mack Harrell, bass.

Barraud's work is interesting and very difficult, scored for chorus, winds and string basses, which gives a sense of mass effect, in which the instruments serve as foundation for the play of vocal lines. The texture is stark and austere, quasi-archaic with steady rhythmic progress and decided power.

Thanks to a Conference on the Creative Arts put on by Boston University, we have been privileged to see and hear Gian-Carlo Menotti's madrigal fable, "The Unicorn, the Gorgon and the Manticore" within less than a year after its premiere. This very individual work, seen in New York last January, came as climax to a musical program given in Kresge Auditorium of the Massachusetts Institute of Technology, on May 4. (Boston University's own theatre was occupied with a special Conference production of Giraudoux's "The Enchanted".)

The New York Ballet Company danced it, wearing Robert Fletcher's original costumes, upon the bare Kresge stage.

This evening began with the student orchestra, conducted by able young Russell Stanger, giving the first performance of Wallingford Riegger's "Festival Overture", commissioned by the Conference. This is a buoyant, *pomposo* work, obviously "occasional" but excellent of its kind, wherein harsh harmony is juxtaposed with lush, almost romantic tunes. Rather more interesting was Alan Hovhaness' Prelude and Quadruple Fugue, a solid piece of work, and, like all of Hovhaness, semi-Oriental in character. Messrs. Riegger and Hovhaness were present and bowed to applause.

Allen Lannom, who conducted Menotti's work, also led the Choral Art Society in Poulenc's fiendishly difficult, unaccompanied Mass in G. The work of the evening truly reflected high credit upon all concerned.

Martinon Makes Debut

Jean Martinon, conductor of the Lamoureux Orchestra in Paris, proved a superb master of his art when he made his American debut, as guest conductor of the Boston Symphony on March 29.

He is, I suspect, as much a "musicians' conductor" as one with a definite appeal to the public. His technique is thorough and not in the least pedantic; he insists upon utmost care in detail, but he is not dry; his temperament obviously is passionate, but he does not go to emotional extremes nor is he an exhibitionist. Mr. Martinon was most warmly greeted by audiences and musicians alike.

His program included first American performances of his own "Hymn to Life", composed after the last war

still am willing to have another go at it. (But will Mr. Munch or anyone else be interested in presenting it again?)

Soloists invariably are the frosting upon the symphonic cake, and [illegible] reasonable amount of [illegible] outstanding was [illegible] Haskil who, late in [illegible] seems to have taken [illegible] states by storm. As a marvelously gentle [illegible] pervasive musicality, [illegible] gave a memorable per[illegible] of the Beethoven C minor [illegible], at the Tuesday con[illegible], repeated her suc[illegible] of Liszt's D minor Concerto

[illegible] guest conductors, Mr. [illegible] already has been men[illegible] Markevitch, now a [illegible] rank master of the [illegible] enthralled his Bostor[illegible] I think, will welcome [illegible] more when he next re[illegible] as pleasant to have our [illegible] Pierre Monteux, back [illegible] handy, exchanging or[illegible] with Charles Mu[illegible] early March, gave [illegible] pleasure. [illegible] Mr. [illegible] home too fortunate [illegible] little as possible be[illegible]

[illegible] KOKOFIEFF [illegible] minimum of the music [illegible], but the minimum we[illegible] Second Piano Concerto, [illegible] and Juliet" Suite and the Second Violin Concerto. The late Russian was one of the first-line composers of the first half of the 20th Century. In future we ought to hear more of his music—[illegible] not [illegible] the familiar pieces. [illegible] Second Piano Concerto, for example, is little played, but it is a large and appealing work. There is no reason whatever, save, perhaps, the reluctance of pianists to cope with its difficulties—why it should not become a favorite item.

What of the state of the union, which is to say the state of the Orchestra? Mr. Munch now has been with us eight seasons. He is still respected, still esteemed, still admired, still attacked by some for his preponderance of French music. He is a fine musician and a leader of authority. But he can be careless, and that carelessness has never been more in evidence than during his coarse performance (on Friday afternoon, at least), of Beethoven's Ninth Symphony, and his unaccountably slipshod and superficial Wagner performances in March.

With Bach, as in the case of the "St. Matthew" Passion, Munch is a different man and musician altogether, dedicated and scrupulous. If only he would not allow himself to be careless on occasion, he would be even more cherished than he is, and surely he is cherished by this musical community.

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Sun (e)
LOWELL, Mass.
Independent
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MAY 18 1957

Saturday Chat

By Philip S. Marston

LOWELL, May 18—I suppose I can qualify as a veteran concert goer. At least I have been a regular attendant at the Friday concerts of the Boston Symphony orchestra for something like 40 years. In fact my experience goes back to the old Music Hall days, when as a student I occasionally joined the seekers of "rush" seats which you could get if you stood in line on the sidewalk and were not beyond a certain mark in the wall.

On the whole, I think it has done me good. To be sure a lot of things they play still bore me stiff, and once in a while a selection seems to me deplorable enough to be called an insult to the audience. There was one of those this season, within a few weeks, but I won't specify because I might be sued for libel if I did.

However, a long experience has brought me to see worth in what was, to me, just dull stuff. I have learned to love the symphonies of Johannes Brahms, but I remember when they were so little liked that one eminent Boston critic is said to have remarked that the exits at Symphony Hall should have been marked "This way out in case of Brahms." (He told me once that he never said any such thing.)

As I grow older I find it more and more difficult to put names to perfectly familiar music. I know I've heard them and like them—but is it Beethoven's fourth, or eighth, or is it, maybe, Mozart, or Haydn? I still loathe most "modern" compositions, because I want a symphony to please my ear rather than torture it. I dislike dissonance in general, and abominate raging cacophony which sounds like lunacy in a boiler-factory, or bedlam in the nursery. It's ugly, but is it music?

Of course I'm told that this only shows my banal ignorance—often by people who really don't like the stuff any more than I do, but wish to pretend they love it because that will set them apart and prove that they're in the know. They applaud wildly when my inclination is to hiss and boo. They will call a composer who has just displeased, or disgusted, nine-tenths of the audience, to come to the platform and take a bow, not once but two or three times. I often think that Boston audiences are the politest people on earth, and I suppose it is really virtuous of them because it makes the composer feel good. Even if you haven't had a good time, say so, anyhow. One is taught this even in early childhood when one goes to juvenile parties and has a perfectly lousy time. Toujours la politesse! Lies in such cases are white lies—but one does not need to be so rapturously enthusiastic about it. There used to be a girl who sat back of me and the worse the music was the louder she clapped her hands and crowed. She was what they used to call a "flapper"—the kind of teen-ager who swoons at the mention of Elvis Presley. Far from me, it's a pose. Rather a pretty girl, too. But many's the time I yearned to throttle her. When you get to my age, you get to be a curmudgeon.

I know that some of the most eminent composers were hissed and booed when their most celebrated masterpieces were first played. Innovations are always condemned by the conservatives. If they end by pleasing the public there's a good reason. Nobody today sneers at Beethoven as a mad young innovator or at Richard Wagner, or at many another who was denounced at the first hearing of his works. They fought their way to acceptance—but it is because they had the real stuff in them. You can't maintain that every new shocker who comes along is going to do the same. Dissonance and discord have their place, but it is mainly when they rush in that harmony shall be prized. I still believe that real music is a concord of sweet sounds, rather than a discord of sour ones. Deliberately contrived ugliness does not become beauty merely because it is contrived, no matter how ingeniously. To be great music, the music must do more than merely shock you by its novelty.

Great efforts have been made to raise the public's musical taste to higher levels, notably by Arthur Fiedler with his Esplanade concerts, Boston "Pops" and other similar things. I wonder with how much success? Is it revealed in the currently popular "recordings" with which every radio station fills the gaps between its feature programs? I suppose they have to keep something going all the time, but is there nothing better than drab interludes of nauseating and repetitious jazz of the trashiest kind? Most of it seems to me perfectly terrible, and you wonder why anybody ever recorded it in the first place. But an army of disc-jockeys seem to assume that this is what the public wants and will lap up all day long as a kitten laps up cream. They may be right, but I hate to believe it. If it's true, the education of popular taste has yet a long way to go. And those who put on even the most popular shows, whether on radio or television, have a lot to answer for. The entertainment field is broader today than it ever has been in all human history, and what [illegible] of it? I'm afraid we get a die[illegible] purveying the appropriate amount of the essential vitamins, especially in the field of music. But I have undoubtedly said too much and perhaps have proved only that I'm just one more curmudgeon. I crave your pardon—and good night.

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Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Non-Partisan
Circ. 10,000 Free
9 1957

Munch Honored For Recording

An informal ceremony following the last Friday concert of the Boston Symphony Orchestra, Baron Charles de-Pampelonne, Consul General of France in Boston, presented Dr. Charles Munch with the 1956-57 Grand Prix du Disque.

The presentation was made on behalf of the Academie du Disque Francaise in recognition of his recording of Ravel's complete "Duphnis and Chloe" with the orchestra on Jan. 1955. The Orchestra, directed by Doctor Munch, was assisted by the New England Conservatory and Alumnae Chorus conducted by [illegible] Shaw.

Dr. Munch [illegible] left for France and will return in July for the opening of the Berkshire Festival at Tanglewood.

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Post (e)
BRIDGEPORT, Conn.
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MAY 21 1957

JOHN HERSEY TO GET HARTT SCHOOL HONOR

HARTFORD, May 21 — The Hartt college of music announced yesterday that it will award three honorary degrees at its 17th annual commencement June 6.

The degree of doctor of music will be conferred on Richard Burgin, concert master and assistant conductor of the Boston Symphony orchestra, and Prof. David Boyden, chairman of the music department at the University of California. Boyden will be the first Hartt alumnus to receive an honorary degree.

Author John Hersey of Southport, Conn., will receive an honorary doctor of fine arts degree. He will give the principal address.

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MAY 21 1957

HARTT SCHOOL HONORS JOHN HERSEY JUNE 6

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The degree of doctor of music will be conferred on Richard Burgin, concert master and assistant conductor of the Boston Symphony orchestra, and Prof. David Boyden, chairman of the music department at the University of California. Boyden will be the first Hartt alumnus to receive an honorary degree.

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Berkshire Eagle (e)
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INFORMATION OBSCURED

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Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970

MAY 5 1957

"Hymn to ... Best New ...

By CYRUS ...

Jean Martinon's "Hymn ... the best new score introduced ... the Boston Symphony Orches... amount ... competition for the ... the winner. To pick the next ... more difficult. Sir William ... the Fifth Symphony by Walter ... phony No. 1 and Samuel Barber ... and Dance of Vengeance, all me...

★ ★ ★

It would be possible to choose of Wa... each and any, on different against ... the fine workmanship polish,

...ugato and Finale—and one of its two themes is an unusual 12-tone motive, absolutely symmetrical, containing all semi-tones of the scale, and notable for the fact that but one interval is dissonant. I could have wished for a little more forward motion, and greater individuality between Jig, Fugato and Finale. It was hard to tell where one of these sections ended and the next began. Mr. Kornsand was warmly greeted for his music, which is most agreeable and refined and not without power.

"St. Matthew Passion"

At the symphony concerts of April 18 and 20, Charles Munch presented the opening chorus and most of Part Two of Bach's "St. Matthew" Passion. This followed his custom, at Easter, of conducting either the "St. Matthew" or the "St. John" passions. As always with Bach, Mr. Munch was a dedicated artist, and these performances were remarkable for power and reverence and a finely integrated style.

The excellent choruses were the Harvard Glee Club and Radcliffe Choral Society, prepared by G. Wallace Woodworth. This year the tone was heavier than usual and did full

(Continued on page 31)

...Philosophies in "Faust"

...William E. Smith, ... former music ... Evening ... Ledger ...

WILLIAM E. SMITH

Los Angeles.—Claude Lapham, his composer and arranger, died in Hollywood studied at Washington Mr. Lapham, the Institute of Musical Art, and the Juilliard School of Music. University, he worked with the Century-Fox, M-G-M, Paramount and Universal. Paramount did extensive research on music staffs of Hollywood. In 1934 he received a gold medal from the Japanese Government for his contributions to Japanese music. "History of Japanese Music," and "Scoring for the Modern Dance Orchestra."

...willing to have another ... (But will Mr. Munch ... be interested in pre...)

...ariably are the frost... ...symphonic cake, and ...easonable amount of ...t outstanding was ...Haskil who, late in ...ems to have taken ...ates by storm. As a ...marvelously gentle ...ervasive musicality, ...ve a memorable per... ...Beethoven C minor ...t the Tuesday con... ...repeated her suc... ...D minor Concerto

...conductors, Mr. ...ty has been men... ...arkevitch, now ... ...k master of the ...thralled his Bostor... ...ink, will welcome ...when he next re... ...asant to have our ...e Monteux, ban... ...exchanging or... ...arles Mu... ...March, ...sure. ... ...e too fortunate ...as possible be...

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...m of the music ...e minimum wa... ...Piano Concerto, ...liet" Suite and

...the Second Violin Concerto. The late Russian was one of the first-line composers of the first half of the 20th Century. In future we ought to hear more of his music—not only the familiar pieces. Her Second Piano Concerto, for example, is little played, but it is a large and appealing work. There is no reason whatever—save, perhaps, the reluctance of pianists to cope with its difficulties—why it should not become a favorite item.

What of the state of the union, which is to say the state of the Orchestra? Mr. Munch now has been with us eight seasons. He is still respected, still esteemed, still admired, still attacked by some for his preponderance of French music. He is a fine musician and a leader of authority. But he can be careless, and that carelessness has never been more in evidence than during his coarse performance (on Friday afternoon, at least), of Beethoven's Ninth Symphony, and his unaccountably slipshod and superficial Wagner performances in March.

With Bach, as in the case of the "St. Matthew" Passion, Munch is a different man and musician altogether, dedicated and scrupulous. If only he would not allow himself to be careless on occasion, he would be even more cherished than he is, and surely he is cherished by this musical community.

his son. "Hymn to Life" runs in three connected movements — Prelude, Perpetual Motion, and Hymn—and it is music of high exuberance, written with enormous skill both of construction and orchestral scoring. There is constant forward motion, and while the rhythmic patterns are likely complex in many pages, complexity never gets in the way of musical flow. His use of dissonance—and there is much and strong—is actually very clever, for it serves to increase emotional tension. The brass chorale of the Hymn is an example. This is a large work, in instruments, dimensions and effect.

The week following, Charles Munch returned to the stand, to give the first performance of the "Metamorphosis" by Emil Kornsand, member of the orchestra's first violin section, and to revive Dukas's "La Peri" after a local silence of 22 years. Isaac Stern, that superlative artist of the violin, contributed gorgeous solo performances of Mozart's G major Concerto (K. 216) and the Second Concerto, in G minor, by Prokofieff.

"Metamorphosis" runs in six connected sections — Recitative, Air,

...ward unceasingly, the "Hymn to Life" deserves repetition until we have had opportunity really to know it well.

Martinson, both as conductor and composer, produced much, much more than, for one, had expected. He came here little known, an able man evidently, but seemingly nothing special. He turned out to be a very special sort of conductor and composer, among the best in each field. We should hear much more of him.

Despite some programs which were frankly dull, the season was prevailingly interesting, and, without resorting to the dullnesses of statistics, I think the new music was of generally high standard. Probably the new piece worst-liked was David Diamond's Sixth Symphony. Seldom have I heard so much vituperative audience comment as upon this. It was not the best Diamond, to be sure, and it certainly was not ingratiating music. But I apparently disliked it less than most people, and I

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Dr. Munch has left for France and will return in July for the opening of the Berkshire Festival at Tanglewood.

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Sun (e)
LOWELL, Mass.
Independent
Circ. 42,585

MAY 18 1957

Saturday Chat

By Philip S. Marston

LOWELL, May 18—I suppose I can qualify as a veteran concert goer. At least I have been a regular attendant at the Friday concerts of the Boston Symphony orchestra for something like 40 years. My experience goes back to the old Music Hall days, when as a student I occasionally joined the seekers of "rush" seats which you could get if you stood in line on the sidewalk and were not beyond a certain mark in the wall.

On the whole, I think it has done me good. To be sure a lot of things they play still bore me stiff, and once in a while a selection seems to me deplorable enough to be called an insult to the audience. There was one of those this season, within a few weeks, but I won't specify because I might be sued for libel if I did.

However, a long experience has brought me to see worth in what was, to me, just dull stuff. I have learned to love the symphonies of Johannes Brahms, but I remember when they were so little liked that one eminent Boston critic is said to have remarked that the exits at Symphony Hall should have been marked "This way out in case of Brahms." (He told me once that he never said any such thing.)

As I grow older I find it more and more difficult to put names to perfectly familiar music. I know I've heard them and like them but is it Beethoven's fourth, or eighth, or is it, maybe, Mozart, or Haydn? I still loathe most "modern" compositions, because I want a symphony to please my ear rather than torture it. I dislike dissonance in general, and abominate raging cacophony which sounds like lunacy in a boiler-factory, or bedlam in the nursery. It's ugly, but is it music?

Of course I'm told that this only shows my banal ignorance—often by people who really don't like the stuff any more than I do, but wish to pretend they love it because that will set them apart and prove that they're in the know. They applaud wildly when my inclination is to hiss and boo. They will call a composer who has just displeased, or disgusted, nine-tenths of the audience, to come to the platform and take a bow, not once but two or three times. I often think that Boston audiences are the politest people on earth, and I suppose it is really virtuous of them because it makes the composer feel good. Even if you haven't had a good time, say so, anyhow. One is taught this even in early childhood when one goes to juvenile parties and has a perfectly lousy time. Toujours la politesse! Lies in such cases are white lies—but one does not need to be so rapturously enthusiastic about it. There used to be a girl who sat back of me and the worse the music was the louder she clapped her hands and crowed. She was what they used to call a "flapper"—the kind of teen-ager who swoons at the mention of Elvis Presley. Far from me, it's a pose. Rather a pretty girl, too. But many a the time I wanted to throttle her. When you get to my age, you get to be a curmudgeon.

I know that some of the most eminent composers were hissed and booed when their most celebrated masterpieces were first played. Innovations are always condemned by the conservatives. If they end by pleasing the public there's a good reason. Nobody today sneers at Beethoven as a mad young innovator or at Richard Wagner, or at many another who was denounced at the first hearing of his works. They fought their way to acceptance—but it is because they had the real stuff in them. You can't maintain that every new shocker who comes along is going to do the same. Dissonance and discord have their place, but it is mainly when they rush in that harmony shall be prized. I still believe that real music is a concord of sweet sounds, rather than a discord of sour ones. Deliberately contrived ugliness does not become beauty merely because it is contrived, no matter how ingeniously. To be great music, the music must do more than merely shock you by its novelty.

Great efforts have been made to raise the public's musical taste to higher levels, notably by Arthur Fiedler with his Esplanade concerts, Boston "Pops" and other similar things. I wonder with how much success? Is it revealed in the currently popular "recordings" with which every radio station fills the gaps between its feature programs? I suppose they have to keep something going all the time, but is there nothing better than drab interludes of nauseating and repetitious jazz of the trashiest kind? Most of it seems to me perfectly terrible, and you wonder why anybody ever recorded it in the first place. But an army of disc-jockeys seem to assume that this is what the public wants and will lap up all day long as a kitten laps up cream. They may be right, but I hate to believe it. If it's true, the education of popular taste has yet a long way to go. And those who put on even the most popular shows, whether on radio or television, have a lot to answer for. The entertainment field is broader today than it ever was before in all human history, and what [illegible] of it? I'm afraid we get a die-[illegible] on purveying the appropriate amount of the essential vitamins, especially in the field of music. I have undoubtedly said too much and perhaps have proved only that I'm just one more curmudgeon. I crave your pardon—and good night.

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Sunday Globe
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MAY 5 1957

"Hymn to Life" by Martinon Best New Score at Symphony

By CYRUS DURGIN

Jean Martinon's "Hymn to Life," in my belief, was the best new score introduced during the 76th season of the Boston Symphony Orchestra. It had a certain amount of competition for the place, but it looks like the winner. To pick the next best new work is much more difficult. Sir William Walton's Cello Concerto, the Fifth Symphony by Walter Piston, Leo Smit's Symphony No. 1 and Samuel Barber's "Medea's Meditation and Dance of Vengeance" all merit consideration.

★ ★ ★

It would be possible to choose each and any, on different grounds: the fine workmanship of Walton in setting off the cello against the orchestra; the mature polish, brevity and concentrated substance of Piston's Fifth; the individuality and skill and feeling of Smit's maiden effort at the symphony, and the towering drama of Barber's revised ballet music. I find it virtually impossible to choose one over another.

HEAD AND SHOULDERS

Yet the first place can be filled only by Martinon's "Hymn to Life," a work head and shoulders over everything else. There is a formidable modern technic here, a rhythmic drive and an emotional intensity which are extraordinary. Though the scoring is oftentimes heavy, it is neither thick nor confused, clarity reigns and all moves forward unceasingly. The "Hymn to Life" deserves repetition until we have had opportunity really to know it well.

Martinson, both as conductor and composer produced much, much more than I, for one, had expected. He came here little known, an able man, evidently, but seemingly nothing special. He turned out to be a very special sort of conductor and composer, among the best in each field. We should hear much more of him.

Despite a few programs which were frankly dull, the season was prevailingly interesting, and, without resorting to the dullnesses of statistics, I think the new music was of generally high standard. Probably the new piece worst-liked was David Diamond's Sixth Symphony. Seldom have I heard so much vituperative audience comment as upon this. It was not the best Diamond, to be sure, and it certainly was not ingratiating music. But I apparently disliked it less than most people, and I still am willing to have another go at it. (But will Mr. Munch or anyone else be interested in presenting it again?)

Soloists invariably are the frosting upon the symphonic cake, and we had our reasonable amount of frosting. Most outstanding was pianist Clara Haskil who, late in her career, seems to have taken the United States by storm. As a pianist of a marvelously gentle legato and a pervasive musicality, Miss Haskil gave a memorable performance of the Beethoven C minor Concerto, and, at the Tuesday concert following, repeated her success in Mozart's D minor Concerto (K. 466).

Of the guest conductors, Mr Martinon already has been mentioned. Igor Markevitch, now a truly first rank master of the baton, again enthralled his Boston public, who, I think, will welcome him even more when he next returns. It was pleasant to have our old friend Pierre Monteux back. Eugene Ormandy, exchanging orchestras with Charles Munch for a week in early March, gave us unqualified pleasure. Of Mr. Golschmann's none too fortunate visit, let as little as possible be said.

PROKOFIEFF

We had a minimum of the music of Prokofieff, but the minimum was a joy—the Second Piano Concerto, the "Romeo and Juliet" Suite and the Second Violin Concerto. The late Russian was one of the first-line composers of the first half of the 20th Century. In future we ought to hear more of his music—and not alone the familiar pieces. The Second Piano Concerto, for example, is little played, but it is a large and appealing work. There is no reason whatever—save, perhaps, the reluctance of pianists to cope with its difficulties—why it should not become a favorite item.

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On the whole, I think it has done me good. To be sure a lot of things they play still bore me stiff, and once in a while a selection seems to me deplorable enough to be called an insult to the audience. There was one of those this season, within a few weeks, but I won't specify because I might be sued for libel if I did.

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Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

APR 26 1957

Fiedler Back From Buenos Aires, Where He Led Radio Orchestra

By CYRUS DURGIN

"We had a wonderful trip to South America, but they do things at different times of the day, so I had to re-arrange my life—working hours, mealtimes, everything."

"We" meant Pops conductor Arthur Fiedler and his wife, who have just returned from three weeks in Buenos Aires where Mr. Fiedler was guest conductor of the Argentinian National Radio Orchestra. Boston's most famous native living musician sat in his office at Symphony Hall, working on last-minute details for the opening of the 72d season of Pops next Tuesday night.

"Of course, I've visited South America many times before," he continued, "but I'd never conducted there before. First of all, I discovered that rehearsal hours are from 2:30 to 5:30 in the afternoon, and from 9:30 to midnight. Next, their 'matinee' or 'Vermouth' concerts, as they call them—they drink a lot of vermouth down there—begin at 9:30. I like to concerts begin at 0:30. I like to eat well before concert or rehearsal time, and have a rest before concerts. So my living schedule had to be pretty thoroughly rearranged.

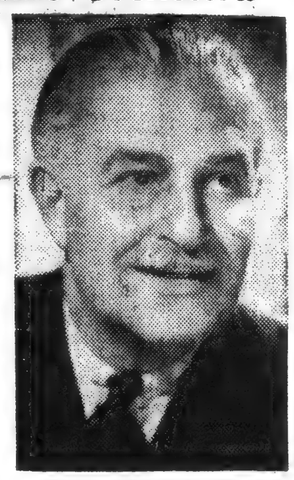
"They're nice pople down there, warm, friendly, hospitable. They took me 'round, did everything for us. What a race of autograph seekers they are! Everywhere I went, it was 'May I please have your autograph?'

"Originally I was invited to conduct at the Teatro Colon, which is run by the city of Buenos Aires for both opera and concerts. It's a handsome theater! But, as you may have read, there has been a change of management, and some difficulty between the new management and the musicians. There has been a strike, so there won't be any music at the Teatro Colon this season.

"Consequently they asked me instead to conduct the Argentinian National Radio Orchestra, which I was very glad to do, although I would have liked to hear the sound in the Teatro Colon. We gave six concerts in three weeks in the hall of the University of Law.

"The Radio Orchestra concerts are free, but the people first have to line up at the Radio office to get tickets, and then they repeat at the University of Law, to be on time for seats, which are unreserved. The Radio Orchestra is about 110 men, bigger, even, than the Boston Symphony. It is good, although a little 'manana' in the relaxed spirit of working. I must say I drilled them hard, but they seemed to like it, and responded very willingly.

"You find many second and third generation Italians, Germans, Austrians and so on among the Argentinian musicians. The cellos were especially good. I wouldn't say you'd find any special school of wind instrument playing there.



ARTHUR FIEDLER

"I bought several scores, and one of them is a piece I'm going to try to work into Pops if there is time to prepare it. It's a ballet suite from a work called 'The Farm,' by Alberto Ginastera, who probably is the leading Argentine composer."

As a bon vivant, Mr. Fiedler was pleased with Argentinian comestibles.

"The food down there is very good, although the fresh beef they eat was new to me. By law, Argentine beef must be sold the day it is butchered, so it is not hung to age. They make good Argentine wines, both red and white, and excellent gin, too."

The flight to Buenos Aires, which takes two nights and one day, with four stops en route, considerably upped Mr. Fiedler's mileage as a veteran air traveler. Long ago he passed the 100,00 miles tally, and has been honored by several airlines accordingly.

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Christian Science
Monitor (e)
BOSTON, Mass.
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APR 20 1957

Arthur Fiedler strolling in Buenos Aires, where he conducted an Argentine orchestra in six concerts during the past week. His programs were also broadcast by the National Radio.

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

APR 26 1957

72d Year of Pops Starts on Tuesday

When Arthur Fiedler open the 72nd season of the Bostoı Pops Tuesday evening in Symphony Hall, he barely will have become acclimated to the loca weather. He has just returnec from Buenos Aires, where foı three weeks he conducted the National Radio Symphony Orchestra of Argentina.

His Pop programs for the first week are highlighted by favorite piano concertos. The soloists include Leo Litwin and Ozan Marsh, both of whom have scored in recent seasons. There also will be Kenneth Wolf, former boy prodigy pianist and composer. He is now a doctor at Peter Bent Brigham Hospital.

ARTHUR FIEDLER

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Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271

APR 21 1957

DANA HALL SOLOIST Miss Meg Bachman of Youngstown, O., yesterday discussed with Arthur Fiedler, conductor, the score of Rachmaninoff's Piano Concerto No. 2 in G Minor which she will play with the Boston Pops May 3 at the Dana Hall-Pine Manor Pops Night.

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APR 26 1957

CONDUCTOR Arthur Fiedler, who will re-open the Boston Pops Concerts in Symphony Hall Tuesday night, has just returned from South America.

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Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970

APR 21 1957

Pops April 30

Arthur Fiedler will conduct the opening Pops concert of the season at Symphony Hall, Tuesday evening, Apr. 30. The famed Boston conductor returns next week from a visit to South America, where he has been directing six concerts on the Boston model in the auditorium of the School of Law and Social Sciences in Buenos Aires. His orchestra has been that of the National Radio of Argentina.

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Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271

APR 21 1957

Fiedler Giving Pop Concerts in Argentine

As a sort of antipasto to the annual series of Boston Pop Concerts which he will re-open in Symphony Hall on April 30, conductor Arthur Fiedler has been presenting six concerts on the Boston model in Argentina. Making his South American debut, he has been conducting the National Radio Orchestra in Buenos Aires, in the auditorium of the School of Law and simultaneously broadcast by the National Radio throughout Argentina and neighboring countries.

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American (e)
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APR 25 1957

Pops Season Next Week

When Arthur Fiedler opens the 72nd season of the Boston Pops next Tuesday night in Symphony Hall, he barely will have become acclimated to the local weather.

He has just returned from Buenos Aires where for three weeks he conducted . . . with stormy . . . the National Radio Symphony Orchestra of Argentina.

His Pops programs for the first week are highlighted by favorite piano concertos. The soloists include the perennially popular Leo Litwin, Ozan Marsh, who has scored ovations in recent seasons, and Kenneth Wolf, the former boy prodigy pianist-composer who now is a doctor at the Peter Bent Brigham Hospital.

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

APR 29 1957

Arthur Fiedler Returns From So. America For Pops

By CAMERON DEWAR

If you think the autograph hounds around here are bad you should see them in Argentina.

This is on the word of Arthur Fiedler, just back from South America on a conducting jaunt that took him more than 7,000 miles by air. He was guest baton-wielder for three weeks with the National Radio Orchestra at Buenos Aires. He found the people warm and friendly, but their devotion to collecting autographs got him down just a little.

The much touted volatile Latin temperament he found to be somewhat of a myth as far as the musicians were concerned. There was a good deal of the "manana" attitude about them, although after some hard rehearsing Fiedler managed to get them into pretty fair shape.

This will also help to get the famed conductor into condition for his own work. Tomorrow evening he begins the 72nd season of the Boston Pops at Symphony Hall. "If there is time to prepare it," he says, "there's a ballet suite by a leading Argentinian composer, Alberto Ginastera, I'm going to try to work into Pops.

He gave six concerts in three weeks with the orchestra which is bigger than the Boston Symphony. "They responded very willingly," he said, "although they probably found things harder than usual."

"You find many second and third generation Italians, Germans and Austrians among the musicians," he continued," and this may account for the so-called non-Latin temperament." He had high praise for the cellos, which he found "extremely good."

For contrasts he found the automobiles very old and the meat too new. Argentinians don't let their meat age as we do here. "The traffic problem is fantastic down there," he said, "and they gave up using traffic lights as a bad job."

Fiedler is an old hand at travel and has gone well over the 100,000-mile mark. But he'll be just as happy that [illegible] on home ground tonight [illegible] he raises his baton for [illegible] year of the famed Pops [illegible]

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Christian Science
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APR 27 1957

Pops Season Opening Tuesday

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Among the soloists chosen by Mr. Fiedler for the first week of the Pops are Ozan Marsh, who will play the Grieg Piano Concerto in A minor both Tuesday and Wednesday evenings; M. Kenneth Wolf, to be heard in the Saint-Saëns Piano Concerto No. 2 on Thursday evening; Meg Bachman, soloist in [illegible]delssohn Piano Concerto [illegible]y night; and Leo [illegible]ill appear in Ad[illegible]arsaw" Concerto [illegible] Monday evenings, [illegible]win's Rhapsody in [illegible]night. The concert [illegible]ning, May 6, will [illegible]d by Harry Ellis [illegible]

[illegible]ams for the week:

Evening, April 30

Circumstance . . . . . Elgar [illegible]nce of the 100th Anniver[illegible]e Birth of Edward Elgar) [illegible] "Die Fledermaus" Strauss

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APR 2

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Pop

Ballet

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New England Newsclip Agency, Inc.
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Sunday Advertiser
BOSTON, Mass.
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Circ. 538,979

APR 28 1957

Pops Concerts

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'Gen.' Nolan Finds Salutes Easier Than Explanations

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En route, Mamie meets a rich young author (Egan) and falls in love. After the ship arrives, Egan makes Mamie to $100 while she attempts to find an honest job. But Mamie wants big money and takes a job at a shady resort. She makes a fortune, but cannot break into Egan's high society circles.

When the Japanese attack Pearl Harbor, Egan realizes he is in love with Mamie and decides to marry [illegible] confesses his crime while the German police listen in.

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Sunday Globe
BOSTON, Mass.
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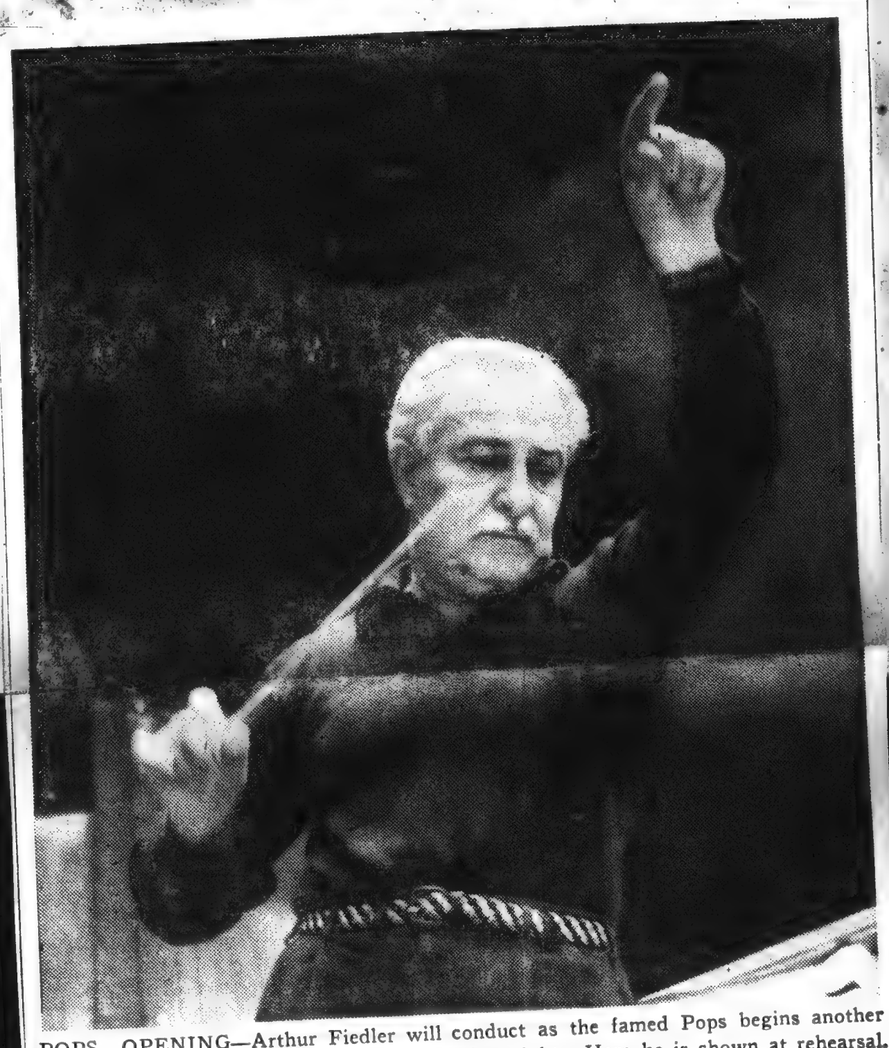
Circ. 442,970

APR 28 1957

Pops Open Tuesday Evening - - -



POPS OPENING—Arthur Fiedler will conduct as the famed Pops begins another season, the 72nd, at Symphony Hall Tuesday night. Here he is shown at rehearsal.

Pops Begin 72nd Season Tuesday Eve.

The 72d season of Pops concerts will begin at Symphony Hall Tuesday evening at 8:30. The audience will find the auditorium in its usual Spring and Summer dress, the lower walls painted light green, and tables placed on the floor, where smoking and refreshments may be enjoyed.

Mr. Fiedler has just returned from Buenos Aires where for three weeks he conducted the National Radio Symphony Orchestra of Argentina.

His Pops programs for the first week are highlighted by favorite piano concertos. The soloists include the perennially popular Leo Litwin; Ozan Marsh, who has scored ovations in recent seasons; and Kenneth Wolf, former boy prodigy pianist and composer, who now is a doctor at the Peter Bent Brigham Hospital.

The programs follow:

Tuesday at 8:30. Pomp and Circumstance (In Observance of the 100th Anniversary of the Birth of Edward Elgar); Overture to "Die Fledermaus", Strauss; Londonderry Air, Grainge; Bacchanale, from "Samson and Delilah," Saint Saens; Piano Concerto in A minor, Op. 16, Grieg; Soloist: Ozan Marsh. La Valse, Ravel; Selection from "My Fair Lady", Loewe; "Moonglow" and Theme from "Picnic", Arranged by Hayman, Wedding Dance, Press.

Wednesday, Introduction to Act III, from "Lohengrin", Wagner; Overture to "The Gypsy Baron", Strauss; Danzon and Gigue, from "Fancy Free", Bernstein; Espanna, Rhapsody, Chabrier; Piano Concerto in A minor, Op. 16,

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APR 29 1957

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APR 27 1957

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APR 27 1957

Henscraft

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Pop Ballet

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Sunday Globe
BOSTON, Mass.
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APR 28 1957

Feature of the Friday, Saturday and Sunday Conference on the Creative Arts in American Life, sponsored by Boston University and its Friends of Art, Music and Theater, The cast is composed of advanced students from the Boston University Professional School of Applied Arts. Inquiries for tickets should be addressed to Conference of the Nat[illegible] Arts, Boston University, 2[illegible] three Blagden St., Boston 16.

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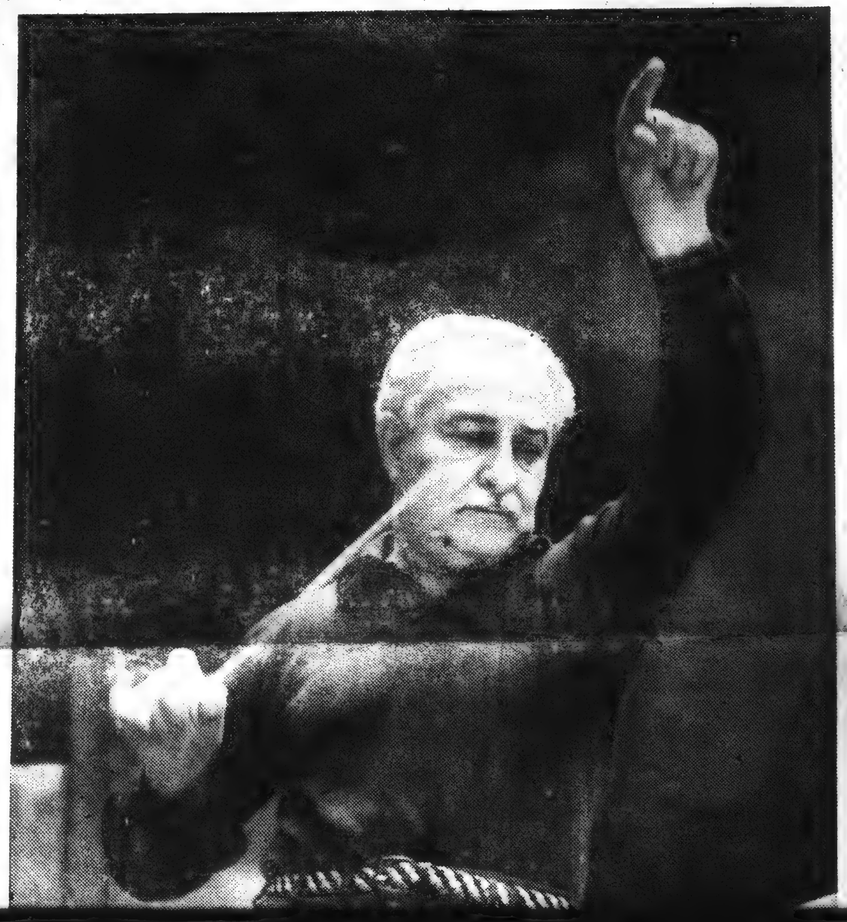
Pops Open Tuesday Evening - - -



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Pops

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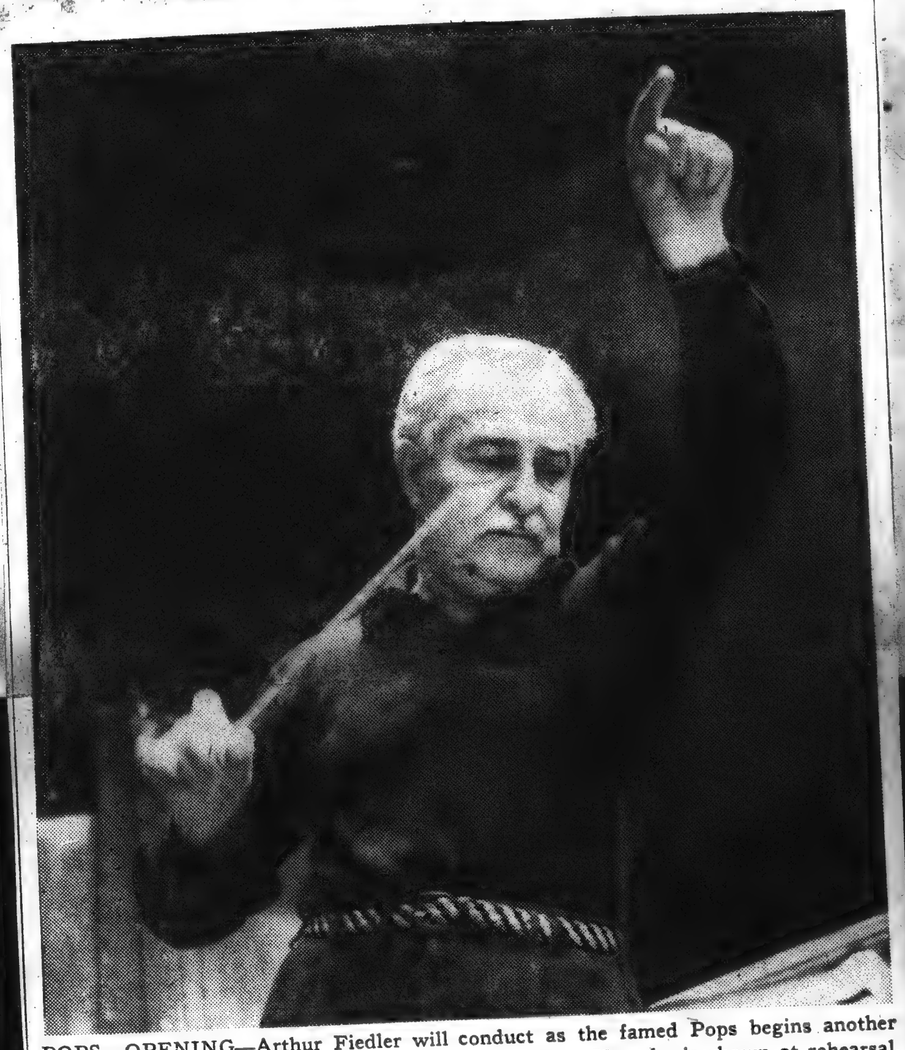
En route, Mamie meets a rich young author (Egan) and falls in love. After the ship arrives, Egan takes Mamie to $100 while she attempts to find an honest job. But Mamie wants big money and takes a job at a shady resort. She makes a fortune, but cannot break into Egan's high society circles.

When the Japanese attack Pearl Harbor, Egan realizes he is in love with Mamie and decides to marry

THE BOSTON SUNDAY

Pops Open Tuesday Evening - - -



POPS OPENING—Arthur Fiedler will conduct as the famed Pops begins another season, the 72nd, at Symphony Hall Tuesday night. Here he is shown at rehearsal.

Pops Begin 72nd Season Tuesday Eve.

The 72d season of Pops concerts will begin at Symphony Hall Tuesday evening at 8:30. The audience will find the auditorium in its usual Spring and Summer dress, the lower walls painted light green, and tables placed on the floor, where smoking and refreshments may be enjoyed.

Mr. Fiedler has just returned from Buenos Aires where for three weeks he conducted the National Radio Symphony Orchestra of Argentina.

His Pops programs for the first week are highlighted by favorite piano concertos. The soloists include the perennially popular Leo Litwin; Ozan Marsh, who has scored ovations in recent seasons; and Kenneth Wolf, former boy prodigy pianist and composer, who now is a doctor at the Peter Bent Brigham Hospital.

The programs follow:

Tuesday at 8:30. Pomp and Circumstance (In Observance of the 100th Anniversary of the Birth of Edward Elgar) Elgar; Overture to "Die Fledermaus", Strauss; Londonderry Air, Grainger; Bacchanale, from "Samson and Delilah," Saint-Saens; Piano Concerto in A minor, Op. 16, Grieg; Soloist: Ozan Marsh; La Valse, Ravel; Selection from "My Fair Lady", Loewe; "Moonglow" and Theme from "Picnic", Arranged by Hayman; Wedding Dance, Press.

Wednesday, Introduction to Act III, from "Lohengrin", Wagner; Overture to "The Gypsy Baron", Strauss; Danzon and Galop, from "Fancy Free", Bernstein; Espanna, Rhapsody, Chabrier; Piano Concerto in A minor, Op. 16,

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

APR 29 1957

Arthur Fiedler Returns From So. America For Pops

By CAMERON DEWAR

If you think the autograph hounds around here are bad you should see them in Argentina.

This is on the word of Arthur Fiedler, just back from South America on a conducting jaunt that took him more than 7,000 miles by air. He was guest baton-wielder for three weeks with the National Radio Orchestra at Buenos Aires. He found the people warm and friendly, but their devotion to collecting autographs got him down just a little.

The much touted volatile Latin temperament he found to be somewhat of a myth as far as the musicians were concerned. There was a good deal of the "manana" attitude about them, although after some hard rehearsing Fiedler managed to get them into pretty fair shape.

This will also help to get the famed conductor into condition for his own work. Tomorrow evening he begins the 72nd season of the Boston Pops at Symphony Hall. "If there is time to prepare it," he says, 'there's a ballet suite by a leading Argentinian composer, Alberto Ginastera, I'm going to try to work into Pops.

He gave six concerts in three weeks with the orchestra which is bigger than the Boston Symphony. "They responded very willingly," he said, "although they probably found things harder than usual."

"You find many second and third generation Italians, Germans and Austrians among the musicians," he continued," and this may account for the so-called non-Latin temperament." He had high praise for the cellos, which he found "extremely good."

For contrasts he found the automobiles very old and the meat too new. Argentinians don't let their meat age as we do here. "The traffic problem is fantastic down there," he said, "and they gave up using traffic lights as a bad job."

Fiedler is an old hand at travel and has gone well over the 100,000-mile mark. But he'll be just as happy that he'll be on home ground tonight when he raises his baton for another year of the famed Pops.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 305,271

APR 28 1957

Pops Program

When Arthur Fiedler opens the 72nd season of the Boston Pops this Tuesday evening in Symphony Hall, he will have barely become acclimated to the local weather—he has just returned from Buenos Aires, where for three weeks he conducted the National Radio Symphony Orchestra of Argentinia.

His Pops programs for the first week are highlighted by favorite piano concertos. The soloists include Leo Litwin, Ozan Marsh and Kenneth Wolf, former child prodigy pianist and composer who is now a doctor at the Peter Bent Brigham Hospital.

TUESDAY

Pomp and Circumstance — Elgar
Overture to "Die Fledermaus" — Strauss
Londonderry Air — Grainger
Bacchanale, from "Samson and Delilah" — Saint-Saens
Piano Concerto in A minor, Op. 16 — Grieg
Soloist: Ozan Marsh
La Valse — Ravel
Selection from "My Fair Lady" — Loewe
"Moonglow" and Theme from "Picnic" — Arranged by Hayman
Wedding Dance — Press

WEDNESDAY

Introduction to Act III, from "Lohengrin" — Wagner
Overture to "The Gypsy Baron" — Strauss
Danzon and Galop, from "Fancy Free" — Bernstein '35
España, Rhapsody — Chabrier
Piano Concerto in A minor, Op. 16 — Grieg
Soloist: Ozan Marsh
Academic Festival Overture — Brahms
Selection from "My Fair Lady" — Loewe
All Hail to Massachusetts — Arthur J. Marsh '13
Up the Street, March — Morse

THURSDAY

Procession of Bacchus, from "Sylvia" — Delibes
Du und Du Waltzes, from "Die Fledermaus" — Strauss
Largo, from "Xerxes" — Handel
Solo violin: Alfred Krips
Overture to "Die Meistersinger von Nurnberg" — Wagner
Piano Concerto No. 2 in G minor, Op. 22 — Saint-Saens
Soloist: M. Kenneth Wolf
Suite from "Peer Gynt" — Grieg
Selection from "The King and I" — Rodgers
Love Is a Many-Splendored Thing — Fain
Hungarian Dance No. 6 — Brahms

FRIDAY

Polonaise from "Eugene Onegin" — Tchaikovsky
Overture to "Euryanthe" — Weber
Meditation from "Thais" — Massenet
Solo violin: Alfred Krips
Treasure Waltzes, from "The Gypsy Baron" — Strauss
Piano Concerto No. 1 in G minor, Op. 25 — Mendelssohn
Soloist: Meg Bachman, '57
Suite from "A Midsummer Night's Dream" — Mendelssohn
Selection from "My Fair Lady" — Loewe
Blue Tango — Anderson
Pops Polka — Mason

SATURDAY

Rakoczy March — Berlioz
Du und Du Waltzes, from "Die Fledermaus" — Strauss
Prayer of Thanksgiving — Valerius
Overture to "The Merry Wives of Windsor" — Nicolai
Warsaw Concerto for Piano and Orchestra — Addinsell
Soloist: Leo Litwin
Suite from "Gayne" — Khachaturian
Regis College Glee Club
Selection from "My Fair Lady" — Loewe
Malaguena, from "Andalucia" — Lecuona
Hungarian Dance No. 1 — Brahms

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Sunday Globe
BOSTON, Mass.
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Circ. 442,970

APR 28 1957

Pops

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

APR 27 1957

Pops Season Opening Tuesday

Four Soloists Listed For First Week

Arthur Fiedler, conductor of the Boston Pops Orchestra, will open the seventy-second season of the Pops Tuesday evening in Symphony Hall. He has just returned from Buenos Aires, where he conducted six concerts by the National Radio Symphony Orchestra of Argentina during a period of three weeks.

Among the soloists chosen by Mr. Fiedler for the first week of the Pops are Ozan Marsh, who will play the Grieg Piano Concerto in A minor both Tuesday and Wednesday evenings; M. Kenneth Wolf, to be heard in the Saint-Saëns Piano Concerto No. 2 on Thursday evening; Meg Bachman, soloist in the Mendelssohn Piano Concerto No. 1 on Friday night; and Leo Litwin, who will appear in Addinsell's "Warsaw" Concerto Saturday and Monday evenings, and in Gershwin's Rhapsody in Blue Sunday night. The concert Monday evening, May 6, will be conducted by Harry Ellis Dickson.

The programs for the week:

Tuesday Evening, April 30

Pomp and Circumstance ..... Elgar
(In Observance of the 100th Anniversary of the Birth of Edward Elgar)
Overture to "Die Fledermaus" — Strauss
Londonderry Air ..... Grainger
Bacchanale, from "Samson and Delilah" ..... Saint-Saëns
Piano Concerto in A minor, Op. 16 ..... Grieg
Soloist: Ozan Marsh
La Valse ..... Ravel
Selection from "My Fair Lady" — Loewe
"Moonglow" and Theme from "Picnic" ..... Arr. by Hayman
Wedding Dance ..... Press
Arthur Fiedler, Conductor

Wednesday Evening, May 1

Introduction to Act III, from "Lohengrin" ..... Wagner
Overture to "The Gypsy Baron" ..... Strauss
Danzon and Galop, from "Fancy Free" ..... Bernstein
España, Rhapsody ..... Chabrier
Piano Concerto in A minor, Op. 16 ..... Grieg
Soloist: Ozan Marsh
Academic Festival Overture .. Brahms
Selection from "My Fair Lady" — Loewe
All Hail to Massachusetts — Arthur J. Marsh
Up the Street, March ..... Morse
Arthur Fiedler, Conductor

Thursday Evening, May 2

Procession of Bacchus, from "Sylvia" ..... Delibes
Du und Du Waltzes, from "Die Fledermaus" ..... Strauss
Largo, from "Xerxes" ..... Handel
Solo Violin: Alfred Krips
Overture to "Die Meistersinger von Nürnberg" ..... Wagner
Piano Concerto No. 2 in G minor, Op. 22 ..... Saint Saëns
Soloist: M. Kenneth Wolf
Suite from "Peer Gynt" ..... Grieg
Selection from "The King and I" ..... Rodgers
Love Is a Many-Splendored Thing ..... Fain
Hungarian Dance No. 6 ..... Brahms
Arthur Fiedler, Conductor

Friday Evening, May 3

Polonaise from "Eugene Onegin" — Tchaikovsky
Overture to "Euryanthe" ..... Weber
Meditation from "Thais" ... Massenet
Solo Violin: Alfred Krips
Treasure Waltzes, from "The Gypsy Baron" ..... Strauss
Piano Concerto No. 1 in G minor, Op. 25 ..... Mendelssohn
Soloist: Meg Bachman
Suite from "A Midsummer Night's Dream" ..... Mendelssohn
Selection from "My Fair Lady" — Loewe
Blue Tango ..... Anderson
Pops Polka ..... Mason
Arthur Fiedler, Conductor

Saturday Evening, May 4
Regis Night

Rakóczy March ..... Berlioz
Du und Du Waltzes, from "Die Fledermaus" ..... Strauss
Prayer of Thanksgiving ..... Valerius
Overture to "The Merry Wives of Windsor" ..... Nicolai
Warsaw Concerto for Piano and Orchestra .... Addinsell
Soloist: Leo Litwin
Suite from "Gayne" .... Khatchaturian
Regis College Glee Club
Berj Zamkochian, Director
Brother James' Air ..... Jacob
Beata Viscera ..... 13th century
Songs from "Hans Christian Andersen" ..... Loesser
Selection from "My Fair Lady" ..... Loewe
Malagueña, from "Andalucia" ..... Lecuona
Hungarian Dance No. 1 ..... Brahms
Arthur Fiedler, Conductor

Sunday Evening, May 5
MIT Night

Slavonic Dance in C major .. Dvořák
Toccata ..... Frescobaldi-Kindler
Classical Symphony, Op. 25..Prokofiev
Rhapsody in Blue ..... Gershwin
Soloist: Leo Litwin
Klaus Liepmann Conducting
Polovetzian Dances, from "Prince Igor" ..... Borodin
MIT Glee Club
All Praise to God Eternal — Arr. by Gaul
Down by the Sally Gardens — Arr. by Mishkin
Der Jäger aus Kurpfalz — Arr. by Mishkin
Selections by the Logarhythms
Tarantella ..... Thompson
Arise Ye Sons of MIT ..... John B. Wilbur '26
Selection from "My Fair Lady" ..... Loewe
"Moonglow" and Theme from "Picnic" ..... Arranged by Hayman
Genevieve Galop ..... Offenbach
Arthur Fiedler, Conductor

Monday Evening, May 6

The Stars and Stripes Forever, March ..... Sousa
Overture to "Die Fledermaus"..Strauss
Fantasia on Greensleeves .... Vaughan Williams
Romanian Rhapsody No. 1.....Enesco
Warsaw Concerto for Piano and Orchestra ..... Addinsell
Soloist: Leo Litwin
Scheherazade (Finale) ..... Rimsky-Korsakoff
Finlandia, Tone Poem ..... Sibelius
Selection from "Carousel" ... Rodgers
Jalousie, Gypsy Tango ..... Gade
American Patrol ..... Meacham
Harry Ellis Dickson Conducting

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

APR 27 1957

ILenscraft

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YOUNGSTOWN, OHIO
VINDICATOR
Circ. D. 95,251 - S. 136,132

MAY 8 1956

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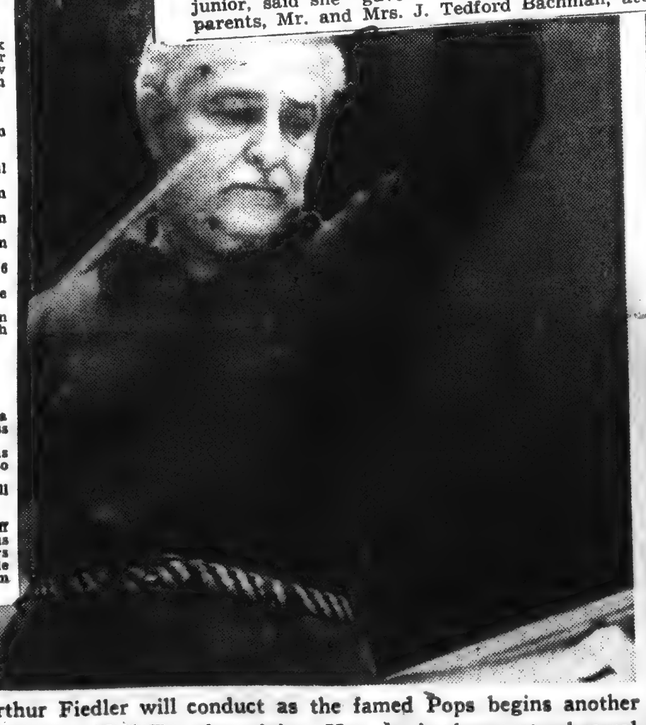

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

APR 29 1957

Arthur Fiedler Returns From So. America For Pops

By CAMERON DEWAR

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Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 305,271

APR 28 1957

Pops Program

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Soloist: Ozan Marsh
La Valse — Ravel
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"Moonglow" and Theme from "Picnic" — Arranged by Hayman Press
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Overture to "Euryanthe" — Weber
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Solo violin: Alfred Krips
Treasure Waltzes, from "The Gypsy Baron" — Strauss
Piano Concerto No. 1 in G minor, Op. 25 — Mendelssohn
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Hungarian Dance No. 1 — Brahms

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Sunday Globe
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APR 28 1957

Pops

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

APR 27 1957

Pops Season Opening Tuesday

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The programs for the week:

Tuesday Evening, April 30

Pomp and Circumstance ..... Elgar
(In Observance of the 100th Anniversary of the Birth of Edward Elgar)
Overture to "Die Fledermaus" — Strauss

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Christian Science Monitor (e)
BOSTON, Mass.
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Circ. 161,675

APR 27 1957

Lenscraft

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Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 538,979

APR 28 1957

Pops Concerts

Arthur Fiedler, just back from Buenos Aires where he conducted . . . with overwhelming approval . . . the National Radio Symphony Orchestra of Argentina, will open the 72nd season of the Boston Pops Tuesday evening in Symphony Hall.

YOUNGSTOWN, OHIO
VINDICATOR
Circ. D. 95,251 - S. 136,132

MAY 8 1956

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Tuesday Ev

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,564

APR 30 1957

Pops Concerts Open In Boston Tonight

By JOHN A. HAHN
United Press
Staff Correspondent

BOSTON, April 30 (UP)—Musical Boston goes informal tonight with the opening of the pops concerts, light-hearted prelude to the summer music season, in Symphony Hall.

Calypso and jazz beats will mingle with a classical drum rolls during the new season which music lovers take just as seriously as the formal fall and winter concert series.

Ninety-five Boston symphony orchestra players doff summer weight clothes and play before tables instead of rows of seats but there will be more Beethoven than boogie. This, the 72nd pops season, will last until June 29.

Fiedler to Conduct

Veteran maestro Fiedler leads the pops concerts which feature lighter classics not suitable to the formal symphony season and big-orchestra arrangement of popular music of the day. Pops programs run the gamut from Tcahikovsky's 1812 overture to Rodgers and Hammerstein.

The pops musicians go out beside the Charles River for a series of esplanade concerts beginning July 2 and return, briefly, after the Berkshire Music Festival at Tanglewood in Lenox, Mass., which runs from July 3 to Aug. 11, inclusive.

The Tanglewood concerts also are outdoors but under shelter and are as formal as the winter symphony series.

Noted Violinist to Play

Thousands of visitors to New England, many from neighboring New York State, will hear Charles Munch share the Boston Symphony podium with guest conductors Pierre Monteux and Carl Schuricht. Renowned violinist Isaac Stern will be soloist in a series of classic concertos.

Simultaneous with the esplanade and Tanglewood programs, the Castle Hill Foundation schedules an impressive series of concerts at Ipswich, Mass.

Ella Fitzgerald and the Oscar Peterson jazz trio will start off the series June 28 at Castle Hill, formerly the Crane estate.

Calypso Master Geoffrey Holder and his Trinidad dancers will climax the Castle Hill season which also has scheduled mezzo-soprano Mildred Miller, pianist Rudolf Serkin, Negro basso William Warfield and the Berkshire Quartet.

Even the children aren't forfotten, musically. Special small-fry Esplanade concerts will be given the mornings of July 3 and 10 and Aug. 14 in Boston.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

APR 30 1957

OZAN MARSH will be piano soloist at the Pops opening tonight in Symphony Hall.

Fiedler Opens Pops 72d Season Tonight

Arthur Fiedler opens the 72d season of the Boston Pops Concerts tonight at 8:30 pm. in Symphony Hall. Ozan Marsh will be soloist tonight and tomorrow night. Tonight's program is as follows:

[illegible] and Circumstance ..... Elgar
Overture to "Die Fledermaus" ..... Strauss
"Londonderry Air" ..... Grainger
Bacchanale from "Samson and Delilah" ..... Saint-Saens
Piano Concerto in A minor, Op. 16 ..... Grieg
Soloist: Ozan Marsh
La Valse ..... Ravel
Selection from "My Fair Lady" ..... Loewe
"Moonglow" and Theme from "Picnic" ..... Arr. by Hayman
Wedding Dance ..... Press

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

MAY 1 1957

Fiedler Condu[illegible]

By A. E. WATTS

The 72nd season of "Pops" opened last night at Symphony Hall with a crescendo of percussion. Ordinarily the popping of champagne bottles lends its [illegible] subdued staccato to the festivities, but last night the [illegible]

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Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300

MAY 1 1957

POPS START[illegible]

Fiedler and [illegible] In Fine For[illegible]

By CYR[illegible]

The Pops started pop[illegible] night, so now Spring is tru[illegible] wind blew cool yesterday, [illegible] warm last night. Condu[illegible] players were in fine form [illegible] very enthusiastic, and the [illegible] favorite pieces, old and ne[illegible]

As a haircut is likely to be lo[illegible] in front and short in back, so a Pops evening generally begins with the longer musical locks, and winds up sweet, low and brief at the end, as last night with a medley of tunes from "My Fair Lady," a Hayman arrangement of "Moonglow" and Theme from "Picnic," and one of Calypso by the same Hayman, with a versicle of "Yes, We Have No Bananas" put in the middle. For the actual wind-up, Press' "Wedding Dance," a rhythmic bust-out which suggested that everybody got tired at the reception.

The opening was more sedate with Elgar's No. 1 on the Eternity-Hit-Parade, "Pomp and Circumstance"; this followed by the Overture to "Die Fledermaus," that by the "Londonderry Air," and that by Bacchanale from "Samson and Delilah," Saint-Saens' old rout which, in these hotter days, might better be called "Simon and Lemonade Lucy."

A Solid Section

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

APR 29 1957

By a Staff Photographer.

Ozan Marsh will be piano soloist at the Boston Pops at the opening night Tuesday and again on Wednesday.

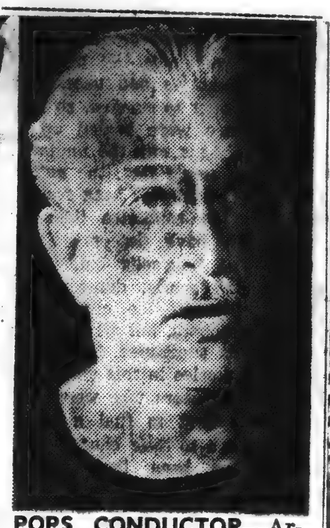
MIAMI, FLA.
NEWS
Circ. D. 125,316 - S. 110,071

MAY 13 1956

ARTHUR FIEDLER, veteran conductor of the famed Boston Pops orchestra, conducts its new series of broadcasts on Monday nights on NBC. The concerts are broadcast from Boston's Symphony Hall.

RIVERSIDE CALIF.
SUNDAY PRESS ENTERPRISE

MAY 13 1956



POPS CONDUCTOR—Arthur Fiedler, veteran conductor of the famous Boston Pops Orchestra, conducts its new series of broadcasts Monday nights on NBC Radio. The orchestra's repertoire ranges from symphonic classics to popular show tunes and novelties.

Sec[illegible]

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[illegible] seat the New England Grenfell Association was again a first night sponsor and a co-sponsor was the Music Lover's Club.

Tonight Mr. Marsh will repeat his concerto and Wagner, Brahms and Bernstein will be on the program.

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Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

MAY 1 - 1957

POPS START POPPING

Fiedler and Orchestra In Fine Form at Opening

By CYRUS DURGIN

The Pops started popping at Symphony Hall, last night, so now Spring is truly and legitimately here. The wind blew cool yesterday, but the Pops Orchestra played warm last night. Conductor Arthur Fiedler and the players were in fine form, the audience was large and very enthusiastic, and the program was a nice blend of favorite pieces, old and new.

As a haircut is likely to be long in front and short in back, so a Pops evening generally begins with the longer musical locks, and winds up sweet, low and brief at the end, as last night with a medley of tunes from "My Fair Lady," [illegible] of "Moon[illegible]

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RICHMOND, VA.
TIMES-DISPATCH
Circ. D. 123,904 - S. 176,679

MAY 6 1956

Boston Pops Orchestra Returns to Radio Monday

The Boston Pops Orchestra will return to the air for a series of Monday evening broadcasts starting on NBC Radio at 8:15 p.m. Monday. The orchestra's distinguished conductor, Arthur Fielder, again will be on the podium, with guest soloists scheduled each week.

The Boston Pops concerts take place in Boston's Symphony Hall which is transformed in both physical appearance and atmosphere. Seats on the orchestra floor are removed and tables and chairs, where the public may have refreshments while listening to the concert from the stage, are installed for the series.

[illegible] The middle portion was real solid, with Grieg's A minor Piano Concerto, and Ravel's depiction of the French Second Empire dancing atop a "volcano, "La Valse." Soloist in Grieg was Ozan Marsh, California-born and said to be a

OTHER THEATER NEWS ON PAGE 16

New England Newsclip Agency, Inc.
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Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,564

APR 30 1957

Pops Concerts Open In Boston Tonight

By JOHN A. HAHN
United Press
Staff Correspondent

BOSTON, April 30 (UP)—Musical Boston goes informal tonight with the opening of the pops concerts, light-hearted prelude to the summer music season, in Symphony Hall.

Calypso and jazz beats will mingle with a classical drum rolls during the new season which music lovers take just as seriously as the formal fall and winter concert series.

Ninety-five Boston symphony orchestra players doff summer-weight clothes and play before tables instead of rows of seats but there will be more Beethoven than boogie. This, the 72nd pops season, will last until June 29.

Fiedler to Conduct

Veteran maestro Fiedler leads the pops concerts which feature lighter classics not suitable to the formal symphony season and big-orchestra arrangement of popular music of the day. Pops programs run the gamut from Tchaikovsky's 1812 overture to Rodgers and Hammerstein.

The pops musicians go out beside the Charles River for a series of esplanade concerts beginning July 2 and return, briefly, after the Berkshire Music Festival at Tanglewood in Lenox, Mass., which runs from July 3 to Aug. 11, inclusive.

The Tanglewood concerts also are outdoors but under shelter and are as formal as the winter symphony series.

Noted Violinist to Play

Thousands of visitors to New England, many from neighboring New York State, will hear Charles Munch share the Boston Symphony podium with guest conductors Pierre Monteux and Carl Schuricht. Renowned violinist Isaac Stern will be soloist in a series of classic concertos.

Simultaneous with the esplanade and Tanglewood programs, the Castle Hill Foundation schedules an impressive series of concerts at Ipswich, Mass.

Ella Fitzgerald and the Oscar Peterson jazz trio will start off the series June 28 at Castle Hill, formerly the Crane estate.

Calypso Master Geoffrey Holder and his Trinidad dancers will climax the Castle Hill season which also has scheduled mezzo-soprano Mildred Miller, pianist Rudolf Serkin, Negro basso William Warfield and the Berkshire Quartet.

Even the children aren't forgotten, musically. Special small-fry Esplanade concerts will be given the mornings of July 3 and 10 and Aug. 14 in Boston.

New England Newsclip Agency, Inc.
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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

APR 30 1957

OZAN MARSH will be piano soloist at the Pops opening tonight in Symphony Hall.

Fiedler Opens Pops 72d Season Tonight

Arthur Fiedler opens the 72d season of the Boston Pops Concerts tonight at 8:30 p.m. in Symphony Hall. Ozan Marsh will be soloist tonight and tomorrow night. Tonight's program is as follows:

Pomp and Circumstance ..... Elgar
Overture to "Die Fledermaus" ..... Strauss
Londonderry Air ..... Grainger
Bacchanale, from "Samson and Delilah" ..... Saint-Saens
Piano Concerto in A Minor, Op. 16
Soloist: Ozan Marsh ..... Grieg
La Valse ..... Ravel
Selection from "My Fair Lady" ..... Loewe
"Moonglow" and Theme from "Picnic" ..... Arr. by Hayman
Wedding Dance ..... Press

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

MAY 1 1957

Fiedler Conducts Pops As 72d Season Opens

By A. E. WATTS

The 72nd season of "Pops" opened last night at Symphony Hall with a crescendo of percussion. Ordinarily the popping of champagne bottles lends its sound to subdued staccato to the festivities, but last night the state of popping fortissimo that the champagne had to settle for gurgles.

The exception was its accompaniment to Grieg's Piano Concerto in A Minor. This listener never before heard an orchestra respond as beautifully to masterly conducting and Mr. Fiedler and his musicians had no small part in a tremendous performance by Pianist Ozan Marsh. The three movements run from allegro through adagio to allegro with the third movement rising to a stunning climax in marcato.

It is long, but this performance held the audience in absolute silence until it gave soloist and orchestra an ovation. From then on the program seemed on the anti-climatic side, even with selections from "My Fair Lady" to liven what had been a serious concert for Pops.

"Pomp and Circumstance," a traditional Pops season opener, again obliged with its pleasing contrasts. The program noted that it observed the 100th anniversary of Composer Elgar, Strauss' Overture to "Die Fledermaus" another familiar Pops standby, followed, to win the first encore, "Tik Tak Polka," also by Strauss.

Familiar also were Grainger's "Londonderry [illegible] and his "Country Garden," as an extra. Saint-Saens "Bacchanale" from "Samson and Delilah" was a sombre [illegible] with all its contrasts. [illegible] "La Valse," always dif[illegible] its exacting demands for [illegible]ss, seemed a bit on th[illegible] side after the piano co[illegible]

Selections [illegible] "My Fair Lady," "Mo[illegible]" plus a theme fr[illegible] "Picnic" and "Wedding [illegible] rounded out the pro[illegible] by a bit of "Ne[illegible]wn" by Merrill and [illegible] "Calypso" arrange[illegible]. The growing trend to Calypso music was evidenced by lively audience appreciation and Arranger Hayman took a bow from a balcony seat. The New England Grieg Society Association was again a first night sponsor and a co-sponsor was the Music Lover's Club.

Tonight Mr. Marsh will repeat his concerto and Wagner, Brahms and Bernstein will be on the program.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300

MAY 1 1957

POPS START POPPING

Fiedler and Orchestra In Fine Form at Opening

By CYRUS DURGIN

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As a haircut is likely to be long in front and short in back, so a Pops evening generally begins with the longer musical locks, and winds up sweet, low and brief at the end, as last night with a medley of tunes from "My Fair Lady," a Hayman arrangement of "Moonglow" and Theme from "Picnic," and one of Calypso by the same Hayman, with a versicle of "Yes, We Have No Bananas" put in the middle. For the actual windup, Press' "Wedding Dance," a rhythmic bust-out which suggested that everybody got tired at the reception

The opening was more sedate with Elgar's No. 1 on the Eternity-Hit-Parade, "Pomp and Circumstance"; this followed by the Overture to "Die Fledermaus," that by the "Londonderry Air," and that by Bacchanale from "Samson and Delilah," Saint-Saens' old rout which, in these hotter days, might better be called "Simon and Lemonade Lucy."

A Solid Section

The middle portion was real solid, with Grieg's A minor Piano Concerto, and Ravel's depiction of the French Second Empire dancing atop a volcano, "La Valse." Soloist in Grieg was Ozan Marsh, California-born and said to be a descendant of William the Conqueror. That honorable ancestor may have taken French ideas to England (which can always use them) but I'll bet he never played the piano so well as young Ozan, who is nimble-fingered, with power and taste and musical instinct, and who gave a very good performance of a lovely Concerto underrated today.

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The lower side walls of Symphony Hall were painted their Springtime light green, the conductor's stand was banked with gladioli and small, potted ferns, and forsythia was placed at the far sides of the stage. Tables covered the floor of the hall, where you may smoke and enjoy refreshment liquid, solid, soft and mildly hard. The bottle-openers had not been sufficiently rehearsed, I'm sorry to say: not one of them loudly popped a cork during the music. At least I didn't hear any.

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

APR 29 1957

By a Staff Photographer.

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New England Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

MAY 1 - 1957

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OTHER THEATER NEWS ON PAGE 16

RICHMOND, VA.
TIMES-DISPATCH
Circ. D. 123,904 - S. 176,679

MAY 6 1956

279

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Herald (m)
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MAY 1 1957

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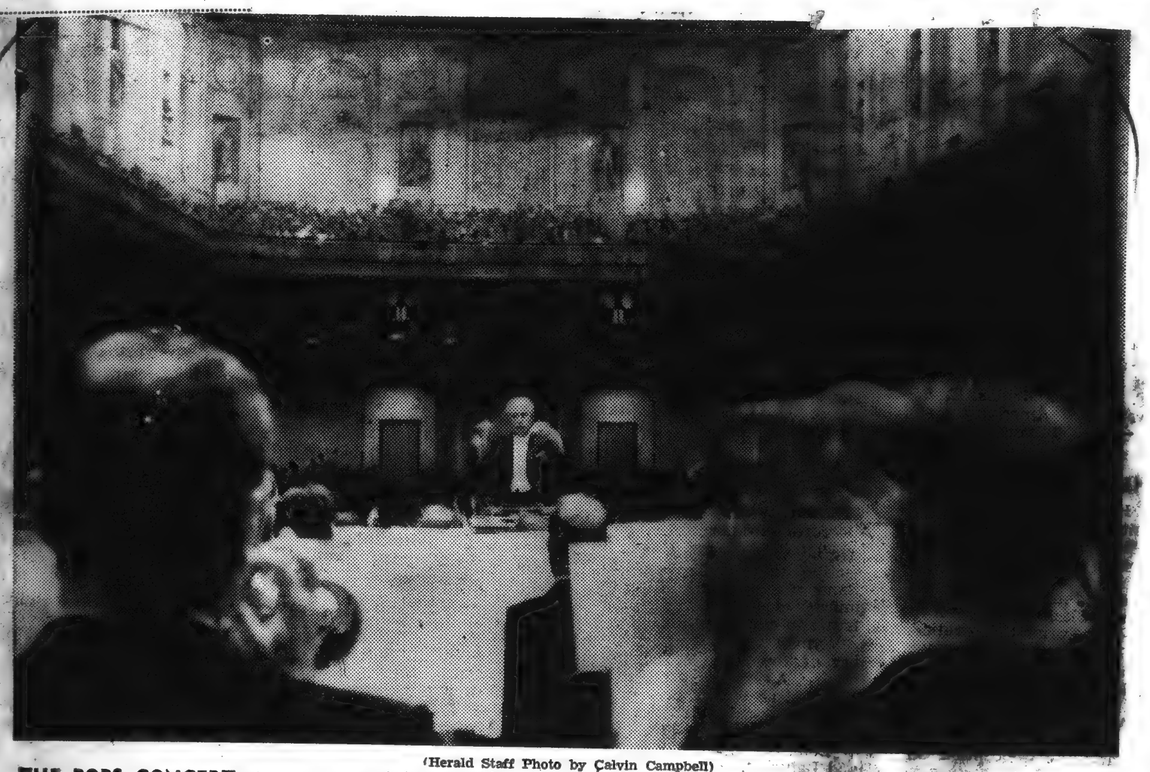
Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
MAY 1 1957

Boston Pops Opens 72d Year



(Herald Staff Photo by Calvin Campbell)

THE POPS CONCERT season opened last night at Boston Symphony Hall with Arthur Fiedler, just back from a South American tour, conducting the orchestra. This unusual photo was taken from the rear of the brass section of the orchestra looking out over the podium from which Fiedler is conducting.

Festive Season Launched Under Fiedler's Direction

By Harold Rogers

Among the pleasant harbingers of spring in Boston are the Pops concerts; and last night in Symphony Hall many Bostonians witnessed, in traditional style, the opening of the 72nd season.

Such occasions usually call forth, on behalf of the reviewer, some traditional observations. Certain things are mentioned, beginning with the sudden transformation in the appearance of Symphony Hall. One speaks of the walls that have doffed their winter maroon for a summery green. Usually it is referred to as being apple green, but this spring it is a lighter color.

* * *

One also speaks of the tables that cover the main floor, where listeners enjoy light refreshments to light conversation (when the music doesn't offer too much competition). One might mention the pretty girls who sell flowers, as well as the huge bouquet of gladioli that graces the conductor's platform. Chief among the attractions, of course, is Arthur Fiedler himself, distinguished and debonair, whose very presence adds verve and snap to the proceedings.

Last night Mr. Fiedler opened with a stately reading of "Pomp and Circumstance," played in observance of the 100th anniversary of the birth of its composer, Sir Edward Elgar. With his abundant vitality he continued with a spinning version of the Overture to Johann Strauss's "Die Fledermaus," and followed it with the spirited "Tik-Tak" Polka from the same pen.

* * *

There were two arrangements by Percy Grainger—the sentimental "Londonderry Air" and the rollicking "Country Gardens"; and when Mr. Fiedler came to the Bacchanale from "Samson and Delilah" he didn't lose a bit of the Oriental splendor in Saint-Saëns' score.

The featured soloist was Ozan Marsh, now appearing at the Pops for his third consecutive season. Originally from California and now of Bloomington, Ind., he is a pianist of many praiseworthy accomplishments. He played the Grieg Piano Concerto in A minor, which he will repeat tonight, and he struck it off with dazzling power, so much so that one wondered if the piano had a microphone in it.

But he also proved he could evoke a tender tone and a poetic line, as this concerto often requires. He left the impression, however, of being a pianist with an extremely flashy technique, generally elucidated with startling clarity, but occasionally blurred by speed.

The remainder of the program continued in Mr. Fiedler's well established style — somewhat larger than life—as he gave us a medley from "My Fair Lady," a tune from "New Girl in Town," the "Banana Boat" Calypso (for which the audience demanded a repeat), "Moonglow" blended with the theme from "Picnic," and the Wedding Dance by Press. What Mr. Fiedler does with Ravel's "La Valse," however, must be heard to be believed.

MUSIC

SYMPHONY HALL

Pops Opening

Last night at Symphony Hall, the Boston Pops Orchestra, conducted by Arthur Fiedler, opened its 72d season; Ozan Marsh was piano soloist.

The Boston Pops Orchestra opened its 72d season last night in a spirit of elegant and martial revelry. The floor was crowded with tables, solemn violin players permitted themselves an occasional smile, and Arthur Fiedler conducted before a bank of orange gladiolas. With his ruddy face, his white hair and his military mustache, he had the air of a distinguished and rather mournful British colonel in the Indian Army; with a brief gesture of the arm he ordered the trumpets to charge, or suggested, with a lifted eyebrow, that the strings fall back.

He had under him, of course, a splendid musical command; the orchestra played with spirit and style. Their program began with "Pomp and Circumstance," and included the Bacchanale from Saint-Saens' "Samson and Delilah," Ravel's "La Valse," and the group of tunes from "My Fair Lady." The soloist in the longest part of the program, Grieg's Piano Concerto in A minor, was Ozan Marsh, a slender young man with a vigorous flair for the dramatic.

The rank and file on the floor occupied themselves according to their different desires. Wine slips were fluttered in the direction of waitresses; cigarettes were fitted into holders; and young women from the society columns, with expressions of some anxiety, gazed intently at the faces in the front rows. Every so often down the busy length of Symphony Hall, like distant gunfire from some other frontier, came the pop of a champagne cork. Mr. Fiedler and the orchestra remained unruffled—it was a sound to stir the heart of any old soldier.

G.D.B.

AT THE POPS TONIGHT

Tonight at 8:30 p. m. in Symphony Hall, Arthur Fielder will conduct the Boston Pops Orchestra in the following program:

Introduction to Act III, from "Lohengrin" ..... Wagner
Overture to "The Gypsy Baron" ..... Strauss
Danzon and Galop, from "Fancy Free" ..... Bernstein '35
Espana, Rhapsody ..... Chabrier
Piano Concerto in A minor, Op. 16 ..... Grieg
Soloist: Ozan Marsh
Academic Festival Overture ..... Brahms
Selection from "My Fair Lady" ..... Loewe
All Hail to Massachusetts ..... Arthur J. Marsh '13
Up the Street, March ..... Morse

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American (e)
BOSTON, Mass.
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MAY 1 1957

Fiedler Glad to Be Home, Pops Opening Brilliant

By PEGGY DOYLE

If there seemed to be a special zing about the opening of the 72d season of Boston Pops in Symphony Hall last night could it have been because Arthur Fiedler was happy to be back in North America and again conducting this great orchestra of 95 Boston Symphony musicians?

Just returned from Buenos Aires, where he was guest conductor of the Argentinian National Radio Orchestra, the diplomatic Pops conductor last week was most complimentary of South America and the South Americans while at the same time making it plain that the Boston Symphony men are unparalleled musicians.

The open-night highlight was the brilliant playing of Grieg's Piano Concerto in A minor, Op. 16, with youthful Ozan Marsh soloist. It was Edvard Hagerup Grieg's own playing of his popular piano concerto in Leipzig in 1879 that first brought him to the attention of the musical world in the dual capacity of composer and pianist.

Marsh, who was offered a full scholarship for study in Europe by the great Dutch pianist, Egon Petri, when he was only 15, has long since proved his worthiness of this and other honors to Boston Pops and other audiences down the years.

In observance of the 100th anniversary of the birth of Edward Elgar, Pops conductor Fiedler chose "Pomp and Circumstance" to open the program. Overture to "Die Fledermaus" by Strauss, Grainger's "Londonderry Air" and Bacchanale, from "Samson and Delilah" by Saint-Saens were also heard.

No one found fault with the musical symposium that followed Grieg's Piano Concerto and no wonder.

There included "Get Me to the Church on Time," "Wouldn't It be Loverly," "I've Grown Accustomed to Her Face," "I Could Have Danced All Night," "On the Street Where You Live," "The Rain in Spain" and "With a Little Bit of Luck."

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WINSTED, Conn.
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Circ. 3,340
MAY 2 - 1957

Musical Boston Goes Informal With Concerts

Boston (UP) — Musical Boston goes informal tonight with the opening of the Pops concerts, light-hearted prelude to the summer music season.

Calypso and jazz beats will mingle with classical drum rolls during the new series, which music lovers take just as seriously as the formal fall and winter concert season.

Ninety-five Boston Symphony orchestra players don summer-weight clothes and play before tables instead of rows of seats but there will be more Beethoven than boogie. This, the 72nd Pops season, will last until June 29.

Veteran maestro Arthur Fiedler leads the Pops concerts which feature lighter classics not suitable to the formal symphony season and big-orchestra arrangement of popular music of the day. Pops programs run the gamut from Tchaikovsky's 1812 Overture to Rodgers and Hammerstein.

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Citizen (e)
WINSTED, Conn.
Independent
Circ. 3,340
MAY 2 - 1957

Elliot Norton

men through a variety of numbers, ranging from classics to calypso, to generally good effect. It was a pleasant evening, and a generally good beginning for another year of the Pops, which is one of Boston's most admirable institutions.

Mr. Fiedler had some trouble getting the musicians stirred up to the kind of playing we expect from the Boston Pops Orchestra. Their rendition of the early selections was a little casual. There seemed to be more circumstance than pomp in "Pomp and Circumstance," for instance.

But they came alive after a while and began to play as they have in the past. At their best, they're a remarkable orchestra, capable of playing the most difficult music with both precision and feeling, and popular music with the same rare combination of qualities.

SECOND PART BETTER

In the second part of the program, which consisted principally of Grieg's piano concerto, they distinguished themselves, as though, perhaps, they were making an extraordinary effort to support with absolute perfection the performance of the young pianist Ozan Marsh.

Making his third appearance here at the Pops, this slender, boyish and appealing musician, gave them and the audience something to admire. The orchestra worked with him gloriously, and Mr. Fiedler conducted as though he were dedicated to producing nothing less than total beauty.

Mr. Marsh seemed a little nervous in the beginning, which is reasonable enough. He attacked the keyboard with a sort of straight-arm, like a football player. But he relaxed presently and began to create lovely sounds in great rolling swells.

PLAYS WITH WARMTH

He would appear to be an excellent technician, capable of producing truthfully every note and every passage.

He also brings great warmth and color to Grieg.

In the final section of last night't performance, Mr. Fielder

of its kind. Perhaps it has become too familiar. At any rate, they gave it a perfunctory reading.

BRISK AND BRIGHT

But they are interested in a selection from "New Girl in Town." That came off very well: brisk and bright.

Presently they got down to some calypso tunes in a medley that included such short-haired whoopers-up as "The Banana Boat Song." It is surprising how much fun they can get into them. It is not surprising that the audience response was enthusiastic. The banana boat had to sail twice, with brass blaring and drums rattling, and there were some auditors who joined in with the kind of ferver the full Boston Symphony Orchestra is not likely to inspire.

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With Mr. Marsh at the piano the orchestra will repeat the Greig Concerto tonight and will go on from there for what should be another wonderful season. They are very much worth seeing and hearing.

279

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866
MAY 1 1957

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
MAY 1 1957

Boston Pops Opens 72d Year

by Calvin Campbell)

tra. This unusual photo was taken from the rear of the brass section of the orchestra looking out over the podium from which Fiedler is conducting.

Festive Season Launched Under Fiedler's Direction

By Harold Rogers

Among the pleasant harbingers of spring in Boston are the Pops concerts; and last night in Symphony Hall many Bostonians witnessed, in traditional style, the opening of the 72nd season.

Such occasions usually call forth, on behalf of the reviewer, some traditional observations. Certain things are mentioned, beginning with the sudden transformation in the appearance of Symphony Hall. One speaks of the walls that have doffed their winter maroon for a summery green. Usually it is referred to as being apple green, but this spring it is a lighter color.

One also speaks of the tables that cover the main floor, where listeners enjoy light refreshments to light conversation (when the music doesn't offer too much competition). One might mention the pretty girls who sell flowers, as well as the huge bouquet of gladioli that graces the conductor's platform. Chief among the attractions, of course, is Arthur Fiedler himself, distinguished and debonair, whose very presence adds verve and snap to the proceedings.

Last night Mr. Fiedler opened with a stately reading of "Pomp and Circumstance," played in observance of the 100th anniversary of the birth of its composer, Sir Edward Elgar. With his abundant vitality he continued with a spinning version of the Overture to Johann Strauss's "Die Fledermaus," and followed it with the spritely "Tik-Tak" Polka from the same pen.

There were two arrangements by Percy Grainger—the sentimental "Londonderry Air" and the rollicking "Country Gardens"; and when Mr. Fiedler came to the Bacchanale from "Samson and Delilah" he didn't lose a bit of the Oriental splendor in Saint-Saëns' score.

The featured soloist was Ozan Marsh, now appearing at the Pops for his third consecutive season. Originally from California and now of Bloomington, Ind., he is a pianist of many praiseworthy accomplishments. He played the Grieg Piano Concerto in A minor, which he will repeat tonight, and he struck it off with dazzling power, so much so that one wondered if the piano had a microphone in it.

But he also proved he could evoke a tender tone and a poetic line, as this concerto often requires. He left the impression, however, of being a pianist with an extremely flashy technique, generally elucidated with startling clarity, but occasionally blurred by speed.

The remainder of the program continued in Mr. Fiedler's well established style — somewhat larger than life—as he gave us a medley from "My Fair Lady," a tune from "New Girl in Town," the "Banana Boat" Calypso (for which the audience demanded a repeat), "Moonglow" blended with the theme from "Picnic," and the Wedding Dance by Press. What Mr. Fiedler does with Ravel's "La Valse," however, must be heard to be believed.

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American (e)
BOSTON, Mass.
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MAY 1 1957

Fiedler Glad to Be Home, Pops Opening Brilliant

By PEGGY DOYLE

If there seemed to be a special zing about the opening of the 72d season of Boston Pops in Symphony Hall last night could it have been because Arthur Fiedler was happy to be back in North America and again conducting this great orchestra of 95 Boston Symphony musicians?

Just returned from Buenos Aires, where he was guest conductor of the Argentinian National Radio Orchestra, the diplomatic Pops conductor last week was most complimentary of South America and the South Americans while at the same time making it plain that the Boston Symphony men are unparalleled musicians.

The open-night highlight was the brilliant playing of Grieg's Piano Concerto in A minor, Op. 16, with youthful Ozan Marsh soloist. It was Edvard Hagerup Grieg's own playing of his popular piano concerto in Leipzig in 1879 that first brought him to the attention of the musical world in the dual capacity of composer and pianist.

Marsh, who was offered a full scholarship for study in Europe by the great Dutch pianist, Egon Petri, when he was only 15, has long since proved his worthiness of this and other honors to Boston Pops and other audiences down the years.

In observance of the 100th anniversary of the birth of Edward Elgar, Pops conductor Fiedler chose "Pomp and Circumstance" to open the program. Overture to "Die Fledermaus" by Strauss, Grainger's "Londonderry Air" and Bacchanale from "Samson and Delilah" by Saint-Saens were also heard.

No one found fault with the musical symposium that followed Grieg's Piano Concerto and no wonder.

These included "Get Me to the Church on Time," "Wouldn't It be Loverly," "I'm Grown Accustomed to Her Face," "I Could Have Danced All Night," "On the Street Where You Live," "The Rain in Spain" and "With a Little Bit of Luck."

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Record (m)
BOSTON, Mass.
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MAY 1 - 1957

ELLIOT NORTON WRITES:

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In the two and a half hours that followed, the maestro led his men through a variety of numbers, ranging from classics to calypso, to generally good effect. It was a pleasant evening, and a generally good beginning for another year of the Pops, which is one of Boston's most admirable institutions.

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But they came alive after a while and began to play as they have in the past. At their best, they're a remarkable orchestra, capable of playing the most difficult music with both precision and feeling, and popular music with the same rare combination of qualities.

SECOND PART BETTER

In the second part of the program, which consisted principally of Grieg's piano concerto, they distinguished themselves, as though, perhaps, they were making an extraordinary effort to support with absolute perfection the performance of the young pianist Ozan Marsh.

Making his third appearance here at the Pops, this slender, boyish and appealing musician, gave them and the audience something to admire. The orchestra worked with him gloriously, and Mr. Fiedler conducted as though he were dedicated to producing nothing less than total beauty.

Mr. Marsh seemed a little nervous in the beginning, which is reasonable enough. He attacked the keyboard with a sort of straight-arm, like a football player. But he relaxed presently and began to create lovely sounds in great rolling swells.

PLAYS WITH WARMTH

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He also brings great warmth and color to Grieg.

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Citizen (e)
WINSTED, Conn.
Independent
Circ. 3,340
MAY 2 - 1957

Musical Boston Goes Informal With Concerts

Boston (AP) —Musical Boston goes informal tonight with the opening of the Pops concerts, light-hearted prelude to the summer music season.

Calypso and jazz beats will mingle with classics, drum rolls during the new season in which music lovers take just as seriously as the formal fall and winter concert season.

Ninety-five Boston Symphony orchestra players don summer-weight clothes and play before tables instead of rows of seats but there will be more Beethoven than boogie. This, the 72nd Pops season, will last until June 29.

Veteran maestro Arthur Fiedler leads the Pops concerts which feature lighter classics not suitable to the formal symphony season and big-orchestra arrangement of popular music of the day. Pops programs run the gamut from Tchaikovsky's 1812 Overture to Rodgers and Hammerstein.

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Box 2078, Boston 6 • RIchmond 2-4200
NAVY POST NO. 297 A.L.
SOMERVILLE POST #19 A.L.
Wednesday May 1, 1957

Slattery MEMORIAL PARK INTERMENT SERVICE

MAX RIZEMAN
...ate of Brookline—3:15 P. M.

WESTON—In Boston, April 30th, Alice T. (Johnson), wife of the late John A. West, sister of Mrs. Hildur Thompson and Allan L. Johnson, late of 497 Huntington Ave. Funeral service at The Morrissey Brothers Funeral Home, 139 Stoughton St., Dorchester Corner, Dorchester, Friday, May the 3rd at 11 A. M. Relatives and friends invited. Visiting hours Wednesday 8 to 10 P. M. Thursday 2 to 4 and 8 to 10 P. M.

WHITEHILL—In Watertown, April 29, Jeanette W. Whitehill of 3 Clayton St. Mother of Mrs. Mable W. Bixby, Mrs. Gladys R. Weldon, Miss Elsie M. and Walter W. Whitehill. Funeral service at the Brown and Sons Chapel, 36 Trapelo Rd., Belmont, Wednesday, May 1 at 2 p.m. Friends may call at the chapel Tuesday 2 to 4 and 7 to 9.

We regret to announce the death of our comrade, P. C. Alvin B. Grissom. Legion ritual will be held at the Henderson Funeral Home, 517 Broadway, Everett, on Wed. May 1 at 8 P. M. Members please attend.

We regret to announce the death of our comrade Arthur R. Wolle, 28 Nashua St., Somerville. Funeral from the McKenna Funeral Home, 390 Medford St., Somerville. Requiem Mass at St. Ann's Church, Somerville on Thur. morning 9:45 a.m. Legion Ritual on Wed. at 8 p.m. Comrades please attend.
Walter M. Jones, Cmdr.
Grace E. Pickett, Adj't.

New England Newsclip Agency, Inc.
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Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

MAY 2 1957

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But they came alive after a while and began to play as they have in the past. At their best, they're a remarkable orchestra, capable of playing the most difficult music with both precision and feeling, and popular music with the same rare combination of qualities.

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And now let the orchestra go on from there for what should be another wonderful season. The Pops are very much worth seeing and hearing.

(Elliot Norton broadcasts every Friday at 9:30 p. m. on WBZ.)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-42

Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,974

MAY 2 1957

275

Boston 'Pops' Are Unique Springtime Experience

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Of course, since they became popular in Boston, the "Pops" have been imitated all over the country. But, as is usually the case, the imitations only make the original more attractive by contrast.

No one who has ever sat for an evening at one of the small tables on the Symphony Hall floor, sipping a suitable potation or two, and has listened to the superb "Pops" orchestra playing Strauss waltzes and polkas or selections from "South Pacific" and "Kiss Me, Kate" needs any urging to repeat the experience.

It's a unique Springtime pleasure for us New Englanders, the closest thing we have to similar concerts in Munich or Vienna.

It's an experience in which everyone participates, nobody feels left out, and everyone no matter what age feels himself sharing the tempo and enthusiasm of youth.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

MAY 7 - 1957

Joy Pottle will be piano soloist at the Pops tonight, Friday, and Sunday evenings.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

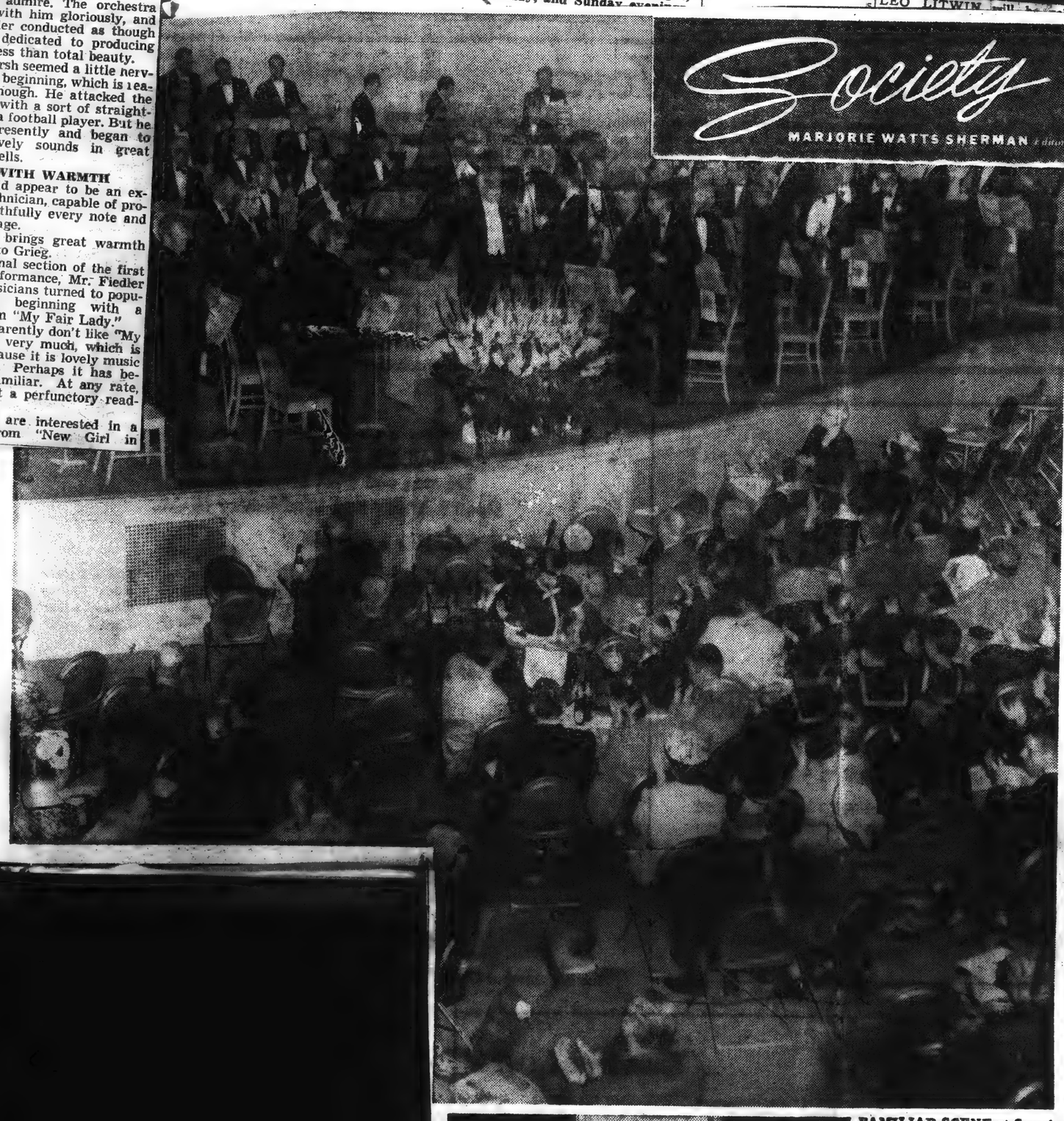
Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411

MAY 11 1957

LEO LITWIN will [illegible]

Society

MARJORIE WATTS SHERMAN, editor



FAMILIAR SCENE at Symphony Hall as 72d season of Boston's famous Pops opens.

ALL PICTURES BY JOHN M. HURLEY GLOBE STAFF PHOTOGRAPHER

NOT VASSAR PROSPECTS are the twin sons, Aaron and Addison, of Mrs. Owen Thomas of Cambridge, who is a Vassar alumna, as is Mrs. John Gray of Dover, whose daughter Lucinda is Class of 1976 at Vassar.

TOP:
4TH GENERATION to go to Vassar, Beatrice Gates (left) and her pretty mother, Mrs. David E. Gates, who is chairman of patronesses, talk about the Vassar Pops, May 15, at Symphony Hall, with Mrs. George B. Foote and her daughter Tamasin of Weston. Tam will be the third generation of her family to go to Vassar, whose scholarship fund will benefit from this pleasant evening.

A VASSAR MOTHER AND DAUGHTER, attractive Mrs. Thomas Gannett and Vassar freshman Nancy Gannett talk over plans for Vassar Pops at Symphony Hall, May 15.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record (m)
BOSTON, Mass.
Independent
Circ. 405,628
MAY 2 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970
MAY 5 1957

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-42
Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,974
MAY 2 1957

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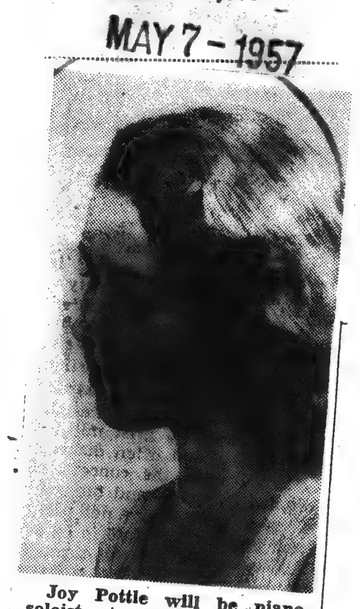
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
MAY 7 - 1957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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411
MAY 11 1957

LEO LITWIN will be soloist with the Boston Pops Orchestra Monday night at Symphony Hall in Gershwin's "Rhapsody in Blue."

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
MAY 9 1957

George Humphrey
Robert Ripley will be cello soloist at the Pops in the Saint-Saëns Concerto No. 1 on Wednesday evening.

on Louder Than Words

schoolhouse (classes are held in the town hall)?

In Africo, instead, the Christian-Democrats stuck to "bread and butter" issues. The elders of the village were called in and quizzed about local requirements and demands. They wanted roads to link the center of the village with their scattered plots of farmland. They demanded a reclamation and irrigation program to make more land available for farming. Above all, they needed new job opportunities, especially during the Winter months.

So, the Christian-Democrats of Africo got busy. With the help of provincial and national party headquarters, they managed to get work started on the roads and on the land reclamation program; as a result, the unemployment situation, too, became less tight. Those concrete achievements were allowed to speak for themselves. Rallies and electioneering in general were kept down to a minimum; much to the Reds' relief, practically no word was spent on Hungary.

But when the returns were in, the Communists' relief turned to bitter dismay. They saw their following cut down by 25 percent and lost control of Africo's municipal administration. Said a former local Communist; "When we are told something about Budapest or other far away places, we can never know if it is true or not. But what is close to us, we can see and touch, and this goes for a job, a house, a road."

To be sure, what is true in Bova and in Africo is not necessarily 100 percent true in Rome, in Naples, or in the large industrial centers of northern Italy. But surely, the results of the electoral experiment carried out in the twin Calabrian villages hold more than local significance for democracy's battle against communism.

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Tribune (e)
LAWRENCE, Mass.
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Circ. 35,376

MAY 16 1957

MAY 17 1957

With Monday evening of this week free, the writer succumbed to the ever-present urge for culture and betook himself with several friends to Boston and a session at the Boston Pops. Going to the Pops is an annual pastime for thousands, and it is anything but a long-hair thing, but there are those who aren't aware of that fact as the writer and his friends found out. As they scuttled in and out of traffic, thanks to the maneuverability of a little foreign car owned by one of them, they noticed some local people also headed for Boston. They pulled alongside at a stop light and exchanged greetings in the manner of neighbors meeting each other on vacation, say, in Afghanistan, with much hallooing and waving. The driver in the other car shouted over the roar of the motors, "Going to the game?" "Nope," was the reply, "going to the Boston Pops." Disappointment and a touch of unbelief registered on the faces of the other motorists, and their smiles thinned ever so slightly. The writer and his friends shrugged at the reaction and made haste for Symphony Hall where second balcony seats for the world's most glorious music are available for 50 cents on a first come-first serve basis. And the music was glorious, ranging all the way from the overture to Tchaikovsky's "Romeo and Juliet," to up-to-the-minute jazz and Calypso. On their way home they stopped at a road-side coffee shop. Shortly after they entered, other local acquaintances came in and sat down at the counter alongside them. Again, pleasant greetings and the inevitable question, "Been to the game?", asked in a tone that implied, "How did you like the game?", with certainty that since the writer and friends were coming from Boston, they obviously had been at the game. The answer brought forth guarded "Oh?", slight confusion and just a hint of "what's the matter with those guys?" hanging in the atmosphere. But the writer and friend were unmoved by the reaction and were doubly assured when it became clear that (1) it had been cold at Fenway Park, and (2) the Red Sox had lost the game.

* * *

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

MAY 21 1957

BU Photographic Service

Bernard Kritzman will be piano soloist at the Pops Wednesday night.

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

MAY 22 1957

Noah Bielski will be violin soloist Thursday night at the Pops.

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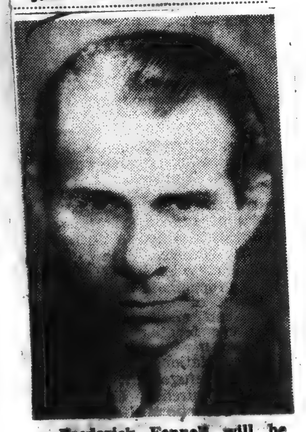
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

MAY 18 1957



Frederick Fennell will be guest conductor at the Pops Tuesday evening.

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

MAY 23 1957

Tana Bayson, this year's winner of the young artist's piano award given by the National Federation of Music Clubs, will play the Schumann Piano Concerto Saturday night at the Pops.

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

MAY 24 1957

Mass. Air National Guard

Nicholas Rasetzki, whose "Beacon Hill March" will be conducted by Arthur Fiedler Sunday at the Mass. Air National Guard Night at the Pops. The piece has been adopted as the group's official march. At right is Col. R. E. McLaughlin of the 102d Air Defense Wing.

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Morning Globe
BOSTON, Mass.
Independent
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JUN 1 1957

All Fiedlers Sure to Be Fiddlers But They're Not All Kin to Arthur

... May 26, 1957

Greater Boston Irish News

Pops To Feature Gaelic

By MARY TIERNEY

A symphonic score by Irish composer Archibald J. Potter, will have its American premiere, Friday evening, June 7 at the annual Eire Society's night at Pops.

The score, entitled, "Variations on a Popular Tune," will be played by the Boston Symphony Orchestra under the baton of conductor Arthur Fiedler.

IRELAND, ENGLAND ACCLAIM SCORE

Originally played in Dublin, the score has already won wide acclaim in both Ireland and England. It was adapted from a tune that swept Ireland in the 19th century and more recently in 1952 as "The Wild Colonial Boy."

The score was brought to Boston through the efforts of Henry Weldon of Milton, vice-president of the Eire Society and chairman of the dinner.

The composer, Archibald J. Potter, is professor of composition and orchestration at the Royal Irish Academy of Music in Dublin.

The Pops program will also include "The Eire Suite" commissioned for the Society and executed by Leroy Anderson. Other specially selected Irish tunes will be included.

The committee in charge of arrangements include John Cavanagh, Dr. Regina Madden and Thomas F. O'Day.

Humphrey J. Mahoney is Feis chairman.

(Mary Tierney's Irish column is published every Tuesday evening in the Boston Traveler.)

FIEDLER

Page Nine

THE MISTERS FIEDLER—William Max Fiedler, left, who will conduct a number by his father on tomorrow's Pops program, chats with conductor Arthur Fiedler.

FIEDLER

Continued from the First Page

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Tribune (e)
LAWRENCE, Mass.
Independent
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MAY 16 1957
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Bernard Kritzman will be piano soloist at the Pops Wednesday night.

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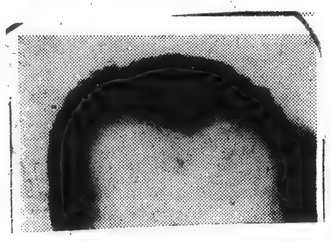

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By RICHARD HURT

Music lovers whose eyes are sharp and whose heads are clear are hereby invited to come along as we plunge into a fearless attempt to set down the facts on a subject that has tripped up many an expert: The relationship between Arthur Fiedler, Conductor of the Boston Pops Orchestra, and Max Fiedler, Emanuel Fiedler Gustav Fiedler, Bernard Fiedler and William Max Fiedler.

FIEDLER
Page Nine

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Noah Bielski will be violin soloist Thursday night at the Pops.

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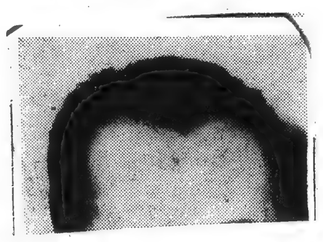

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Traveler (e)
BOSTON, Mass.
Independent Republican
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1957
Boston Traveler, Tuesday,

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Prime Rib of Beef
Choice Sea Foods
at the Console
John Emery

Officials of neither Arlington nor Brookline have received any state bills similar to that been published for a portion of the pension going to Gott and Johnson.

Gott claimed 29 years of service and Johnson 23 years. Public service was also the other three legislators with the state: Rowan, 17 years; Porter, 15 years; Cowing, 9 years.

Meanwhile the state board announced that the first retirement checks for the six House members will go out at the end of June. The checks will be for sums retroactive to May.

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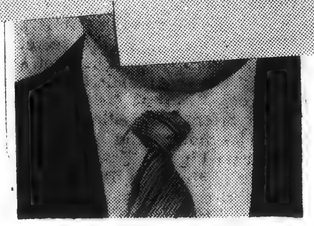

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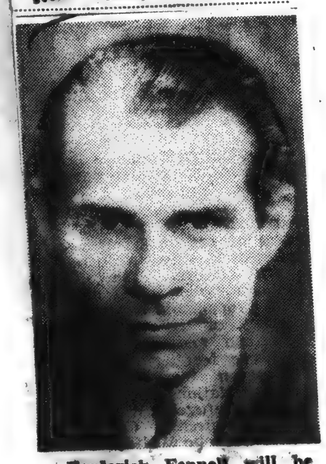

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Next Week at the Pops

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Independent Republican
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JUN 1 1957

HARRY ELLIS DICKSON will be guest conductor at the Pops Monday evening.

Pappoutsakis And Krips To Be Soloists

Two premières will occur at the Boston Pops Friday evening when the Eire Society will be represented in the audience. James Pappoutsakis, a member of the Boston Symphony Orchestra, will play the first performance in Boston of Boccherini's Flute Concerto in D major. "Variations on a Popular Tune" ("The Wild Colonial Boy") by Archibald J. Potter, professor of composition and orchestration at the Royal Irish Academy of Music, Dublin, will be given its first United States performance.

Soloists for the week include Leo Litwin, who will play Gershwin's "Rhapsody in Blue" on Monday. Arthur Mackenzie will play Liszt's Hungarian Fantasy for Piano and Orchestra on Tuesday. Alfred Krips, concertmaster of the Boston Pops, will be heard in Bruch's Violin Concerto No. 1 in G minor on Wednesday. The Piano Concerto No. 2 in G minor by Saint-Saëns will be played by Bertica Shulman on Thursday. On Saturday Ayrton Pinto will be soloist in Lalo's Symphonie Espagnole for Violin and Orchestra.

Harry Ellis Dickson will conduct Monday and part of the Saturday concert. Kenneth MacKillop, Jr., will conduct during Tufts University Night on Thursday evening, and both Renato Pacini and Lorna Cooke deVaron will conduct portions of the concert on Saturday evening, New England Conservatory Night.

Sunday concerts, beginning June 9, will be omitted for the rest of the season. The programs for the week:

Monday Evening, June 3

Wien bleibt Wien, March ... Schramml
Overture to "Poet and Peasant" .. Suppé
Intermezzo, from "Cavalleria Rusticana" ... Mascagni
The Skaters, Waltzes ... Waldteufel
Marche Slave ... Tchaikovsky
Fledermaus Quadrille ... Strauss
Rhapsody in Blue ... Gershwin
Soloist: Leo Litwin
Selection from "The King and I" ... Rodgers
The Typewriter ... Anderson
Sleigh Ride ... Anderson
Tropical Merengue ... arr. Hayman
Arthur Fiedler, Conductor

Thursday Evening, June 6
Tufts University Night

The Thunderer, March ... Sousa
Overture to "Candide" ... Bernstein
Clair de Lune ... Debussy
Suite from "Gaîté Parisienne" ... Offenbach
Piano Concerto No. 2 in G minor, Op. 22 ... Saint-Saëns
Soloist: Bertica Shulman
Kenneth MacKillop, Jr., conducting
Allegro from the Classical Symphony ... Prokofiev
Tufts University Songs
Tuftonia's Day ... E. W. Hayes
Spell It Out for Tufts ... A. T. Williams
Dear Alma Mater .. Leo Rich Lewis
Selections from "My Fair Lady" ... Loewe
Young Love ... arr. Hayman
TViana ... arr. Hayman
Arthur Fiedler, conductor

Friday Evening, June 7

Rakóczy March ... Berlioz
In the Antrim Hills and Fair Day, from "An Irish Symphony" .. Harty
Irish Tune from County Derry ... Grainger
Suite from "Gaîté Parisienne" ... Offenbach
Flute Concerto in D major, Op. 27 ... Boccherini
Soloist: James Pappoutsakis
(First Performance in Boston)
Variations on a Popular Tune ("The Wild Colonial Boy") ... Potter
(First Performance in the United States)
Eire Suite ... Anderson
Victor Herbert Favorites, ar. Sanford
The Typewriter ... Anderson
El Capitan, March ... Sousa
Arthur Fiedler, Conductor

Saturday Evening, June 8
New England Conservatory Night

Entrance of the Guests into the Wartburg, from "Tannhäuser" ... Wagner

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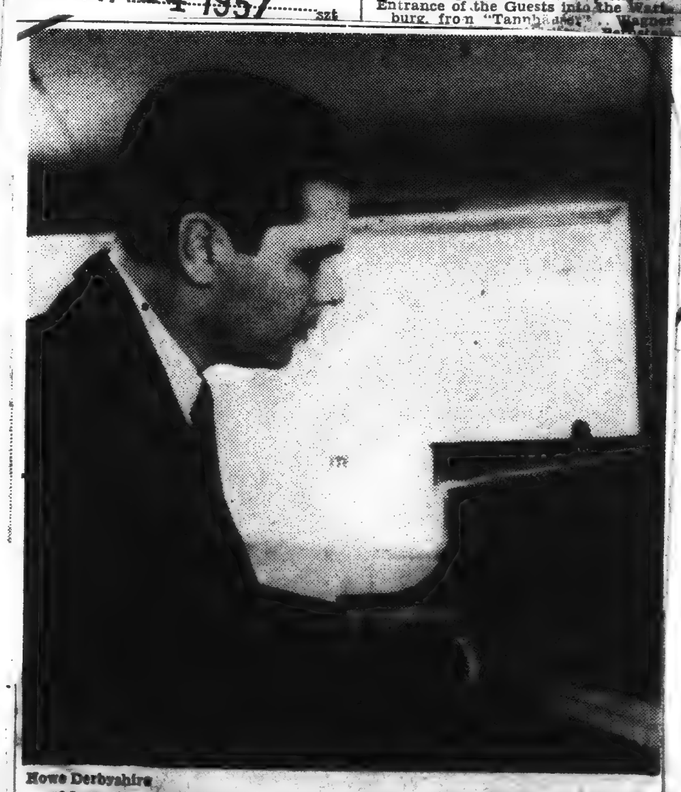

Howe Derbyshire

Alan Barker will be piano soloist at the Pops tonight in Rimsky-Korsakov's Piano Concerto in C-sharp minor.

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Ozan Marsh will be soloist at the Pops tonight and Sunday night in the Liszt Piano Concerto No. 1. From the left: Alfred Krips, concertmaster; Mr. Marsh, and Arthur Fiedler.

At the Pops

Tonight

Wedding March, from "A Midsummer Night's Dream" .. Mendelssohn
Suite from "The Water Music" ... Handel-Harty
Jewel Song, from "Faust" ... Gounod
Soprano: Susan Stone
Overture to "Die Fledermaus" .. Strauss
Piano Concerto No. 1, in E-Flat .. Liszt
Soloist: Ozan Marsh
Romeo and Juliet, Overture-Fantasia ... Tchaikovsky
Selection from "My Fair Lady" .. Loewe
"Moonglow" and Theme from "Picnic" ... Arr. Hayman
The Stars and Stripes Forever, March ... Sousa
Arthur Fiedler, conductor

Sunday Night

Pomp and Circumstance ... Elgar
Overture to "Prince Igor" ... Borodin
Rachel, quand du Seigneur, from "La Juive" ... Helévy
Tenor: Cantor Michal Hammerman
Lustspiel Overture ... Max Fiedler
Conducted by William Max Fiedler
Piano Concerto No. 1, in E-Flat ... Liszt
Soloist: Ozan Marsh
1812, Ouverture Solennelle ... Tchaikovsky
Selection from "New Girl in Town" ... Merrill
Saraband ... Anderson
Calypso: Banana Boat Song and Marianne ... Arr. Hayman
Arthur Fiedler, conductor

Program at Telepix

A short subject depicting a winter weekend in Canada heads up the program now being shown at the Telepix. Other features include newsreel clips of the events leading up to World War I, with shots of Lloyd George, the Czar, and Kaiser Wilhelm; a pictorial story of a milkman on his run; music by Buddy Rich and his orchestra; a puppet film; a "Little Rascals" skit; cartoons, and news.

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Chong Hyo Lee, Korean pianist, will appear at the Pops Friday evening.

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Allen Barker
(Photo By Derbyshire)

Plays Tomorrow With Boston Orchestra

Allen Barker, son of Mr. and Mrs. Lewis A. Barker (formerly of Portland), and nephew of Mr. and Mrs. Phillip MacDonald and of Justice and Mrs. Walter Tapley, will appear as the soloist with the Boston Pops Tuesday. Mr. Barker will play Rimsky-Kirsakoff's concerto for piano with orchestra.

He recently returned from a European concert tour, following which he gave a recital in Washington, D.C. He was a pupil of the late Ethel Pullerton Hatch.

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Pappoutsakis And Krips To Be Soloists

Two premières will occur at the Boston Pops Friday evening when the Eire Society will be represented in the audience. James Pappoutsakis, a member of the Boston Symphony Orchestra, will play the first performance in Boston of Boccherini's Flute Concerto in D major. "Variations on a Popular Tune" ("The Wild Colonial Boy") by Archibald J. Potter, professor of composition and orchestration at the Royal Irish Academy of Music, Dublin, will be given its first United States performance.

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Soloists for the week include Leo Litwin, who will play Gershwin's "Rhapsody in Blue" on Monday. Arthur Mackenzie will play Liszt's Hungarian Fantasy for Piano and Orchestra on Tuesday. Alfred Krips, concertmaster of the Boston Pops, will be heard in Bruch's Violin Concerto No. 1 in G minor on Wednesday. The Piano Concerto No. 2 in G minor by Saint-Saëns will be played by Bertica Shulman on Thursday. On Saturday Ayrton Pinto will be soloist in Lalo's Symphonie Espagnole for Violin and Orchestra.

Harry Ellis Dickson will conduct Monday and part of the Saturday concert. Kenneth MacKillop, Jr., will conduct during Tufts University Night on Thursday evening, and both Renato Pacini and Lorna Cooke deVaron will conduct portions of the concert on Saturday evening, New England Conservatory Night.

♪ ♪ ♪

Sunday concerts, beginning June 9, will be omitted for the rest of the season. The programs for the week:

Monday Evening, June 3

Wien bleibt Wien, March...Schrammel
Overture to "Poet and Peasant"...Suppé
Intermezzo, from "Cavalleria Rusticana"...Mascagni
The Skaters, Waltzes...Waldteufel
Marche Slave...Tchaikovsky
Fledermaus Quadrille...Strauss
Rhapsody in Blue...Gershwin
Soloist: Leo Litwin
Selection from "The King and I"...Rodgers
The Typewriter...Anderson
Look Sharp—Be Sharp...Merrick-Bennett
Harry Ellis Dickson conducting

♪ ♪ ♪

Tuesday Evening, June 4
Knights Templars Night

Boston Commandery, March...Carter
Dynamiden, Waltzes...Josef Strauss
Fantasia on Greensleeves...Vaughan Williams
Overture to "Mignon"...Thomas
Hungarian Fantasy for Piano and Orchestra...Liszt
Soloist: Arthur Mackenzie
Russian Easter, Overture...Rimsky-Korsakov
Berlin Bouquet...arr. Mason
On the Trail, from "Grand Canyon Suite"...Grofé
Classical Jube Box...Anderson
Arthur Fiedler, Conductor

♪ ♪ ♪

Wednesday Evening, June 5

Procession of the Sardar, from "Caucasian Sketches"...Ippolitov-Ivanov
Overture to "The Flying Dutchman"...Wagner
Panis Angelicus...Franck
Artists' Life, Waltzes...Strauss
Violin Concerto No. 1 in G Minor, Op. 26...Bruch
Soloist: Alfred Krips
Finale from Symphony No. 4...Tchaikovsky
Victor Herbert Favorites arr. Sanford
Sleigh Ride...Anderson
Tropical Merengue...arr. Hayman
Arthur Fiedler, Conductor

♪ ♪ ♪

Thursday Evening, June 6
Tufts University Night

The Thunderer, March...Sousa
Overture to "Candide"...Bernstein
Clair de Lune...Debussy
Suite from "Gaîté Parisienne"...Offenbach
Piano Concerto No. 2 in G minor, Op. 22...Saint-Saëns
Soloist: Bertica Shulman
Kenneth MacKillop, Jr., conducting
Allegro from the Classical Symphony...Prokofiev
Tufts University Songs
Tuftonia's Day...E. W. Hayes
Spell It Out for Tufts...A. T. Williams
Dear Alma Mater...Leo Rich Lewis
Selections from "My Fair Lady"...Loewe
Young Love...arr. Hayman
TViana...arr. Hayman
Arthur Fiedler, conductor

♪ ♪ ♪

Friday Evening, June 7

Rakóczy March...Berlioz
In the Antrim Hills and Fair Day, from "An Irish Symphony"...Harty
Irish Tune from County Derry...Grainger
Suite from "Gaîté Parisienne"...Offenbach
Flute Concerto in D major, Op. 27...Boccherini
Soloist: James Pappoutsakis
(First Performance in Boston)
Variations on a Popular Tune ("The Wild Colonial Boy")...Potter
(First Performance in the United States)
Eire Suite...Anderson
Victor Herbert Favorites, ar. Sanford
The Typewriter...Anderson
El Capitan, March...Sousa
Arthur Fiedler, Conductor

♪ ♪ ♪

Saturday Evening, June 8

New England Conservatory Night
Entrance of the Guests into the Wartburg, from "Tannhäuser"...Wagner
Overture to "Candide"...Bernstein
Symphonie Espagnole for Violin and Orchestra...Lalo
Soloist: Ayrton Pinto
Artists' Life, Waltzes...Strauss
Overture to "Oberon"...Weber
Conducted by Renato Pacini
New England Conservatory Chorus
Lorna Cooke deVaron, Conductor
Sing Me a Song...Vacchi
Three Songs from "Alice in Wonderland"...Fine
Fourth Movement from "The Kid"...McKinley
Drinking Song...Brahms
Drinking Song, from "The Beggar's Opera"...arr. Pinkham
Harry Ellis Dickson conducting
Selection from "New Girl in Town"...Merrill
Fiddle-Faddle...Anderson
Sabre Dance, from "Gayne"...Khachaturian
Arthur Fiedler, Conductor

Ozan Marsh will be soloist at the Pops tonight and Sunday night in the Liszt Piano Concerto No. 1. From the left: Alfred Krips, concertmaster; Mr. Marsh, and Arthur Fiedler.

At the Pops

Tonight

Wedding March, from "A Midsummer Night's Dream"...Mendelssohn
Suite from "The Water Music"...Handel-Harty
Jewel Song, from "Faust"...Gounod
Soprano: Susan Stone
Overture to "Die Fledermaus"...Strauss
Piano Concerto No. 1, in E-Flat...Liszt
Soloist: Ozan Marsh
Romeo and Juliet, Overture-Fantasia...Tchaikovsky
Selection from "My Fair Lady"...Loewe
"Moonglow" and Theme from "Picnic"...Arr. Hayman
The Stars and Stripes Forever, March...Sousa
Arthur Fiedler, conductor

♪ ♪ ♪

Sunday Night

Pomp and Circumstance...Elgar
Overture to "Prince Igor"...Borodin
Rachel, quand du Seigneur, from "La Juive"...Halévy
Tenor: Cantor Michal Hammerman
Lustspiel Overture...Max Fiedler
Conducted by William Max Fiedler
Piano Concerto No. 1, in E-Flat...Liszt
Soloist: Ozan Marsh
1812, Ouverture Solennelle...Tchaikovsky
Selection from "New Girl in Town"...Merrill
Saraband...Anderson
Calypso: Banana Boat Song and Marianne...Arr. Hayman
Arthur Fiedler, conductor

Program at Telepix

A short subject depicting a winter weekend in Canada heads up the program now being shown at the Telepix. Other features include newsreel clips of the events leading up to World War I, with shots of Lloyd George, the Czar, and Kaiser Wilhelm; a pictorial story of a milkman on his run; music by Buddy Rich and his orchestra; a puppet film; a "Little Rascals" skit; cartoons, and news.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
MAY 16 1957

Chong Hyo Lee, Korean pianist, will appear at the Pops Friday evening.

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NEW LEADER
NEW YORK, N. Y.

MAY 6 1957

DEAR EDITOR

PROGRESS

A historical footnote to G. F "Dulles and the Arab Plot Agai (NL, April 15):

"During the prolonged negotiatior Saudis," the New York *Times* r April 9, "the State Department tr cessfully to get the Soviets to present refusal to grant entry visas Americans, including members of forces, of Jewish faith."

In 1880, the Tsarist Government began to expel American Jews from burg (outside the pale of settlement U. S. Secretary of State James G. clared that religious discrimination American citizens could not be tolerated. Referring to the trade treaty signed between the United States and Tsarist Russia in 1832. Blaine, in a letter dated July 1881, said emphatically that the intentions of the United States in signing the treaty were not and could not have been as the Russian Government was interpreting them; that the Russian interpretation was indefensible on moral grounds; and that, on such questions, local law could not be permitted to override the express terms of a treaty.

The struggle continued for thirty years. On December 13, 1911, the Congress adopted Joint Resolution 166, which declared:

"The people of the United States assert as a fundamental principle that the right of its citizens shall not be impaired at home or abroad because of race or religion; that the Government of the United States concludes its treaties for the equal protection of all classes of its citizens without regard to race or religion . . ."

Asserting that Russia had violated the treaty of 1832, the Congressional resolution called on the President to denounce it. On December 18, 1911, the treaty passed into history; it was formally abrogated in reprisal against the Tsarist Government's refusal "to honor American passports duly issued to American citizens, on account of race and religion."

And now?

New York City MARK VISHNIAK

LABOR TEST

In his "Employers, Unions and the 'Right to Work'" (NL, April 15), Ernest M. DiCicco refers to the Taft-Hartley Act and the "right-to-work" laws as "repressive" legislation that "ignores certain basic social and economic principles." He also says that they are "aimed at destroying union security" and that "the question of the 'right to work' seems to be

Christian Science Monitor (e)
BOSTON, Mass.
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MAY 15 1957

Italy Honors Scores for '55 Salute

By a Staff Writer of The Christian Science Monitor

Boston

More than 60 organizations and individuals today were honored by the Italian Government for their part in Boston's Salute to Rome held in November, 1955.

Vittorio Ivella, first secretary of the Italian Embassy in Washington, presented medals of recognition at a breakfast sponsored by Mayor Hynes at the Sheraton Plaza Hotel.

The meeting was the kickoff of Rome's return salute to the City of Boston, to be observed between June 26 and July 4. The medals presented were coined in Rome itself.

Among the recipients were Representative John D. Brown (R) of Boston, official city greeter; Mark Bortman, chairman of the Salute to Rome week; Ralph Lowell, head of the Lowell Institute; Girolamo Vitelli, Italian consul in Boston; Erwin D. Canham, editor of The Christian Science Monitor; the Very Rev. Msgr. Francis J. Lally, editor of the Pilot, official Roman Catholic archdiocesan weekly; the Grand Lodge of the Sons of Italy, the Independent Sons of Italy;

Wm. Filene Sons Company, Capt. Augustus Migell of the Ancient and Honorable Artillery Company, the Boston Public Library, the Boston Museum of Fine Arts, Harvard University, Boston University, Boston College, Brandeis University, Northeastern University, the Italian Historical Society;

Also, Mrs. Paul Dudley White, Judge Felix Forte, Mrs. Foster Furcolo, E. Snowden Chambers of the United States Information Service, the Boston Symphony Orchestra, Gabriel F. Piemonte, city councilor, Ernest Henderson, president of the Greater Boston Chamber of Commerce; and the Boston Atheneum.

W... ...e, however, a simple and practical test that can be made if one wants an impartial, scientific answer to the question of what effects Taft-Hartley and the "right-to-work" laws have had. It involves two simple steps:

1. A factual comparison of the strength and status (to use DiCicco's own words) of unions and union members in the U. S. prior to the passage of the Taft-Hartley Act and since it has been passed.

2. A factual comparison of the strength and status of unions and union members in the 18 states that have right-to-work laws and in those that do not.

Facts, after all, are much better than adjectives, epithets and theories.

San Marino, Calif. STANLEY M. ARNDT

WAGNER

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After this, the sonorities of Wagner and the humorous incongruities of Hayman's musical wedding of "The Banana Boat Song" and "Marianne," not to mention the parody of "Young Love" lent the typical flavor of Popsian charm that has made these affairs unique in the land for some 72 years.

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MAY 29 1957

I AM A CONDUCTOR
by Charles Munch

The conductor of the Boston Symphony Orchestra has written a very enlightening essay on his experiences in the musical world and has put into words what it means to him to be a conductor. While he intended his ideas to be helpful to those who are, or would like to become, orchestra leaders, what he has to say is of great interest to the ordinary concertgoer.

Besides being thoroughly familiar with the score of any work to be performed, a conductor must have the ability to interpret the composer's feeling, and to get the members of the orchestra to express it. He must also arrange rehearsals, concerts, and programs. The reader will realize that the time and energy required for all this is overwhelming. An unusual book for all music lovers.

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NEW HAVEN, Conn.
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JUN 7 1957

Gets Music Degree

Carmen Montano, son of Mr. and Mrs. Michael Montano of 42 Ley Street, was graduated last evening from Hartt College of Music at the college's 17th commencement exercises in Hartford. Montano received his bachelor of music degree with a major in trumpet.

Honorary degrees were conferred upon John Hersey of Westport, noted author and writer, who received the doctor of fine arts degree; Prof. David Boyden, chairman of the Music Department at the University of California, the first Hartt College alumnus ever to be given a degree by Hartt; and Richard Burgin, concertmaster and assistant conductor of the Boston Symphony Orchestra, both receiving the doctor of music degree. Hersey was the principal speaker.

May 6, 1957

ex... ...entertainment happy tele-
vision, but there'll be a significant exception to the rule coming up tonight on Channel 4. The exception is taking the form of a filmed documentary titled "City in a Shadow," and I think it will be worth your while to catch it during its showing from 7:30 to 8 p. m.

The special program, produced by WBZ-TV in co-operation with the Greater Boston Chamber of Commerce, turns the spotlight on external neighborhood conditions in the city of Boston and adjacent communities. Having seen a preview of the film, I can say that the presentation should prove quite an eye-opener to many viewers.

Actual scenes shot in and around the city are used to dramatize a Boston Planning Board report that 25 per cent of the Hub now comprises blighted areas and that 25 per cent more is headed in that deplorable direction. The accompanying commentary, narrated by Carl deSuze, stresses the pressing need for urban renewal—a physical transformation of many of the city's neighborhoods.

You shouldn't have too much difficulty recognizing the photographed scenes, some of which are not guaranteed to bolster one's civic pride.

Pops Concert Listed

TELEVISION TOPIC: Channel 2 will televise a Boston Pops Orchestra concert next Monday night at 8:30 from MIT's Kresge Auditorium. The concert, to be conducted by Arthur Fiedler, will comprise a program ranging from a Schumann piano concerto to selections from "My Fair Lady."

a grater audience. To a museum, it is the answer to reaching the public beyond its doors." Boston's Museum of Fine Arts is the only one in the country "to be wired throughout for telecasts from all its galleries. We are creating a museum without walls."

Music and Sight

Bradford Washburn, director of the Museum of Science, spoke of the ability of tv to stimulate a viewer's curiosity "to learn things first-hand. I feel for anyone—no matter how old," he said, "who has lost his desire to learn of the unknown."

Harrison Keller, prexy of N. E. Conservatory of Music, said:

"Television has given music back to sight." He pointed out that "the peculiar advantage the television camera has over the concertgoer is mobility. We hope the camera will also be able to capture the personality of the performing artists."

Prexy Carl Ell of Northeastern U. said he believed educational tv could be "the greatest aid to developing and bringing to fruition the American ideal of equal educational opportunity for all. When the other 250 educational channels approved by the FCC are properly used, we could raise the moral and mental level of our whole society."

On the subject of great teachers for tv, prexy Sacher of Brandeis warned that "too much emphasis could be placed on the glamour personality." "We must be sure we aren't seeking the teacher with a classic profile," he said.

...onight at the Pops

...y England Conservatory Night
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Lorna Cooke deVaron, Conductor
Sing Me a Song ..... Vacchi
Three Songs from "Alice in Wonderland" ..... Fine
Fourth Movement from "The Kid" ..... McKinley
Drinking Song ..... Brahms
Drinking Song, from "The Beggar's Opera" ..... arr. Pinkham
Harry Ellis Dickson, conducting
Selection from "New Girl in Town" ..... Merrill
Fiddle-Faddle ..... Anderson
Sabre Dance, from "Gayne" ..... Khachaturian
Arthur Fiedler, Conductor

Prologue to "Pagliacci" .. Leoncavallo
Eri tu che macchiavi, from "Un Ballo in Maschera" ... Verdi
Soloist: Robert Merrill
1812, Ouverture Solennelle .. Tchaikovsky
Songs with Piano
Robert Merrill
Berlin Bouquet ..... arr. Mason
Freilachs, from "Hasseneh" ..... Press
Arthur Fiedler, Conductor

Friday Evening, June 14

National Emblem, March ..... Bagley
Overture to "The Barber of Seville" Rossini
Largo, from "Xerxes" ..... Handel
Solo Violin: Alfred Krips
Tales from the Vienna Woods, Waltzes Strauss
Toccata ..... Frescobaldi-Kindler
Concertstück for Piano and Orchestra Weber
Soloist: Leo Litwin
Bolero ..... Ravel
Selection from "Oklahoma!" .. Rodgers
Smoke Gets in Your Eyes ..... Kern
Farandole, from "L'Arlésienne" .. Bizet
Harry Ellis Dickson conducting

Saturday Evening, June 15

Boston Pops March ..... Tobin
Russian Easter, Overture Rimsky-Korsakov
Little Fugue in G minor Bach-Cailliet
Estudiantina, Waltzes Waldteufel
Piano Concerto in A minor, Op. 16 Grieg
Soloist: Minuetta Kessler
Bolero ..... Ravel
Selection from "Carousel" ... Rodgers
Sleigh Ride ..... Anderson
Calypso: Banana Boat Song and Marianne ..... arr. Hayman
Arthur Fiedler, Conductor

Arthur Fiedler, Conductor

Tuesday Evening, June 11

Triumphal March, from "Aida" Verdi
Overture to "The Barber of Seville" ..... Rossini
Addio all madre, from "Cavalleria Rusticana" Mascagni
Tenor: Giuseppe del Vento
Dance of the Hours, from "La Gioconda" ..... Ponchielli
Piano Concerto No. 1 in B-flat minor (first movement ..... Tchaikovsky
Soloist: Salvatore Sullo
Polovetzian Dances, from "Prince Igor" ..... Borodin
Selection from "The Most Happy Fella" ..... Loesser
Jalousie, Gypsy Tango ..... Gade
Book Sharp-Be Sharp Merrick-Bennett
Arthur Fiedler, Conductor

Wednesday Evening, June 12
Harvard Class of 1932 Night
Closed to the Public

Rakoczy March ..... Berlioz
Academic Festival Overture .. Brahms
Treasure Waltzes, from "The Gypsy Baron" ..... Strauss
Harold C. Schmidt conducting
Overture to "Russian and Ludmilla" Glinka
Organ Concerto No. 10 in D minor Handel
Soloist: John Woodworth
Up the Street, March ..... Morse
On the Trail, from "Grand Canyon Suite" ..... Grofé
Selections from "My Fair Lady" Loewe
Calypso: Banana Boat Song and Marianne ..... arr. Hayman
Harvard Fantasy ..... Anderson
Fair Harvard
Arthur Fiedler, conductor

Thursday Evening, June 13
Israel Histradut Night

Pomp and Circumstance ..... Elgar
Overture to "Candide" ..... Bernstein
Kol Nidrei ..... Bruch
Violoncello Solo: Jacobus Langendoen
Suite from "Gaité Parisienne" ..... Offenbach
Hatikvoh
The Star-Spangled Banner
Finlandia, Tone Poem ..... Sibelius
Two Arias for Baritone and Orchestra

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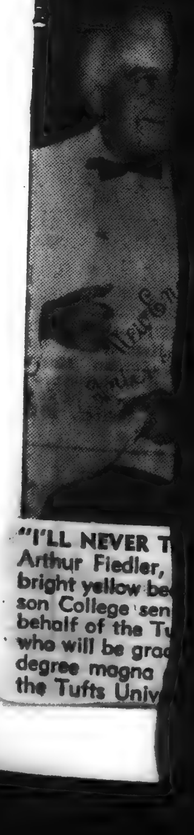

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NEW LEADER
NEW YORK, N. Y.
MAY 6 1957

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165 Church Street - New York
VARIETY
NEW YORK, N. Y.
MAY 15 1957

DEAR EDITOR

THE NEW LEADER welcomes comment and criticism on any of its features, but letters should not exceed 300 words.

PROGRESS

A historical footnote to G. F. Hudson's "Dulles and the Arab Plot Against Israel" (NL, April 15):

"During the prolonged negotiations with the Saudis," the New York *Times* reported on April 9, "the State Department tried unsuccessfully to get the Soviets to drop their present refusal to grant entry visas to certain Americans, including members of the armed forces, of Jewish faith."

In 1880, the Tsarist Government of Russia began to expel American Jews from St. Petersburg (outside the pale of settlement for Jews). U. S. Secretary of State James G. Blaine declared that religious discrimination as between American citizens could not be tolerated. Referring to the trade treaty signed between the United States and Tsarist Russia in 1832, Blaine, in a letter dated July 1881, said emphatically that the intentions of the United States in signing the treaty were not and could not have been as the Russian Government was interpreting them; that the Russian interpretation was indefensible on moral grounds; and that, on such questions, local law could not be permitted to override the express terms of a treaty.

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It is so simple to hurl adjectives and vituperative epithets. It is also easy to judge all unions by the ideal theoretical union and ignore Beckism, just as it is easy to tar all unions with the pitch of Beckism. And it certainly was not difficult to top Professor DiCicco's article with a blurb reading, "Is it better to be dominated by the company or by fellow workers?"; but it would have been no more difficult to ask, Is it better to be dominated by racketeers, gangsters, goons and Becks than to have the right to work?" Indeed, such loaded questions may satisfy the interrogator, but they are not likely to convince anyone of anything.

There is, however, a simple and practical test that can be made if one wants an impartial, scientific answer to the question of what effects Taft-Hartley and the "right-to-work" laws have had. It involves two simple steps:

1. A factual comparison of the strength and status (to use DiCicco's own words) of unions and union members in the U. S. prior to the passage of the Taft-Hartley Act and since it has been passed.

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San Marino, Calif. STANLEY M. ARNDT

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RADIO CITY MUSIC HALL
Showplace of the Nation Rockefeller Center
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"FUNNY FACE"
Co-starring KAY THOMPSON with MICHEL AUCLAIR • ROBERT FLEMYNG
Produced by ROGER EDENS • Directed by STANLEY DONEN
Technicolor® and Vistavision® • A Paramount Picture
"Glory of Easter"—Far-famed Cathedral Spectacle . . . and "SPRING SAILING"-Brilliant new revue . . . produced by Leonidoff, with the Rockettes, Corps de Ballet, Choral Ensemble . . . Symphony Orchestra directed by Raymond Paige.

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MAY 29 1957

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by Charles Munch

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Besides being thoroughly familiar with the score of any work to be performed, a conductor must have the ability to interpret the composer's feeling, and to get the members of the orchestra to express it. He must also arrange rehearsals, concerts, and programs. The reader will realize that the time and energy required for all this is overwhelming. An unusual book for all music lovers.

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Honorary degrees were conferred upon John Hersey of Westport, noted author and writer, who received the doctor of fine arts degree; Prof. David Boyden, chairman of the Music Department of the University of California, the first Hartt College alumnus ever to be given a degree by Hartt, and Richard Burgin, concertmaster and assistant conductor of the Boston Symphony Orchestra, both receiving the doctor of music degree. Hersey was the principal speaker.

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After this, the sonorities of Wagner and the humorous incongruities of Hayman's musical wedding of "The Banana Boat Song" and "Marianne," not to mention the parody of "Young Love" lent the typical flavor of Popsian charm that has made these affairs unique in the land for some 72 years.

Tonight at the Pops

Arthur Fiedler, Conductor

♪ ♪ ♪

Tuesday Evening, June 11

Triumphal March, from "Aida" . . . Verdi
Overture to "The Barber of Seville" . . . Rossini
Addio all madre, from "Cavalleria Rusticana" . . . Mascagni
Tenor: Giuseppe del Vento
Dance of the Hours, from "La Gioconda" . . . Ponchielli
Piano Concerto No. 1 in B-flat minor (first movement) . . . Tchaikovsky
Soloist: Salvatore Sullo
Polovtsian Dances, from "Prince Igor" . . . Borodin
Selection from "The Most Happy Fella" . . . Loesser
Malouna, Gypsy Tango . . . Gade
Look Sharp-Be Sharp . . . Merrick-Bennett
Arthur Fiedler, Conductor

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Harvard Class of 1932 Night
Closed to the Public

Rakoczy March . . . Berlioz
Academic Festival Overture . . . Brahms
Treasure Waltzes, from "The Gypsy Baron" . . . Strauss
Harold C. Schmidt conducting
Overture to "Ruslan and Ludmilla" . . . Glinka
Organ Concerto No. 10 in D minor . . . Handel
Soloist: John Woodworth
Up the Street, March . . . Morse
On the Trail, from "Grand Canyon Suite" . . . Grofé
Selections from "My Fair Lady" . . . Loewe
Calypso: Banana Boat Song and Marianne . . . arr. Hayman
Harvard Fantasy . . . Anderson
Fair Harvard
Arthur Fiedler, conductor

♪ ♪ ♪

Thursday Evening, June 13
Israel Histradut Night

Pump and Circumstance . . . Elgar
Overture to "Candide" . . . Bernstein
Kol Nidrei . . . Bruch
Violoncello Solo: Jacques Langendoen
Suite from "Gaité Parisienne" . . . Offenbach
Hatikvoh
The Star-Spangled Banner
Finlandia, Tone Poem . . . Sibelius
Two Arias for Baritone and Orchestra
Prologue to "Pagliacci" . . . Leoncavallo
Eri tu che macchiavi, from "Un Ballo in Maschera" . . . Verdi
Soloist: Robert Merrill
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Songs with Piano
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Freilachs, from "Hasseneh" . . . Press
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Overture to "The Barber of Seville" . . . Rossini
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Tales from the Vienna Woods . . . Waltzes . . . Strauss
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Concertstück for Piano and Orchestra . . . Weber
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Selection from "Oklahoma!" . . . Rodgers
Smoke Gets in Your Eyes . . . Kern
Farandole, from "L'Arlésienne" . . . Bizet
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Saturday Evening, June 15

Boston Pops March . . . Tobin
Russian Easter, Overture . . . Rimsky-Korsakov
Little Fugue in G minor . . . Bach-Caillet
Estudiantina, Waltzes . . . Waldteufel
Piano Concerto in A minor, Op. 16 . . . Grieg
Soloist: Minuette Kessler
Bolero . . . Ravel
Selection from "Carousel" . . . Rodgers
Sleigh Ride . . . Anderson
Calypso: Banana Boat Song and Marianne . . . arr. Hayman
Arthur Fiedler, Conductor

New England Conservatory Night
Dance of the Guests into the Wartburg, from "Tannhäuser" . . Wagner
Overture to "Candide" . . . . Bernstein
Rhapsodie Espagnole for Violin and Orchestra . . . . . Lalo
Soloist: Ayrton Pinto
Tales' Life, Waltzes . . . . . Strauss
Overture to "Oberon" . . . . . Weber
Conducted by Renato Pacini
New England Conservatory Chorus
Lorna Cooke deVaron, Conductor
Sing Me a Song . . . . . Vacchi
Three Songs from "Alice in Wonderland" . . . . . Fine
Fourth Movement from "The Kid" . . . . . McKinley
Drinking Song . . . . . Brahms
Drinking Song, from "The Beggar's Opera" . . . . . arr. Pinkham
Harry Ellis Dickson conducting
Selection from "New Girl in Town" . . . . . Merrill
Fiddle-Faddle . . . . . Anderson
Sabre Dance, from "Gayne" . . . . . Khachaturian
Arthur Fiedler, Conductor

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NEW YORK, N. Y.
MAY 6 1957

CONTINUED

like to point out that the use of the word "poetry" with respect to Wagner's librettos is somewhat questionable. One needs only to read the lines aloud some time to note the ludicrous character.

But it is not Chamberlin's passion for Wagner that I would question. For there are some fine qualities about Wagner's music that should not be overlooked (although Chamberlin does not mention them). And then, after all, there are some who love Sigmund Romberg or Rodgers and Hammerstein. One cannot dispute matters of taste, as someone wisely observed long ago. Rather it is Chamberlin's juvenile approach to modern music which requires comment.

Chamberlin forgets that, when the works of "the immortal Wagner" were first performed, they were also referred to as "arid wastes of howling cacophony" by his listeners. He is unaware that his ear became accustomed to the novelties which Wagner introduced. And if he finds contemporary dissonant music too disturbing, he might try systematically—and with a little mental effort—enduring an exposure to such music with an effort to understand what it is all about. However, if he is too biased or too antiquated to be able to do this, then I would suggest that he stop pretending to be a music critic. This matter is not simply one of tastes, at least initially, but of education. Finally, he who wishes to stop his education in the culture of the past with the year 1917 is being somewhat ridiculous.

Champlin, Minn. REV. E. D. KLEMKE

Mr. Chamberlin replies:

The Reverend Klemke seems somewhat deficient in the capacity to accept deviations from his own standards of musical taste. The use of such pejorative epithets as "corny," "juvenile" and "ridiculous" does not strengthen his weak case for the blaring dissonance that passes for modern music.

Critics of somewhat wider fame than the Reverend Klemke have expressed different judgments about the poetic quality of such passages in Wagner's librettos as the "*Liebestod*," the Immolation Scene in *Götterdämmerung*, Wotan's Farewell, Hans Sachs's "*Wahn, Wahn*," and many others.

In a free society, the Reverend Klemke has the same right to like modern music that I have to dislike it. I must, however, dissent strongly from his view that liking modern music is just a matter of education. To my sorrow, I have been exposed to huge doses of "first performance" modern music in concerts of the Boston Symphony Orchestra for more than 15 years; my aversion to it is quite unabated.

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Dr. Harold Case, prexy of Boston U., introed the thought that tv "is deceptive. We are tempted with the prospect that it could help the problems of the crowded classroom. It could, but it is no substitute for the face-to-face teacher-student relationship. It would dilute effort and reduce discipline. Educational television works best when used as a supplementation."

'Seeing Is Learning'

"Television in general," prexy Abram Sacher of Brandeis U., pointed out, "has given a fresh turn to the old phrase 'seeing is believing.' Our task in educational television is to turn that phrase to 'seeing is learning.'"

Dr. Nathan Pusey, prexy of Harvard U., said: "The first obstacle we are up against is the phrase 'adult education' which seems to indicate that education should be completed by a certain time.

"Education is not something that a person is supposed to be through with at a definite point in his life. It should go from beginning to end." He said the role of WGBH-TV "is to contribute to the education of people all through their lives."

James Killian of M.I.T. said "educational tv should feed the hungry and stimulate the appetite of the well fed." Perry Rathbone, director of the Museum of Fine Arts, declared: "Museums have long awaited a visual means to present treasures entrusted to our care to a grater audience. To a museum, it is the answer to reaching the public beyond its doors." Boston's Museum of Fine Arts is the only one in the country "to be wired throughout for telecasts from all its galleries. We are creating a museum without walls."

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5,255)

MUSIC

Pops Concert

By RUDOLPH ELIE

I looked in on the Pops last night for the first time this season and as usual, I had a wonderful time. In fact, to judge by the general air of youth and festivity about (the young people of Roxbury Latin and the Beaver Country Day schools were very much in evidence) we all did.

Arthur Fiedler's genius as a program maker was also very much in evidence, too, for the musical fare ranged from the genial Haydn Variations of Brahms to an hilarious travesty on "Young Love;" from Rimsky-Korsakoff's flimsy (and rarely heard) Piano Concerto to the exceptional charms of a medley from "My Fair Lady." But it is a rare night indeed that Mr. Fiedler, who increases in vigor and sparkle with the years, does not provide a musical diet of extraordinary balance — and of extraordinary executive flair as well.

Rimsky-Korsakoff's Piano Concerto, which has been performed only once with this orchestra (and then in Cambridge in 1914), is of such little regard that it is not easy to find any reference to it whatever outside Rimsky's own autobiography ..... and even he didn't have much confidence in it. There is little in it of the later orchestral color, and what interest it has is based largely on the fact it is derived from Russian melodies. Although himself an indifferent pianist, Rimsky's wife was a very good one, and it was for her he composed the work. But with all the Lisztian sound and fury, it succeeds only in bringing forth a mouse with a Russian accent. Nonetheless, it was interesting to hear and it was done in a very competent and persuasive way by Alan Barker.

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Overture to "Russian and Ludmilla" ..... Glinka
Organ Concerto No. 10 in D minor ..... Handel
Soloist: John Woodworth
Up the Street, March ..... Morse
On the Trail, from "Grand Canyon Suite" ..... Grofé
Selections from "My Fair Lady" .. Loewe
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Harvard Fantasy ..... Anderson
Fair Harvard
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DEAR EDITOR

THE NEW LEADER
criticism on a
letters should

PROGRESS

A historical footnote to G. F. Hudson's "Dulles and the Arab Plot Against Israel" (NL, April 15):

"During the prolonged negotiations with the Saudis," the New York *Times* reported on April 9, "the State Department tried unsuccessfully to get the Soviets to drop their present refusal to grant entry visas to certain Americans, including members of the armed forces, of Jewish faith."

In 1880, the Tsarist Government of Russia began to expel American Jews from St. Petersburg (outside the pale of settlement for Jews). U. S. Secretary of State James G. Blaine declared that religious discrimination as between American citizens could not be tolerated. Referring to the trade treaty signed between the United States and Tsarist Russia in 1832. Blaine, in a letter dated July 1881, said emphatically that the intentions of the United States in signing the treaty were not and could not have been as the Russian Government was interpreting them; that the Russian interpretation was indefensible on moral grounds; and that, on such questions, local law could not be permitted to override the express terms of a treaty.

The struggle continued for thirty years. On December 13, 1911, the Congress adopted Joint Resolution 166, which declared:

"The people of the United States assert as a fundamental principle that the right of its citizens shall not be impaired at home or

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BOSTON, Mass.
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BesTView in Town

Hub Problem Gets Airing

By ANTHONY La CAMERA

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Dr. Harold Case, prexy of Boston U., introed the thought that tv "is deceptive. We are tempted with the prospect that it could help the problems of the crowded classroom." He cautioned, "But it is no substitute for the face-to-face teacher-student relationship. It would dilute effort and reduce discipline. Educational television works best when used as a supplementation."

'Seeing Is Learning'

"Television in general," prexy Abram Sacher of Brandeis U., pointed out, "has given a fresh turn to the old phrase 'seeing is believing.' Our task in educational television is to turn that phrase to 'seeing is learning.'"

Dr. Nathan Pusey, prexy of Harvard U., said: "The first obstacle we are up against is the phrase 'adult education' which seems to indicate that education should be completed by a certain time.

"Education is not something that a person is supposed to be through with at a definite point in his life. It should go from beginning to end." He said the role of WGBH-TV "is to contribute to the education of people all through their lives."

James Killian of M.I.T. said "educational tv should feed the hungry and stimulate the appetite of the well fed." Perry Rathbone, director of the Museum of Fine Arts, declared: "Museums have long awaited a visual means to present treasures entrusted to our care to a grater audience. To a museum, it is the answer to reaching the public beyond its doors." Boston's Museum of Fine Arts is the only one in the country "to be wired throughout for telecasts from all its galleries. We are creating a museum without walls."

Music and Sight

Bradford Washburn, director of the Museum of Science, spoke of the ability of tv to stimulate a viewer's curiosity "to learn things first-hand. I feel for anyone—no matter how old," he said, "who has lost his desire to learn of the unknown."

Harrison Keller, prexy of N. E. Conservatory of Music, said:

"Television has given music back to sight." He pointed out that "the peculiar advantage the television camera has over the concertgoer is mobility. We hope the camera will also be able to capture the personality of the performing artists."

Prexy Carl Ell of Northeastern U. said he believed educational tv could be "the greatest aid to developing and bringing to fruition the American ideal of equal educational opportunity for all. When the other 250 educational channels approved by the FCC are properly used, we could raise the moral and mental level of our whole society."

On the subject of great teachers for tv, prexy Sacher of Brandeis warned that "too much emphasis could be placed on the glamour personality." "We must be sure we aren't seeking the teacher with a classic profile," he said.

Tonight at the Pops

Arthur Fiedler, Conductor

Tuesday Evening, June 11

Triumphal March, from "Aida" ... Verdi
Overture to "The Barber of Seville" ... Rossini
Addio all madre, from "Cavalleria Rusticana" ... Mascagni
Tenor: Giuseppe del Vento
Dance of the Hours, from "La Gioconda" ... Ponchielli
Piano Concerto No. 1 in B-flat minor (first movement ... Tchaikovsky
Soloist: Salvatore Sullo
Polovetzian Dances, from "Prince Igor" ... Borodin
Selection from "The Most Happy Fella" ... Loesser
Jalousie, Gypsy Tango ... Gade
Look Sharp-Be Sharp ... Merrick-Bennett
Arthur Fiedler, Conductor

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Harvard Class of 1932 Night
Closed to the Public

Rakóczy March ... Berlioz
Academic Festival Overture ... Brahms
Treasure Waltzes, from "The Gypsy Baron" ... Strauss
Harold C. Schmidt conducting
Overture to "Russian and Ludmilla" ... Glinka
Organ Concerto No. 10 in D minor ... Handel
Soloist: John Woodworth
Up the Street, March ... Morse
On the Trail, from "Grand Canyon Suite" ... Grofé
Selections from "My Fair Lady" ... Loewe
Calypso: Banana Boat Song and Marianne ... arr. Hayman
Harvard Fantasy ... Anderson
Fair Harvard
Arthur Fiedler, conductor

Thursday Evening, June 13
Israel Histradut Night

Pomp and Circumstance ... Elgar
Overture to "Candide" ... Bernstein
Kol Nidrei ... Bruch
Violoncello Solo: Jacobus Langendoen
Suite from "Gaité Parisienne" ... Offenbach
Hatikvoh
The Star-Spangled Banner
Finlandia, Tone Poem ... Sibelius
Two Arias for Baritone and Orchestra
Prologue to "Pagliacci" ... Leoncavallo
Eri tu che macchiavi, from "Un Ballo in Maschera" ... Verdi
Soloist: Robert Merrill
1812, Ouverture Solennelle ... Tchaikovsky
Songs with Piano
Robert Merrill
Berlin Bouquet ... arr. Mason
Freilachs, from "Hasseneh" ... Press
Arthur Fiedler, Conductor

Friday Evening, June 14

National Emblem, March ... Bagley
Overture to "The Barber of Seville" ... Rossini
Largo, from "Xerxes" ... Handel
Solo Violin: Alfred Krips
Tales from the Vienna Woods, Waltzes ... Strauss
Toccata ... Frescobaldi-Kindler
Concertstück for Piano and Orchestra ... Weber
Soloist: Leo Litwin
Bolero ... Ravel
Selection from "Oklahoma!" ... Rodgers
Smoke Gets in Your Eyes ... Kern
Farandole, from "L'Arlésienne" ... Bizet
Harry Ellis Dickson conducting

Saturday Evening, June 15

Boston Pops March ... Tobin
Russian Easter, Overture ... Rimsky-Korsakov
Little Fugue in G minor ... Bach-Cailliet
Estudiantina, Waltzes ... Waldteufel
Piano Concerto in A minor, Op. 16 ... Grieg
Soloist: Minuetta Kessler
Bolero ... Ravel
Selection from "Carousel" ... Rodgers
Sleigh Ride ... Anderson
Calypso: Banana Boat Song and Marianne ... arr. Hayman
Arthur Fiedler, Conductor

5,2557

MUSIC

Pops Concert

By RUDOLPH ELIE

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Newsclip Agency, Inc.
Boston 6 • RIchmond 2-4200
Old Colony Memorial
PLYMOUTH, Mass.
Weekly Independent
Circ. 5,682
MAY 29 1957

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by Charles Munch

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Besides being thoroughly familiar with the score of any work to be performed, a conductor must have the ability to interpret the composer's feeling, and to get the members of the orchestra to express it. He must also arrange rehearsals, concerts, and programs. The reader will realize that the time and energy required for all this is overwhelming. An unusual book for all music lovers.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200
Register (e)
NEW HAVEN, Conn.
Independent
Circ. 95,656
JUN 7 1957

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Honorary degrees were conferred upon John Hersey of Westport, noted author and writer, who received the doctor of fine arts degree; Prof. David Boyden, chairman of the Music Department at the University of California, the first Hartt College alumnus ever to be given a degree by Hartt; and Richard Burgin, concertmaster and assistant conductor of the Boston Symphony Orchestra, both receiving the doctor of music degree. Hersey was the principal speaker.

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165 Church Street - New York

NEW LEADER
NEW YORK, N. Y.

MAY 6 1957

DEAR EDITOR

THE NEW LEADER
criticism on a
letters should

PROGRESS

A historical footnote to G. F. Hudson's "Dulles and the Arab Plot Against Israel" (NL, April 15):

"During the prolonged negotiations with the Saudis," the New York *Times* reported on April 9, "the State Department tried unsuccessfully to get the Soviets to drop their present refusal to grant entry visas to certain Americans, including members of the armed forces, of Jewish faith."

In 1880, the Tsarist Government of Russia began to expel American Jews from St. Petersburg (outside the pale of settlement for Jews). U. S. Secretary of State James G. Blaine declared that religious discrimination as between American citizens could not be tolerated. Referring to the trade treaty signed between the United States and Tsarist Russia in 1832. Blaine, in a letter dated July 1881, said emphatically that the intentions of the United States in signing the treaty were not and could not have been as the Russian Government was interpreting them; that the Russian interpretation was indefensible on moral grounds; and that, on such questions, local law could not be permitted to override the express terms of a treaty.

The struggle continued for thirty years. On December 13, 1911, the Congress adopted Joint Resolution 166, which declared:

"The people of the United States assert as a fundamental principle that the right of its citizens shall not be impaired at home or

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WAGNER

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Box 2078, Boston 6 • RIchmond 2-4200

American (e)
BOSTON, Mass.
Independent
Circ. 181,325

JUN 5 1957

BesTView in Town

Hub Problem Gets Airing

By ANTHONY La CAMERA

COMMUNITY PROBLEMS ordinarily get negligible exposure or consideration on entertainment-happy television, but there'll be a significant exception to the rule coming up tonight on Channel 4. The exception is taking the form of a filmed documentary titled "City in a Shadow," and I think it will be worth your while to catch it during its showing from 7:30 to 8 p. m.

The special program, produced by WBZ-TV in co-operation with the Greater Boston Chamber of Commerce, turns the spotlight on external neighborhood conditions in the city of Boston and adjacent communities. Having seen a preview of the film, I can say that the presentation should prove quite an eye-opener to many viewers.

Actual scenes shot in and around the city are used to dramatize a Boston Planning Board report that 25 per cent of the Hub now comprises blighted areas and that 25 per cent more is headed in that deplorable direction. The accompanying commentary, narrated by Carl deSuze, stresses the pressing need for urban renewal—a physical transformation of many of the city's neighborhoods.

You shouldn't have too much difficulty recognizing the photographed scenes, some of which are not guaranteed to bolster one's civic pride.

Pops Concert Listed

TELEVISION TOPIC: Channel 2 will televise a Boston Pops Orchestra concert next Monday night at 8:30 from MIT's Kresge Auditorium. The concert, to be conducted by Arthur Fiedler, will comprise a program ranging from a Schumann piano concerto to selections from "My Fair Lady."

RING BUREAU
165 Church Street - New York

VARIETY
NEW YORK, N. Y.

MAY 15 1957

College Prexies Give Educ'l TV A Report Card at Hub's WGBH Anni

Boston, May 14.

"What is the Place of Television in Education? was the subject of a group of Greater Boston educational and cultural leaders on a special telecast marking the second anni of WGBH-TV. Opening the panel talk, Rev. Thomas Fleming, S. J., executive assistant to the prexy of Boston College, said.

"In discussing television and education, I must compare it to what great books mean to education. Television can bring to a whole community the great teachers of the day. It is one of the most promising channels of communication that God has given us."

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

JUN 8 1957

Pops Slated For Telecast MondayNight

The Pops concerts next week include two programs closed to the public. On Monday, MIT Night will be transferred to Kresge Auditorium, Cambridge, and, although the public will not be able to attend, the concert will be televised over WGBH-TV, Channel 2. Harvard Night, to be held Wednesday in Symphony Hall at 9:15, is the other evening when there are no tickets for the public. Sunday concerts are now discontinued for the rest of the season.

The Tuesday night concert will include Italian music, with Giuseppe del Vento, tenor, and Salvatore Sullo, pianist, as soloists, Robert Merrill, baritone, will sing on Thursday evening, and Leo Litwin on Friday will play Weber's Concertstück. Minuetta Kessler, on Saturday evening, will play Grieg's Piano Concerto in A minor, this being the anniversary of his birth.

Harry Ellis Dickson will conduct the Friday concert.

The programs for the week:

Monday Evening, June 10
MIT Night
At Kresge Auditorium, Cambridge
—Closed to Public

Polonaise, from "Eugene Onegin" ..... Tchaikovsky
Suite from "Peer Gynt" ..... Grieg
Air on the G-String... Bach-Wilhelmj
Academic Festival Overture.... Brahms
Piano Concerto in A minor, Op. 54 ..... Schumann
Soloist: Tana Bawden
España, Rhapsody ..... Chabrier
Selection from 'My Fair Lady".. Loewe
"Moonglow" and Theme from "Picnic" ..... arr Hayman
The Stars and Stripes Forever, March ..... Sousa
Stein Song by Frederic F. Bullard
Arthur Fiedler, Conductor

Tuesday Evening, June 11

Triumphal March, from "Aida" Verdi
Overture to "The Barber of Seville" ..... Rossini
Addio all madre, from "Cavalleria Rusticana" Mascagni
Tenor: Giuseppe del Vento
Dance of the Hours, from "La Gioconda" ..... Ponchielli
Piano Concerto No. 1 in B-flat minor (first movement ..... Tchaikovsky
Soloist: Salvatore Sullo
Polovetzian Dances, from "Prince Igor" ..... Borodin
Selection from "The Most Happy Fella" ..... Loesser
Jalousie, Gypsy Tango ..... Gade
Look Sharp-Be Sharp Merrick-Bennett
Arthur Fiedler, Conductor

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Harvard Class of 1932 Night
Closed to the Public

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Academic Festival Overture.. Brahms
Treasure Waltzes, from "The Gypsy Baron" ..... Strauss
Harold C. Schmidt conducting
Overture to "Russian and Ludmilla" Glinka
Organ Concerto No. 10 in D minor Handel
Soloist: John Woodworth
Up the Street, March ..... Morse
On the Trail, from "Grand Canyon Suite" ..... Grofé
Selections from "My Fair Lady".Loewe
Calypso: Banana Boat Song and Marianne ..... arr. Hayman
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Fair Harvard
Arthur Fiedler, conductor

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Israel Histradut Night

Pomp and Circumstance ..... Elgar
Overture to "Candide" ..... Bernstein
Kol Nidrei ..... Bruch
Violoncello Solo: Jacobus Langendoen
Suite from "Gaîté Parisienne" ..... Offenbach
Hatikvoh
The Star-Spangled Banner
Finlandia, Tone Poem ..... Sibelius
Two Arias for Baritone and Orchestra

Prologue to "Pagliacci".. Leoncavallo
Eri tu che macchiavi, from "Un Ballo in Maschera"... Verdi
Soloist: Robert Merrill
1812, Ouverture Solennelle. Tchaikovsky
Songs with Piano
Robert Merrill
Berlin Bouquet ..... arr. Mason
Freilachs, from "Hasseneh" ..... Press
Arthur Fiedler, Conductor

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National Emblem, March ..... Bagley
Overture to "The Barber of Seville" Rossini
Largo, from "Xerxes" ..... Handel
Solo Violin: Alfred Krips
Tales from the Vienna Woods, Waltzes Strauss
Toccata ..... Prescobaldi-Kindler
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Soloist: Leo Litwin
Bolero ..... Ravel
Selection from "Oklahoma!".. Rodgers
Smoke Gets in Your Eyes ..... Kern
Farandole, from "L'Arlésienne". Bizet
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Little Fugue in G minor Bach-Cailliet
Estudiantina, Waltzes Waldteufel
Piano Concerto in A minor, Op. 16 Grieg
Soloist: Minuetta Kessler
Bolero ..... Ravel
Selection from "Carousel" ... Rodgers
Sleigh Ride ..... Anderson
Calypso: Banana Boat Song and Marianne ..... arr. Hayman
Arthur Fiedler, Conductor

Tonight at the Pops

New England Conservatory Night
Entrance of the Guests into the Wartburg, from "Tannhäuser" .. Wagner
Overture to "Candide" .... Bernstein
Symphonie Espagnole for Violin and Orchestra ..... Lalo
Soloist: Ayrton Pinto
Artists' Life, Waltzes ..... Strauss
Overture to "Oberon" ..... Weber
Conducted by Renato Pacini
New England Conservatory Chorus
Lorna Cooke deVaron, Conductor
Sing Me a Song ..... Vacchi
Three Songs from "Alice in Wonderland" ..... Fine
Fourth Movement from "The Kid" ..... McKinley
Drinking Song ..... Brahms
Drinking Song, from "The Beggar's Opera" ..... arr. Pinkham
Harry Ellis Dickson, conducting
Selection from "New Girl in Town" ..... Merrill
Fiddle-Faddle ..... Anderson
Sabre Dance, from "Gayne" ..... Khachaturian
Arthur Fiedler, Conductor

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Old Colony Memorial
PLYMOUTH, Mass.
Weekly Independent
Circ. 5,682

MAY 29 1957

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5.25.57

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JUN 7 1957

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New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271
MAY 26 1957

Rush for 50-C ... or the Timid

2d Balcony Stampede Is 71 Years Old

Now on these fine May-soft evenings at Pops in Symphony Hall as you relax at your floor table or your seat in the first balcony take a moment to look up and salute the Charge of the Light Brigade—the gallery gods in the second balcony.

There are 547 of them — almost the full 600 complement of the Light Brigade. And their charge came almost an hour before you strolled sedately to your seat.

You probably never seen that charge and neither had The Herald until the other night, quite by accident, when it discovered the holders of 50-cent tickets for the second balcony.

Tickets Clutched

They come early—it was 7 p.m. that night—and they clutch a ticket which can be bought in advance which assures them of a seat, since only 547 second balcony seats—the capacity—are sold for each performance.

But what seat? There's the rub. And there's the story behind the charge.

Doors for the rush seats open at 7:45 p.m. and when that happens it's every music lover for himself.

The gallery gods at Pops are half-antelope, half light-tank and half-battering ram. Of course, that makes three halves. But that's how they look running.

And running they are the split second the doors open. The other night a young lady in a pink frock outdistanced three Harvard men in cord suits and she didn't seem to be trying too hard.

But that first head start is not the whole secret. The Herald noticed a spry little lady whose pace resembled nothing so much as that of a five-gaited horse.

It was not spectacular but it was a steady clip which passed the three Harvard boys halfway up the last staircase. If somebody were to put up a Pops ticket as a prize, that little lady would win the Patriot's Day marathon.

This charge is nothing new but has been going on ever since Pops was founded in 1885, four years after the Boston Symphony, in the Boston Music Hall which was on Hamilton Place where Loew's Orpheum Theatre stands now.

The low-price seats for the gallery gods were the express wish of the symphony founder, Henry Lee Higginson, who declared that he wanted "to keep the prices low always and especially where the lighter concerts are in question, because to them may come the poorer people."

That hardly describes the gallery gods of today, however. The other night, one of the first arrivals was Frank Marble of 280 Chatham St., Lynn, and he had seven tickets, for himself and six summer camp youngsters. Next to him was a man who obviously has an excellent tailor and before he rushed away he said:

"I do it for the sport of the thing."

It's a long high climb and the average gallery god is in his seat by 7:47 unless he dawdled to admire the handsome carved balustrades. Then he settles down, usually to read and in general to comport himself a little more genteelly than Bostonians did at the concerts in 1890.

An old clipping in The Herald library says that in 1890 this went on:

New Shoes Deter

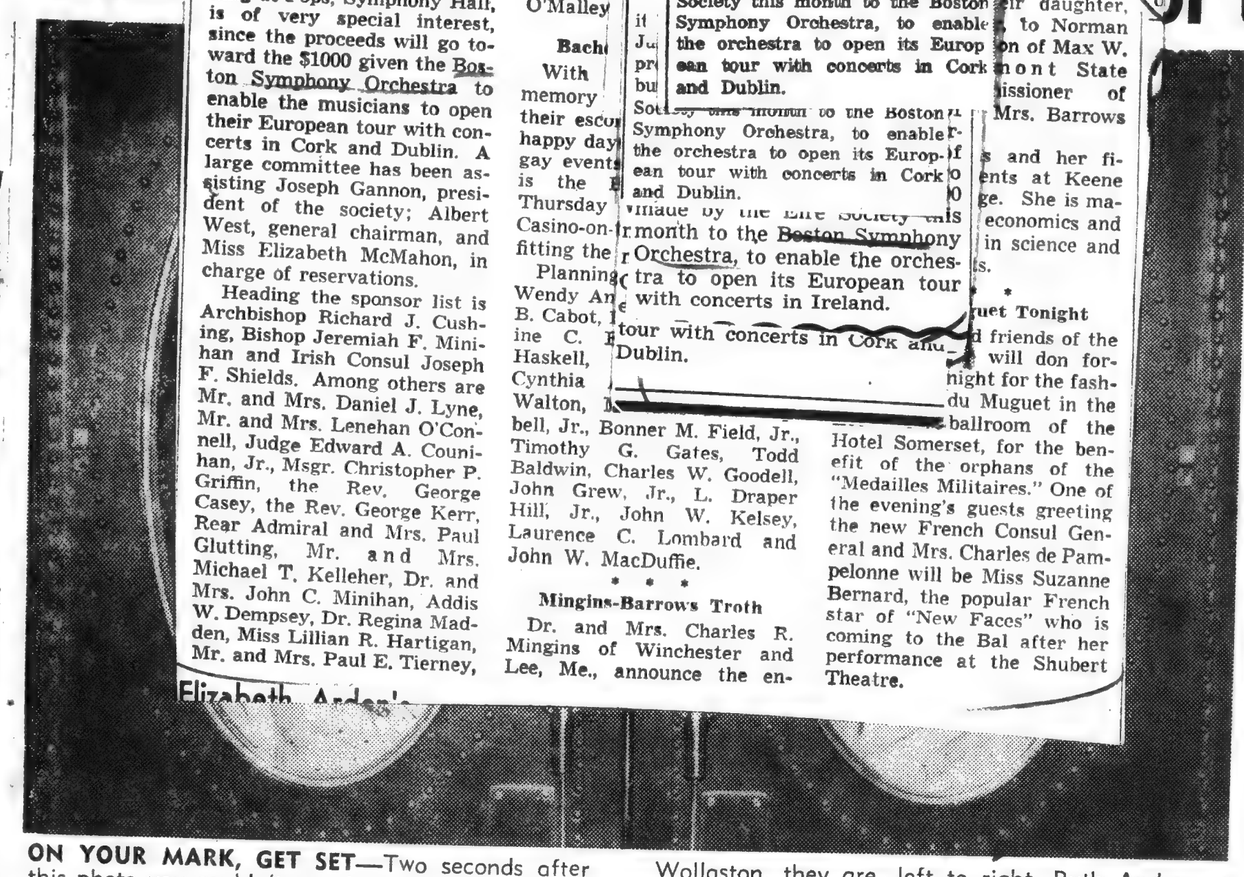
"Now a gallop, now a hurry scurry for the balcony stairs. Then, an hour before the concert. Several of the symphoniads, who had brought their crochet work, began to spin.

"Others ate bananas."

There wash't a banana in sight the other night. But then, no symphoniad—whatever that it—was crocheting—whatever that is.

Some of the gallery gods make the race nearly every night Pops is playing. Unless they have new shoes they usually make the same seat.

The other night some of them looked as though they were



ON YOUR MARK, GET SET—Two seconds after this photo you couldn't see these young people for dust. All students at Eastern Nazarene College in Wollaston, they are, left to right, Ruth Andrews, Salisbury, Md.; Clyde Haas, Warren, O., and Dell Mattmueller, Arlington, Va.

Gallery Gods Relish Thrill Of the Chase

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
JUN 8 1956
Society

Eire Society A ... Trip

By H ...

Tonight's Eire Society Evening at Pops, Symphony Hall, is of very special interest, since the proceeds will go toward the $1000 given the Boston Symphony Orchestra to enable the musicians to open their European tour with concerts in Cork and Dublin. A large committee has been assisting Joseph Gannon, president of the society; Albert West, general chairman, and Miss Elizabeth McMahon, in charge of reservations.

Heading the sponsor list is Archbishop Richard J. Cushing, Bishop Jeremiah F. Minihan and Irish Consul Joseph F. Shields. Among others are Mr. and Mrs. Daniel J. Lyne, Mr. and Mrs. Lenehan O'Connell, Judge Edward A. Counihan, Jr., Msgr. Christopher P. Griffin, the Rev. George Casey, the Rev. George Kerr, Rear Admiral and Mrs. Paul Glutting, Mr. and Mrs. Michael T. Kelleher, Dr. and Mrs. John C. Minihan, Addis W. Dempsey, Dr. Regina Madden, Miss Lillian R. Hartigan, Mr. and Mrs. Paul E. Tierney, Mr. an ... O'Malley ... Bonner M. Field, Jr., Timothy G. Gates, Todd Baldwin, Charles W. Goodell, John Grew, Jr., L. Draper Hill, Jr., John W. Kelsey, Laurence C. Lombard and John W. MacDuffie.

* * *

Mingins-Barrows Troth

Dr. and Mrs. Charles R. Mingins of Winchester and Lee, Me., announce the en- ... ir daughter, ... to Norman ... on of Max W. ... mont State ... missioner of ... Mrs. Barrows ... s and her fi- ... ents at Keene ... ge. She is ma- ... economics and ... in science and ... s.

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...uet Tonight

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Elizabeth Arden's

Norfolk County Free Press
NORWOOD, Mass.
Weekly Independent
Circ. 2,100
MAY 31 1956

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New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200
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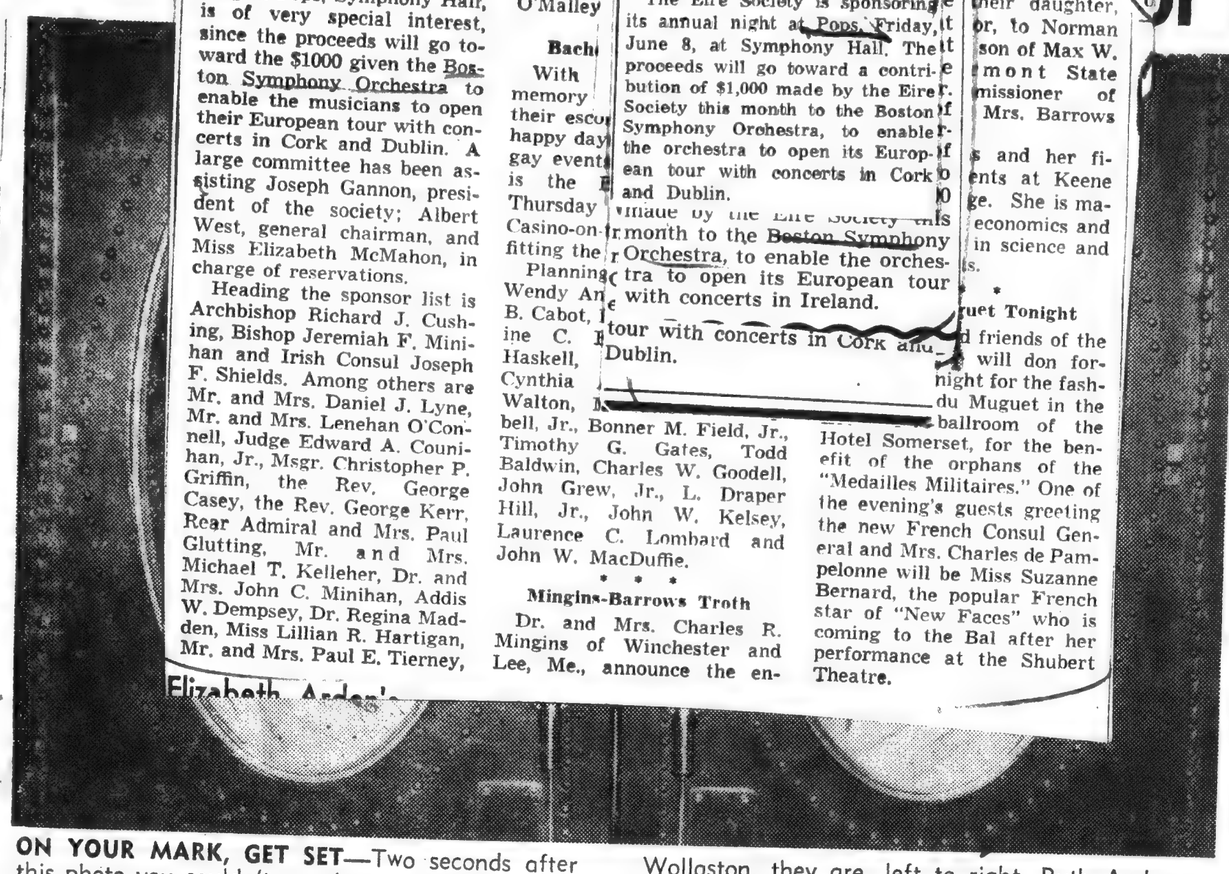

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Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
JUN 8 1956
Society

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Press
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Weekly Independent
Circ. 2,300
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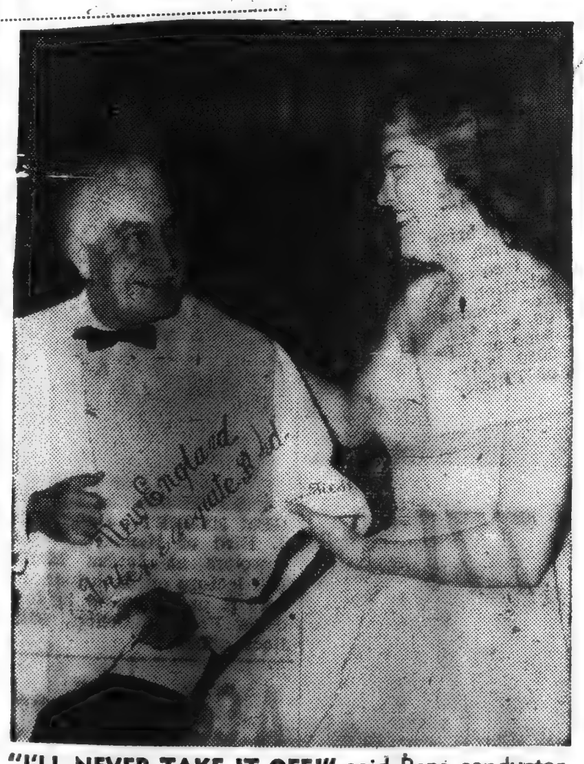

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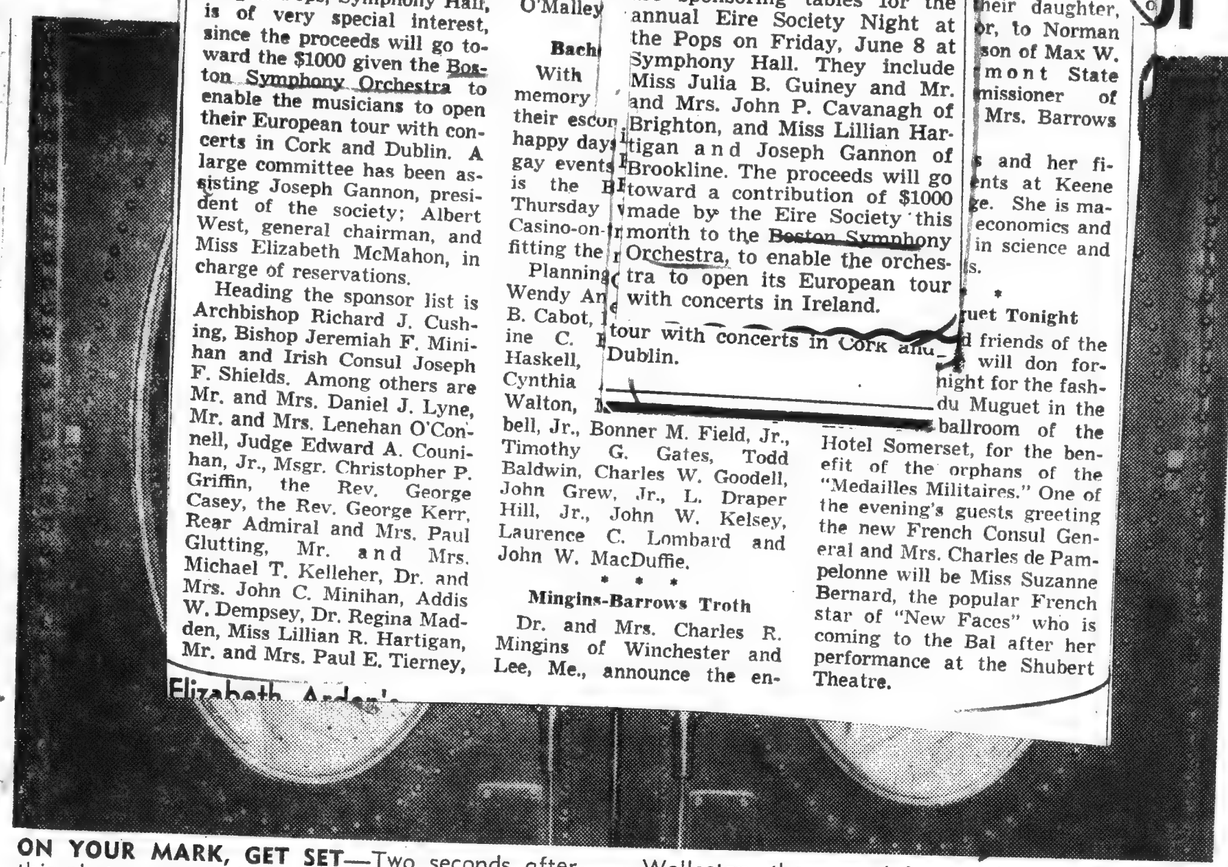

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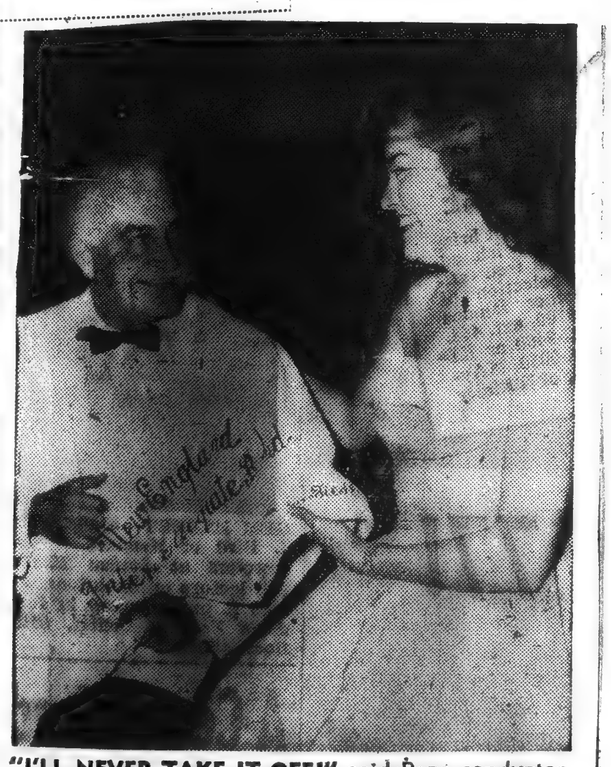

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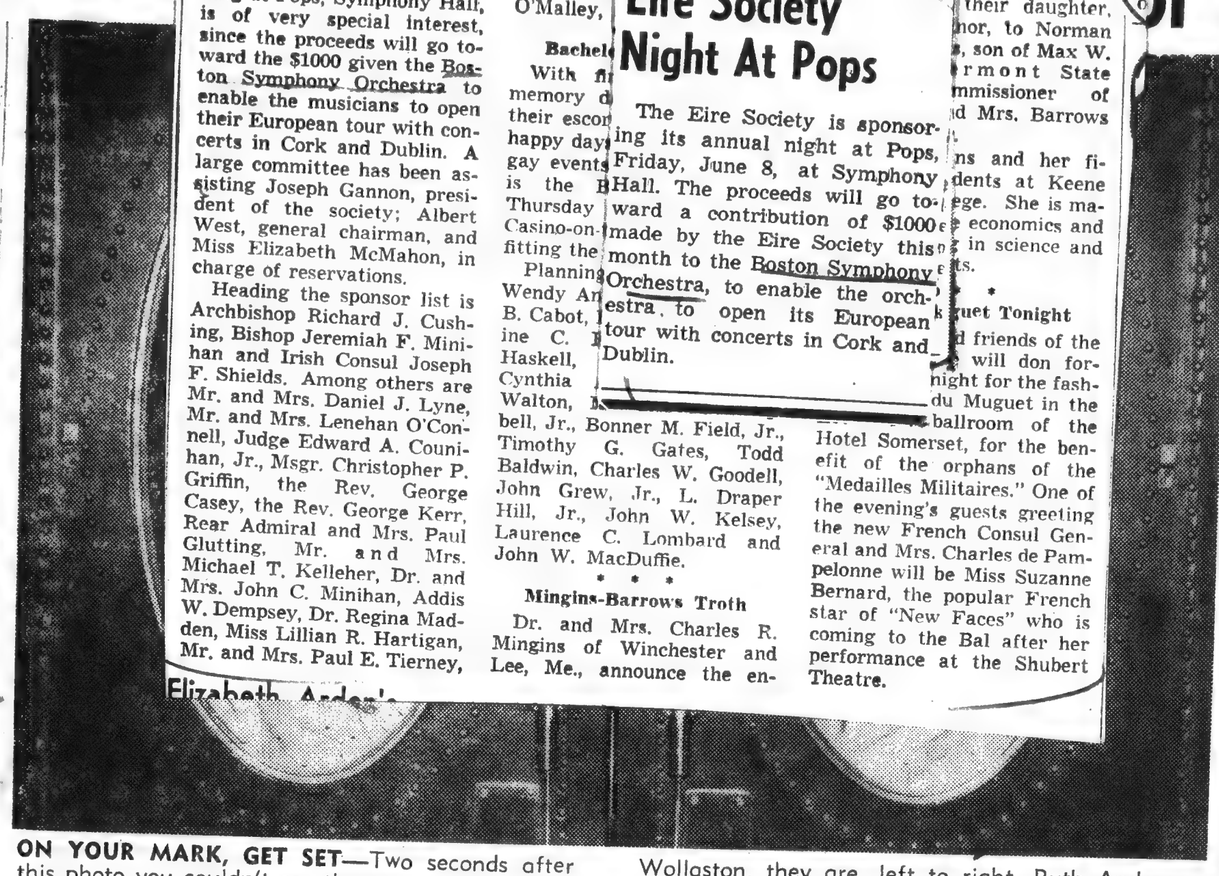

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Post (m)
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Circ. 285,839
JUN 8 1956

Society

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free
MAY 31 1956

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Box 2078, Boston 6 • RIchmond 2-4200
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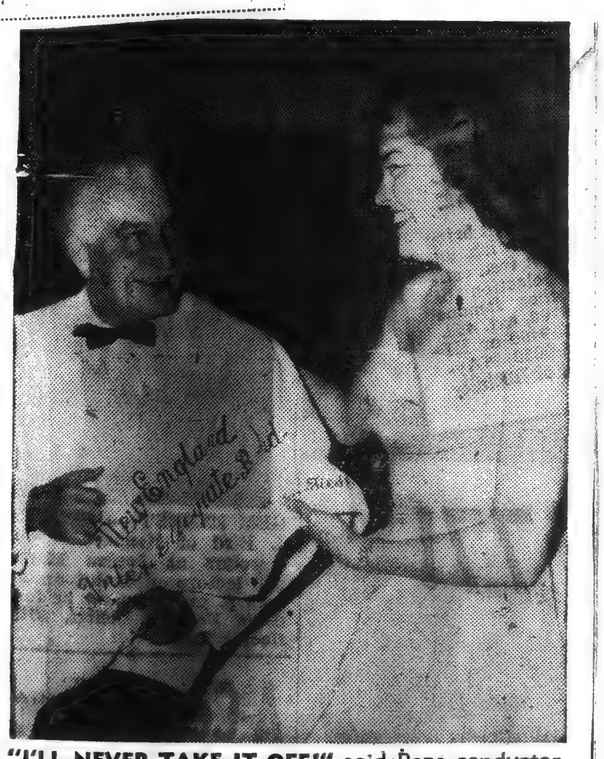

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Christian Science
Monitor (e)
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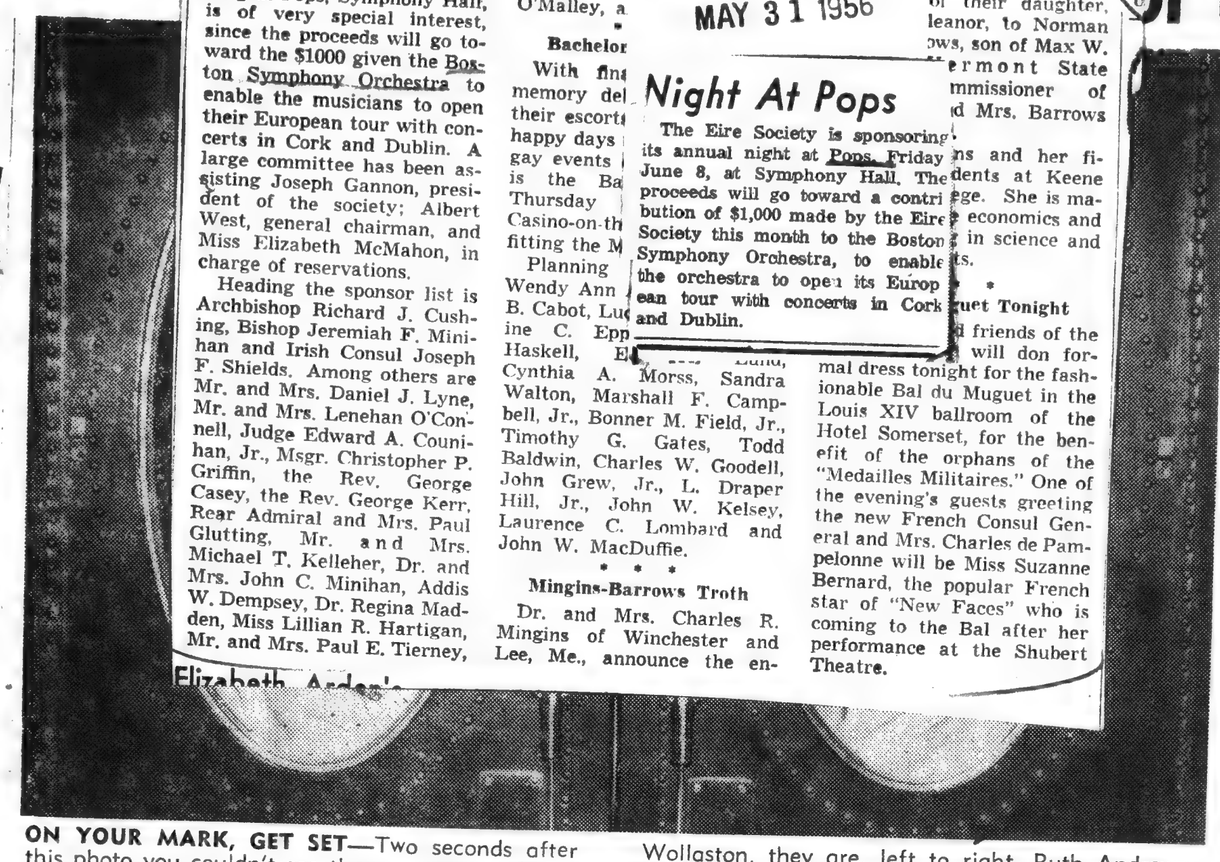

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Messenger (e)
NORWOOD, Mass.
Tri-Weekly Independent
Circ. 4,750
MAY 31 1956

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Bachelors Ball Benefit

With final exams just a memory debs, post-debs and their escorts are planning for happy days ahead. Among the gay events offered next week is the Bachelors Ball on Thursday evening at the Casino-on-the-Charles, benefitting the Museum of Science.

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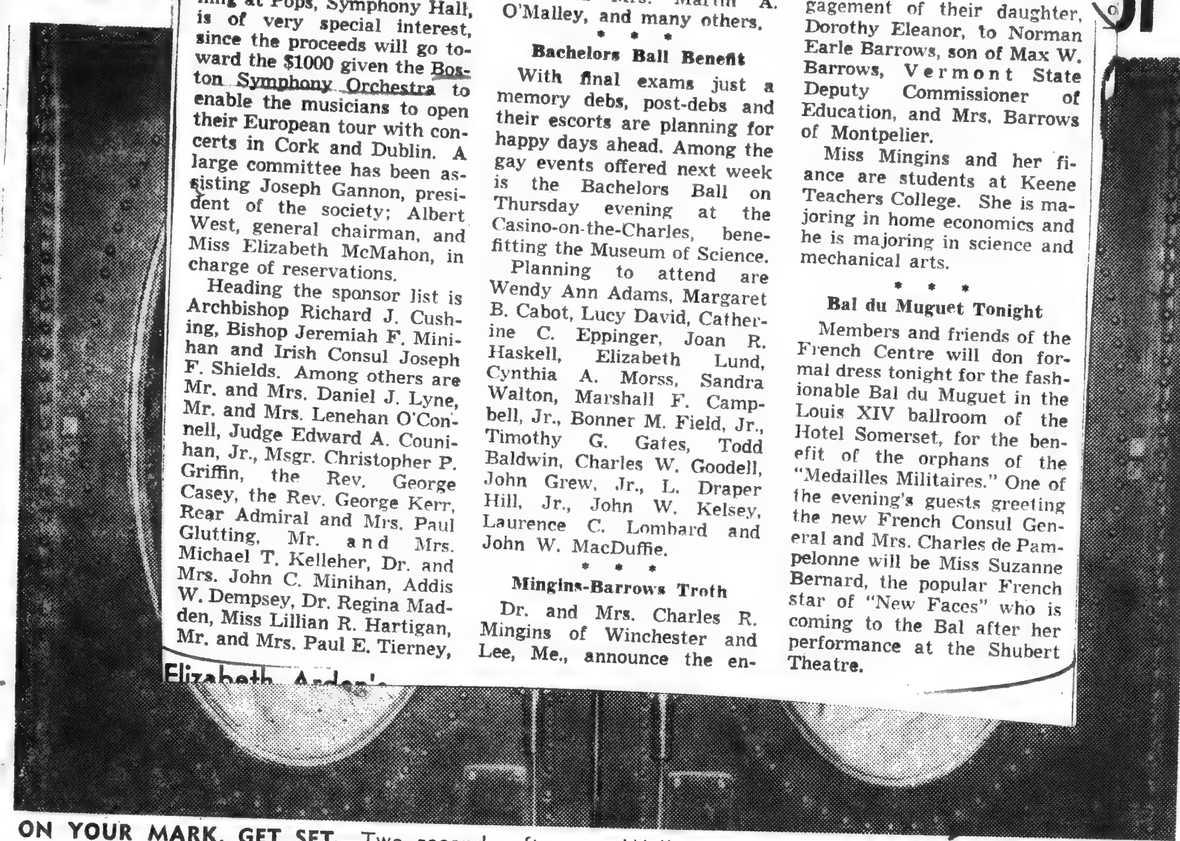

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Among the Irish items on the program were two movements from Sir Hamilton Harty's "An Irish Symphony," which was thoroughly folksy; Percy Grainger's arrangement of the ever-popular Irish Tune from County Derry; Leroy Anderson's scintillating Eire Suite, and a group of Victor Herbert favorites. Herbert was a native of Dublin.

An excellent set of program notes was provided the listeners by John P. Cavanagh of the Eire Society's Music Committee.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970
JUN 9 1957

Old Timers' Night At Pops, June 25

Arthur Fiedler announces that there will be an Old Timers' Night (everybody invited to sing) at the Pops on Tuesday, June 25. It will mark the silver anniversary of this unique Boston Pops annual feature.

Fiedler started it in 1932, and it has been repeated ever since, with groups of songs of various eras.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271
MAY 26 1957

LB 39c Bologna
Finest Skinless - U. S. No. 1
LB 35c Frankfurt
Pound - Heavy Western Steer Beef
S
Meaty - 4½ to 6 lb. Average
LB 69c

Rush for 50-Cent Pops Seats No Sport for the Timid

2d Balcony Stampede Is 71 Years Old

Now on these fine May-soft evenings at Pops in Symphony Hall, it is relax at your floor seat or your seat in the first balcony and take a moment to look upward into the Charge of the Light Brigade—the gallery gods in the second balcony.

There are 547 of them — almost the full 600 complement of the Light Brigade. And their charge came almost an hour before they strolled sedately to their seats.

You probably never seen the charge and neither had The Herald until the other night, quite by accident, when we discovered the holders of 50-cent tickets for the second balcony.

Tickets Clutched

They came early—it was 7 p.m. that night—and they carried a ticket which can be bought in advance which assures them of a seat, since only 547 second balcony seats—the capacity—are sold for each performance.

But what seat? There's the rub. And there's the story behind the charge.

Doors for the rush seats open at 7:45 p.m. and when that happens it's every music lover for himself.

The gallery gods at Pops are half-antelope, half light-tank and half-battering ram. Of course, that makes three halves. But that's how they look running.

And running they are the split second the doors open. The other night a young lady in a pink frock outdistanced three Harvard men in cord suits and she didn't seem to be trying too hard.

But that first head start is not the whole secret. The Herald noticed a spry little lady whose pace resembled nothing so much as that of a five-gaited horse.

It was not spectacular but it was a steady clip which passed the three Harvard boys halfway up the last staircase. If somebody were to put up a Pops ticket as a prize, that little lady would win the Patriot's Day marathon.

This charge is nothing new but has been going on ever since Pops was founded in 1885, four years after the Boston Symphony, in the Boston Music Hall which was on Hamilton Place where Loew's Orpheum Theatre stands now.

The low-price seats for the gallery gods were the express wish of the symphony founder, Henry Lee Higginson, who declared that he wanted "to keep the prices low always and especially where the lighter concerts are in question, because to them may come the poorer people."

That hardly describes the gallery gods of today, however. The other night, one of the first arrivals was Frank Marble of 280 Chatham St., Lynn, and he had seven tickets, for himself and six summer camp youngsters. Next to him was a man who obviously has an excellent tailor and before he rushed away he said:

"I do it for the sport of the thing."

It's a long high climb and the average gallery god is in his seat by 7:47 unless he dawdled to admire the handsome carved balustrades. Then he settles down, usually to read and in general to comport himself a little more genteelly than Bostonians did at the concerts in 1890.

An old clipping in The Herald library says that in 1890 this went on:

New Shoes Deter

"Now a gallop, now a hurry scurry for the balcony stairs. Then, an hour before the concert. Several of the symphoniads, who had brought their crochet work, began to spin.

"Others ate bananas."

There wash't a banana in sight the other night. But then, no symphoniad—whatever that it—was crocheting—whatever that is.

Some of the gallery gods make the race nearly every night Pops is playing. Unless they have new shoes they usually make the same seat.

The other night some of them looked as though they were

ON YOUR MARK, GET SET—Two seconds after this photo you couldn't see these young people for dust. All students at Eastern Nazarene College in Wollaston, they are, left to right, Ruth Andrews, Salisbury, Md.; Clyde Haas, Warren, O., and Dell Mattmueller, Arlington, Va.

Gallery Gods Relish Thrill Of the Chase

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271
JUN 9 1957

"I'LL NEVER TAKE IT OFF!" said Pops conductor Arthur Fiedler, when presented with an out-sized bright yellow beach towel by Norinne Jacobus, Jackson College senior, at Tufts Night at the Pops, in behalf of the Tufts University Band. Miss Jacobus, who will be graduated today with a bachelor of arts degree magna cum laude, is assistant manager of the Tufts University Band.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
JUN 8 1957

Pappoutsakis Pops Soloist

Boston Boccherini Debut Given by Symphony Flutist

By Harold Rogers

Since the Eire Society was among those present last night at the Pops, Arthur Fiedler's program had a definite Irish slant and was further distinguished by two premières.

The first was the very un-Irish Flute Concerto in D major, Op. 27, by a fine Italian classicist, Luigi Boccherini, heard in its first Boston performance. The second could hardly have been more Irish than it was—"Variations on a Popular Tune" by Archibald J. Potter, professor of composition and orchestration at the Royal Irish Academy of Music in Dublin. The tune chosen by Dr. Potter for embellishment was "The Wild Colonial Boy." This was the first hearing of this work in the United States.

* * *

The flute soloist for the Boccherini was James Pappoutsakis, a member of the Boston Symphony Orchestra, whose suave, gentlemanly, and aristocratic playing is always a delight to appreciative ears. His performance last night came as a distinct contrast to the stimulating fortitude that Mr. Fiedler generally infuses into his concerts. For the Boccherini Mr. Fiedler reduced the orchestra in size, and the musicians played with restraint and finesse.

Mr. Pappoutsakis's flute was permitted to inscribe its lovely arabesques without hindrance. There was elegance in all he did, especially in the cadenzas of the first and second movements, and in the finale he gave us a winning tour de force. It is a little gem of a concerto, and we hope Mr. Pappoutsakis will be permitted to play it again during the winter season in Symphony Hall. He is already scheduled to play it this summer during the chamber music series at Tanglewood.

The Potter piece is somewhat puzzling in that it is not easy for an American listener to know if the composer had his tongue in his cheek or was thoroughly in earnest. First of all, he called upon the solo violin to state the tune with slurs from note to note, as if it were played by a self-taught peasant, and the same slurring statement came in again and again throughout the seven variations. To at least one listener it was laughable, which may or may not have been the reaction Dr. Potter had intended.

* * *

But whatever the final effect, the variations in themselves held much interest. At times the composer employed bitonality for off-key hurdy-gurdy effects. There was a section that reminded one of a carousel, while others were more martial, leading up to a kind of apotheosis at the conclusion.

Among the Irish items on the program were two movements from Sir Hamilton Harty's "An Irish Symphony," which was thoroughly folksy; Percy Grainger's arrangement of the ever-popular Irish Tune from County Derry; Leroy Anderson's scintillating Eire Suite, and a group of Victor Herbert favorites. Herbert was a native of Dublin.

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New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970
JUN 9 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
BOSTON, Mass.
Independent
Circ. 184,973
JUN 12 1957

BesTView in Town

Khrushchev Film Repeat

By ANTHONY La CAMERA

RETURN ENGAGEMENT—WITH ADDED ENTRY: Viewer interest in CBS-TV's now-famous Face the Nation interview with Nikita Krushchev, originally shown here on Channels 2 and 7, has prompted Channel 4 to purchase the hour-long film for second unreeling. This time, however, the film will not run without accompanying rebuttal.

The filmed interview will be re-shown next Sunday from 1:30 to 3 p. m. with the half-hour extension to allow for intermittent comments by an American panel. The panel members will be cut in immediately after points where the Soviet Communist leader has made assertions requiring replies.

Membership of the panel is not yet complete, but Erwin D. Canham already has been selected as moderator and Rod MacLeish, Washington correspondent for the Westinghouse Broadcasting Co., will be one of the panellists. WBZ-TV planners are hoping to round out the group with a couple of major political figures.

For the statistical-minded, Channel 4 becomes the 23rd American television station to buy the Khrushchev interview for re-showing. The film also has been picked, at this writing, by eight foreign stations and networks.

Pops Concert Scores

PARAGRAPH PATTER: Channel 2's Monday-night telecast of the Boston Pops concert has brought forth the largest number of phone calls ever received by the local station following a single program. All of a complimentary nature, of course, and many requesting more of the same. Unfortunately, we'll have to wait until next season for a possible repeat.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,628
JUN 10 1957

"I'LL NEVER TAKE IT OFF!", said Pops Conductor Arthur Fiedler, when presented an outsize bright yellow beach towel by Norinne Jacobus of Turners Falls, Jackson College senior, at Tufts Night at the Pops, in behalf of the Tufts University Band. The plain white towel which Fiedler ordinarily drapes around his neck at the end of each conducting performance will from here on be replaced by this showy gift inscribed with his name and that of the New England Intercollegiate Band which he conducted last March at its 1957 festival at Tufts. Miss Jacobus, who was graduated Sunday with a bachelor of arts degree magna cum laude, is assistant manager of the Tufts University Band.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970
JUN 16 1957

As With Oil and Water, Music And Conversation Don't Mix

By CYRUS DURGIN

Oil is oil and water is water and each has its uses. But they don't mix. The same is true of music and conversation, which gets in each other's way worse than do the fluid elements. This has been on my mind for a long while, and today, it seems, is a likely time to set down some observations on the matter, together with a plea that each be reserved for its proper moments and place.

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There's also the one about the late H. T. Parker of the Transcript, who was a crotchety individual. Annoyed by nearby whispers, he turned in his seat, glared and barked, "I'm very sorry, but those peope up there on the stage are making so much noise I can't hear a word you say."

Probably it is because American audiences are so well behaved, in most respects, that audiences themselves don't shush talkers. Some European audiences would turn upon offenders and quickly shut them up.

That happened within my hearing less than three weeks ago at a performance of Beethoven's "Fidelio" at the State Opera in Vienna. There was some conversation during the "Fidelio" Overture. Very soon, a loud chorus of "Sh-h-h!!!" put a stop to it.

W. S. Gilbert nearly touched upon the issue when, in The Mikado's song, "My Object All Sublime," he wrote that the punishment to fit the crime for "All prosy dull society sinners, who chatter and bleat and bore," was that they were sent to hear sermons from mystical Germans, who preach from 10 to 4."

Since Gilbert did not get around to codifying punishment for this offense against the Muse and the silent rest of us, let us devise our own, perhaps something like:

"People who talk at the Pops,
Whose the music they send,
Must listen to Brahms
And other such crashes
Sounds that drive you mad!"

Or like this:

"Those who chew and yak at Pops,
And spin the music sheen,
Shall be set to competing,
With no hope of scoring,
The roar of a lawn mower machine."

The line forms here, at the left, for applicants as Charter Members of the Society For the Prevention Or At Least Cure of Contagious Diseases Like Talking at the Pops. No dues, no initiation fee required. Only an oath: "I promise never to waggle my tongue while Arthur Fiedler's baton is in the air."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hellenic Chronicle
BOSTON, Mass.
Weekly Independent
Circ. 11,300
JUN 13 1957

Pappoutsakis Hailed at Pops

A premiere performance of the Flute Concerto in D major, Opus 27, by Luigi Boccherini, offered by James Pappoutsakis, member of the Boston Symphony Orchestra, was one of the features of last Friday's performance of the Boston Pops, Arthur Fiedler conducting.

With the orchestra playing with restraint, Pappoutsakis' flute inscribed its arabesques without hindrance. One of the critics described the performance as a gem of a concerto and offered the hope that Pappoutsakis would be permitted to play it again during the winter season at Symphony Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
JUN 15 1957

Lenscraft

Pasquale Cardillo will be clarinet soloist at the Pops Monday night.

281

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
BOSTON, Mass.
Independent
Circ. 184,973
JUN 13 1957

Railroad Night at Pops

Sticky Valves—Conductor Arthur Fiedler dons engineer's cap to oil the tuba of Kilton Vinal Smith in preparation for "Railroad Night at the Pops" June 20. At right is Joseph J. Trifero of the sponsoring Railroad Community Committee of Greater Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784
JUN 18 1957

No Sticky Valves

CONDUCTOR ARTHUR FIELDER, left, dons engineer's cap to oil the tuba of Kilton Vinal Smith in preparation for "Railroad Night at the Pops" June 20. Joseph J. Trifero, right, of the sponsoring Railroad Community Committee, turns a critical ear. Proceeds from the night's affair will be donated to the orchestra to cut the deficit.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
JUN 19 1957

Interiers

William Waterhouse will be violin soloist, together with Martin Hoberman, cellist, in the Brahms Double Concerto at the Pops tonight.

GLOBE June 16, 1957.

Summer Theater Seasc

As With Oil and Water, Music And Conversation Don't Mix

By CYRUS DURGIN

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There's also the one about the late H. T. Parker of the Transcript, who was a crotchety individual. Annoyed by nearby whispers, he turned in his seat, glared and barked, "I'm very sorry, but those peope up there on the stage are making so much noise I can't hear a word you say."

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Or like this:

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Free Press (m)
BURLINGTON, Vt.
Independent Republican
Circ. 29,196
JUN 21 1957

'Gay Nineties' Tunes Becoming U.S. Folk-Songs

BOSTON, June 20 (AP)—Are some of America's popular tunes of the "Gay Nineties" becoming American folk-songs?

A number of songs of the era have outlived their generation and become part of the American tradition — songs that everybody knows.

The continuing popularity of these tunes—on many of which copyrights have expired — is accented by an event which has become a Boston tradition. Next Tuesday marks the 25th anniversary of "Old Timer's Night" at the Boston Pops. The Pops are the spring concerts of "popular" music played each year by members of the Boston Symphony Orchestra.

"Old Timer's Night" features tunes written for a generation of Americans who went to the great Chicago World's Fair of 1893, rode tandem bicycles, and volunteered for the Spanish-American War. Although most of that generation is dead, the songs they sang more than 60 years age are so popular that the clamor for seats at "Old Timer's Night" now exceeds the capacity of Symphony Hall.

Which seems to prove that today's Americans have taken

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

JAMAICA, N. Y.
Long Island Press
Circ. D. 258,815 - S. 312,250
JUN 21 1957

Pops Orchestra Keeps Old Ban

BOSTON (UP) — First-desk men are barred from playing with the Boston Pops Orchestra even if they want to.

The Pops concerts were begun, not for public enjoyment, but for the benefit of Boston Symphony personnel who would otherwise be unemployed from May until October.

When the orchestra was organized, first-desk men, the principal performers in each chair of the orchestra, were banned from participation because they received extra salary anyway. The ban has continued and first-desk men may appear only as guest soloists.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

TRENTON, N. J.
TIMES
Circ. D. 63,062
JUN 19 1957

Boston Pops Bars First-Desk Men

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 55,720
JUN 24 1957

Norwegian Sailor Pulls Boston Pops To N. Hampshire

BOSTON (UP)—Arthur Fiedler and his 54 - member Boston Pops Orchestra leave for Portsmouth, N.H., today for a recording date with a 19-year old Norwegian sailor - pianist who is unable to come here.

Sven Erik Liebeck of Oslo, a midshipman aboard the Norwegian training ship Christian Radich, played for the famed conductor when the ship was in Boston.

Record on Pier

Fiedler was so impressed he decided to make a recording with the young artist, but Liebeck had left for Portsmouth and was unable to return.

Fiedler made arrangements to move the entire orchestra to the New Hampshire town and will make the recording on the pier at Fort Constitution. The young seaman is scheduled to put to sea shortly after.

EAGLE due 24

... - New York

DETROIT, MICH.
FREE PRESS
Circ. D. 444,193 - S. 469,816
JUN 21 1957

Music Chief To Quit at 'M'

Special to the Free Press

ANN ARBOR — Charles A. Sink will retire Sept. 1 as executive director of University of Michigan Musical Society.

He will be replaced by Gail W. Rector, assistant manager of the Boston Symphony and executive secretary of the Berkshire Music Center at Tanglewood, Mass.

Sink, who has received many international honors, will continue as president of the society.

Pianist Can't Make Boston, So Orchestra Will Travel to Him

Portsmouth, N.H. — (AP) —A young pianist serving on a Norwegian training ship can't make it to Boston — so conductor Arthur Fiedler and his 54-piece Boston Pops Orchestra are coming to him.

Sven Eric Liebeck, 19, of Oslo impressed Mr. Fiedler and was invited by the conductor to make recordings with the Pops orchestra.

Liebeck, however, is a midshipman aboard the Norwegian vessel Christian Radich, in Portsmouth the past week and scheduled to sail for home today.

Mr. Fiedler and the ship's skipper, Capt. Yngvar Kjelstrup, conferred and arrangements were made yesterday for the Pops orchestra to come from Boston, some 60 miles away.

Plans call for Liebeck to join the orchestra and make recordings on the pier at Fort Constitution today.

Wilmington, Delaware
← News Aug 20, 1957
Waukegan, Illinois
News - Sun
Sept

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Republican
Circ. 57,006
JUN 21 1957

8

Around New England

Boston Pops to Present Old Timers' Night Tuesday

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Which seems to prove that today's Americans have taken to their hearts such old songs as "Daisy Bell" — now better known as "A Bicycle Built for Two," "The Sidewalks of New York," "Sweet Rosie O'Grady," and "After The Ball."

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

HOPEWELL, VA.
NEWS
Circ. D. 3,739
JUN 21 1957

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New York Herald Tribune
July 23, 1957
Hartford, Conn. News
July
West Palm Beach, Fla.
Palm Beach Times
June 20, 1957

GLOBE June 16, 1957

Summer Theater Seasc

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There's also the one about the late H. T. Parker of the Transcript, who was a crotchety individual. Annoyed by nearby whispers, he turned in his seat, glared and barked, "I'm very sorry, but those peope up there on the stage are making so much noise I can't hear a word you say."

Probably it is because American audiences are so well behaved, in most respects, that audiences themselves don't shush talkers. Some European audiences would turn upon offenders and quickly shut them up.

That happened within my hearing less than three weeks ago at a performance of Beethoven's "Fidelio" at the State Opera in Vienna. There was some conversation during the "Fidelio" Overture. Very soon, a loud chorus of "Sh-h-h!!!" put a stop to it.

W. S. Gilbert nearly touched upon the issue when, in The Mikado's song, "My Object All Sublime," he wrote that the punishment to fit the crime for "All prosy dull society sinners, who chatter and bleat and bore," was that they "are sent to hear sermons from mystical Germans, who preach from 10 'til 4."

Since Gilbert did not get around to codifying punishment for this offense against the Muse and the silent rest of us, let us devise our own, perhaps something like:

"People who talk and talk at Pops,
While the music's on, egad!
Must listen at Presley
And other such grisly
Sounds that drive you mad!"

Or like this:

"Those who chatter and yak at Pops,
And ruin the musics' sheen,
Shall be set to competing,
With no hope of beating,
The roar of a wind machine."

The line forms now, at the left, for applicants as Charter Members of the Society For the Prevention Or At Least Cure of Contagious Diseases Like Talking at the Pops. No dues, no initiation fee required. Only an oath: "I promise never to waggle my tongue while Arthur Fiedler's baton is in the air."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Free Press (m)
BURLINGTON, Vt.
Independent Republican
Circ. 29,196
JUN 21 1957

'Gay Nineties' Tunes Becoming U.S. Folk-Songs

BOSTON, June 20 (AP)—Are some of America's popular tunes of the "Gay Nineties" becoming American folk-songs?

A number of songs of the era have outlived their generation and become part of the American tradition — songs that everybody knows.

The continuing popularity of these tunes—on many of which copyrights have expired — is accented by an event which has become a Boston tradition. Next Tuesday marks the 25th anniversary of "Old Timer's Night" at the Boston Pops. The Pops are the spring concerts of "popular" music played each year by members of the Boston Symphony Orchestra.

"Old Timer's Night" features tunes written for a generation of Americans who went to the great Chicago World's Fair of 1893, rode tandem bicycles, and volunteered for the Spanish-American War. Although most of that generation is dead, the songs they sang more than 60 years age are so popular that the clamor for seats at "Old Timer's Night" now exceeds the capacity of Symphony Hall.

Which seems to prove that today's Americans have taken to their hearts such old songs as "Daisy Bell"—now better known as "A Bicycle Built For Two," "The Sidewalks Of New York," "Sweet Rosie O'Grady," and "After The Ball."

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

TRENTON, N. J.
TIMES
Circ. D. 63,062
JUN 19 1957

Boston Pops Bars First-Desk Men

BOSTON — U P — First-desk men are barred from playing with the Boston Pops Orchestra even if they want to.

The Pops concerts were begun, not for public enjoyment, but for the benefit of Boston Symphony personnel who would otherwise be unemployed from May until October.

When the orchestra was organized, first-desk men, the principal performers in each chair of the orchestra, were banned from participation because they received extra salary anyway. The ban has continued and first-desk men may appear only as guest soloists.

Wilmington, Delaware News Aug. 20, 1957

Waukegan, Illinois News-Sun Sept. 1, 1957

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Republican
Circ. 57,006
JUN 21 1957

8

Around New England

Boston Pops to Present Old Timers' Night Tuesday

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JUN 21 1957

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Norwegian Sailor Pulls Boston Pops To N. Hampshire

BOSTON (UP)—Arthur Fiedler and his 54-member Boston Pops Orchestra leave for Portsmouth, N.H., today for a recording date with a 19-year old Norwegian sailor-pianist who is unable to come here.

Sven Erik Liebeck of Oslo, a midshipman, aboard the Norwegian training ship Christian Radich, played for the famed conductor when the ship was in Boston.

Record on Pier

Fiedler was so impressed he decided to make a recording with the young artist, but Liebeck had left for Portsmouth and was unable to return.

Fiedler made arrangements to move the entire orchestra to the New Hampshire town and will make the recording on the pier at Fort Constitution. The young seaman is scheduled to put to sea shortly after.

EAGLE June 24

...ser - New York

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 55,720
JUN 24 1957

Pianist Can't Make Boston, So Orchestra Will Travel to Him

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Sven Eric Liebeck, 19, of Oslo impressed Mr. Fiedler and was invited by the conductor to make recordings with the Pops orchestra.

Liebeck, however, is a midshipman aboard the Norwegian vessel Christian Radich, in Portsmouth the past week and scheduled to sail for home today.

Mr. Fiedler and the ship's skipper, Capt. Yngvar Kjelstrup, conferred and arrangements were made yesterday for the Pops orchestra to come from Boston, some 60 miles away.

Plans call for Liebeck to join the orchestra and make recordings on the pier at Fort Constitution today.

DETROIT, MICH.
FREE PRESS
Circ. D. 444,193 - S. 469,816
JUN 21 1957

Music Chief To Quit at 'M'

Special to the Free Press

ANN ARBOR — Charles A. Sink will retire Sept. 1 as executive director of University of Michigan Musical Society.

He will be replaced by Gail W. Rector, assistant manager of the Boston Symphony and executive secretary of the Berkshire Music Center at Tanglewood, Mass.

Sink, who has received many international honors, will continue as president of the society.

New York Herald Trib. July 23, 1957

Naugatuck, Conn. News July 11, 1957

West Palm Beach, Fla. Palm Beach Times June 20, 1957

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

HOPEWELL, VA.
NEWS
Circ. D. 3,739
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 3,192
JUN 24 1957

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Prior to coming to Portsmouth, the ship was in Boston where Liebeck met Fiedler and played a few times with the Pops orchestra. However, no recordings were made then.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Foster's Democrat (e)
DOVER, N. H.
Independent
Circ. 7,400
JUN 24 1957

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A crowd of some 200 people gathered on the wharf at Fort Constitution to hear the unusual concert, directed by Pops conductor Arthur Fielder.

The concert was played in front of the ship, tied up at the pier, while a 15-man movie crew worked in the background.

De Rochmont said the ship, which also appears in other sequences of the picture, will leave for the return trip to Oslo Wednesday or Thursday.

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He said he is undecided on whether to follow a career as an actor or concert pianist.

Liebeck played a few selections with the Pops orchestra when his ship was in Boston recently. After hearing him play, Fielder said the youth "has talent."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union Leader (m) & (e)
MANCHESTER, N. H.
Independent
Circ. 45,622
JUN 24 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
ATTLEBORO, Mass.
Independent Republican
Circ. 10,084
JUN 24 1957

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The training ship is scheduled to return to Oslo, Norway, today, and there would not have been enough time for Midshipman Liebeck to travel the 60 miles to Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegraph (e)
NASHUA, N. H.
Independent
Circ. 11,121
JUN 24 1957

Boston Pops In Portsmouth For Recording

STATE AP NEWS

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 9,264
JUN 24 1957

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* * *

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* * *

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 50,926
JUN 24 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Monitor &
New Hampshire
Patriot (e)
CONCORD, N. H.
Independ. Circ. 12,067
JUN 24 1957

Boston Pops Plays On Pier In Portsmouth For Cinerama

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(Continued on Page Five)

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
SAGINAW, MICH.
NEWS
Circ. D. 48,672 Su. 48,383
JUN 23 1957

Entertainers Wanted For Island Concerts

By PAUL MILTICH

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The series will start next Sunday. Concert time is 7:30 p. m.

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So all you guys and gals with a big spark of talent . . . the number to call is PL 5-6471, the City Music Library, to set up an audition.

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As such, he is looking for good, fresh voices for his All-City Summer Youth Chorus. First rehearsal is at 7:30 next Wednesday night in the Saginaw High choir room (Room 311.) Borg hopes to see all former members of the Saginaw High and Arthur Hill choirs and any other student with some singing experience.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Reformer (e)
BRATTLEBORO, Vt.
Independent
Circ. 7,201
JUN 24 1957

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New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200

Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 3,192

JUN 24 1957

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New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200

Foster's Democrat (e)
DOVER, N. H.
Independent
Circ. 7,400

JUN 24 1957

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New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200

Union Leader (m) & (e)
MANCHESTER, N. H.
Independent
Circ. 45,622

JUN 24 1957

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New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200

Sun (e)
ATTLEBORO, Mass.
Independent Republican
Circ. 10,084

JUN 24 1957

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Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 9,264

JUN 24 1957

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Box 2078. Boston 6 • RIchmond 2-4200

Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 50,926

JUN 24 1957

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SAGINAW, MICH.
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* * *

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That was the way it was when the Boston Pops was organized, and it's still that way. The Pops concerts were originally set up not for public enjoyment but to put some extra money into the pockets of Boston Symphony members who otherwise would be out of a job from May until October, the off-season.

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Reformer (e)
BRATTLEBORO, Vt.
Independent
Circ. 7,201

JUN 24 1957

lays On Pier For Cinerama

Ocean for a backdrop.

Eric Liebeck, 18, traveled here from Oslo, Norway, aboard the training ship Christian Radich to make a scene with the 54-man Pops for a new Louis De Rochmont film, "Cinemiracle."

A crowd of some 200 people gathered on the wharf at Fort Constitution to hear the unusual concert, directed by Pops conductor Arthur Fiedler.

The concert was played in front of the ship, tied up at the pier, while a 15-man movie crew worked in the background.

De Rochmont said the ship, which also appears in other sequences of the picture, will leave for the return trip to Oslo Wednesday or Thursday.

Iieback said he had a small piano with him on the ship but "it is hard to keep up practice when you are pulling ropes. But then you can't make an 18-day trip without doing something to help out."

(Continued on Page Five)

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
ST. PETERSBURG, FLA.
TIMES
Circ. D. 68,623 - S. 78,467
JUN 25 1957

MORALS AND MANNERS

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FIEDLER

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Express (e)
NEWPORT, Vt.
Republican
Circ. 4,232
JUN 24 1957

Pops Orchestra Follows Pianist To Portsmouth

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Citizen (e)
WINSTED, Conn.
Independent
Circ. 3,526
JUN 24 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Independent
Circ. 42,535
JUN 24 1957

Boston Pops Go to Pianist

PORTSMOUTH, N. H., June 24 (AP)—The 54-piece Boston Pops orchestra headed for Portsmouth today, because a young pianist serving on a Norwegian training ship could not go to Boston.

The orchestra went to Portsmouth so 18-year-old Eric Liebeck could make some recordings with the orchestra.

Liebeck played a few selections with the Boston Pops orchestra when his vessel, the Christian Radich, was in Boston recently. However, he made no recordings with the orchestra at that time.

The training ship is scheduled to return to Oslo, Norway, today, and there would not have been enough time for midshipman Liebeck to travel the 60 miles to Boston.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784
JUL 6 1957

QUIET, PLEASE, AT POPS!

I would like very much to be a charter member of the "Society fof Prevention of Contagious Diseases, Like Talking at the Pops." The Symphony Hall Pops during the season are wonderful, so please be quiet so we can hear and enjoy them.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (e)
PORTSMOUTH, N. H.
Independent
Circ. 11,253
JUN 24 1957

Arthur Fiedler, Boston Pops Here For Movie Scene

NEW CASTLE—A young Norwegian pianist had a taste of musical glory this morning when he played with the Boston Pops orchestra while movie cameras ground away on the dock at the Coast Guard station here.

The youth, Sven Eric Liebeck, 18, of Oslo played the "Grieg Concerto" with the orchestra directed by Arthur Fiedler. In the background was the Norwegian training ship, Christian Radick, which is featured in several scenes of the movie "Cinemiracle" being produced by Louis deRochemont.

The dock this morning was a tangle of cables, cameras, musicians, sailors and curious onlookers watching the painstaking intricacies of movie making. More than a dozen rehearsals were made before the cameras started rolling on the short scene with the Norwegian youth and the orchestra.

* * *

Blond, quiet and well-mannered, Liebeck was obviously pleased with his opportunity to play for Fiedler but he is not a newcomer to such work.

He said he has appeared in several movies in Oslo and has been playing the piano since he was five years old. At home, he practices six or eight hours a day, he said. He is torn between the twin ambitions of becoming an actor or a concert pianist.

This particular break for the youth came after deRochemont and his musical director, Jack Shaindlin, heard him play and decided to get Fiedley's opinion of his talent.

(Please turn to page three)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-42
American (e)
WATERBURY, Conn.
Independent
Circ. 40,017
JUN 24 1957

Pops Orchestra To Record With Sailor-Pianist

Boston, June 24—(UP)—Arthur Fiedler and his 54-member Boston Pops Orchestra leave for Portsmouth, N. H. today for a recording date with a 19-year old Norwegian sailor - pianist who is unable to come here.

Sven Eric Liebeck of Oslo, a midshipman aboard the Christian Radich, a Norwegian training ship, played for the famed conductor when the ship was in Boston.

Fiedler was reported so impressed he decided to make a recording with the young artist, but Liebeck had left for Portsmouth and was unable to return.

Fiedler made arrangements to move the entire orchestra to the New Hampshire town and will make the recording on the pier at Fort Constitution. The young seaman was scheduled to put to sea shortly afterwards.

The record will reportedly be used in a new Louis De. Rochemont "Cinemiracle" film which will include films of the ship on his training voyage.

The orchestra's performance will be synchronized with a stereophonic sound record of music made at symphony hall earlier.

Burrelle's
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PRESS CLIPPING BUREAU
165 Church Street - New York
FORT MYERS, FLA.
NEWS-PRESS
Circ. D. 9,345 - S. 9,345
JUN 24 1957

Boston Pops Goes To Musician When He Can't Get Off

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Liebeck, however, is a midshipman aboard the Norwegian vessel Christian Radich, in Portsmouth the past week and scheduled to sail for home tomorrow.

Arrangements were made today for the pops orchestra to come from Boston, some 60 miles away and make recordings on the pier at Fort Constitution tomorrow.

MOVIE MAKING IN NEW CASTLE — Seated at the piano waiting for the movie cameras to roll is Sven Eric Liebeck, 18, of Oslo, Norway, who is playing with the Boston Pops Orchestra in Louis deRochemont's new movie "Cinemiracle." Standing directly behind the youth is the Pops' director, Arthur Fiedler. In the background is the Norwegian training ship, Christian Radick, tied up at the Coast Guard dock in New Castle. (Portsmouth Herald photo)

BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
PHILADELPHIA, PA.
BULLETIN
Circ. D. 705,054 - S. 709,787
JUN 24 1957

New Arrangements

American impresario Sol Hurok is in Moscow finalizing arrangements for the appearance there of Metropolitan Opera singers **Blanche Thebom** and **Leonard Warren.** Soviet pianist **Emil Gilels** and violinist **Lenid Kogan,** now touring Western Europe, will come to the United States under **Hurok's** management . . . **Arthur Fiedler** and his 54 - piece Boston Pops Orchestra went to Portsmouth, N. H., and made recordings on the pier at Fort Constitution with **Sven Eric Liebeck,** 19, a pianist serving on the Norwegian training ship Christian Radich, before his vessel headed out to sea . . . **Lee Collins,** whose trumpet earned him a spot among the best of the early jazz musicians, is now a charity patient at Cook County Hospital, Ill., with a dilated lung. Phyicians

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ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
BILLBOARD
CINCINNATI, OHIO

Victor Sets 3-Way July Album Push

NEW YORK—RCA Victor has a three-way album push going for it in July. The outfit in addition to its special bargain Boston Pops promotion, has set several prime promotion packages in its regular monthly release.

Here are the details on the Boston Pops promotion: Dealers will offer their customers one Pops LP free with every two Pops LP's purchased at regular $3.98 price. Included in the offer will be 27 Pops LP's from the back catalog, plus four new Pops releases. Dealers themselves will buy two albums at regular wholesale and be allowed to buy every third set at 50 cents.

Uniquely, the push is for LP's only—EP's are not included. According to the diskery, EP's henceforth are being handled by a separate department, which will come up with its own promotions.

The four new Pops platters are "Hi-Fi Fiedler," with popular symphonic repertoire; Tchaikowsky's "Nutcracker Suite," which was the S-O-R free bonus disk last summer; "In the Latin Flavor" and "Curtain Going Up." Dealers will be given a full-color three-dimensional Fiedler display with their orders.

The regular album release is headed by a set of excerpts from the Metopera production of Offenbach's "Perichole," a big success last season. This will be issued in the original cast series, at $4.98 list. Also at the top of the list will be a Boston Symphony version of Tchaikowsky's Serenade for Strings, with Munch conducting.

In the pop series, the line-up includes 16 assorted pop, country, jazz, sacred, Latin and international sets.

On the $1.98 Camden series, the list is headed by a John Charles Thomas regrouping, "I Hear America Singing." Also represented for the first time on the bargain label, is thrush Bidu Sayao. The monthly Budget Special, with full-treatment packaging, is "Stringin' the Standards," by guitarist Gene Bianco and his group.

In the tape line, there will be one monaural and six stereo reels marketed. The monaural is a Shorty Rogers set, and the stereos will include the "Hi-Fi Fiedler," plus some of the more popular classical performances recently issued on disks.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
ST. PETERSBURG, FLA.
TIMES
Circ. D. 68,623 - S. 78,467
JUN 25 1957

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Box 2078, Boston 6 • RIchmond 2-4200
Express (e)
NEWPORT, Vt.
Republican
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Arthur Fiedler —

(Continued from page one)

Last week Liebeck practiced with Fiedler and Saturday in Boston they made a sound recording of the scene being shot today. This sound track will be used in case harbor noises or disturbances ruin parts of the work done this morning.

Although not a member of the ship's crew, Liebeck said he "handled ropes" and performed other shipboard duties on the 18-day trip from Europe. He definitely isn't going to be a sailor, but, he said "you have to do something on a long trip."

* * *

Grieg is one of his favorite compoesrs along with Mach and Rachmaninoff. The concerto Liebeck plays in the movie is one of the most famous piano concerto ever written and Grieg is probably Norway's most important composer.

During the voyage to the United States, the young pianist practiced under difficulties on a small piano which wouldn't "stay put" during some of the stormy weather the ship hit.

The three-masted, square rigger, which is commanded by Capt. Yngvar Kjelstrup, is scheduled to set sail for Norway either on Wednesday or Thursday. Besides the 20-man crew and 42 young cadets, the ship has been carrying 15 members of the deRochemont movie company who have filmed training activities for the movie.

Despite Liebeck's "big moment," he is apparently happy to be going home. He says "there are just too many people" in the U.S.

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PRESS CLIPPING BUREAU
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NEWS-PRESS
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Press (e)
MIDDLETOWN, Conn.
Independent
Circ. 15,523

JUL 6 1957

News (e)
SOUTHBRIDGE, Mass.
Independent
Circ. 4,859

JUL 11 1957

BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

1957

NEW YORK, N. Y.
TIMES
Circ. D. 534,376 - S. 1,149,467

JUN 29 1957

CAMDEN, N. J.
COURIER-POST
Circ. D. 77,080

JUN 28 1957

ST. PETERSBURG, FLA.
TIMES
Circ. D. 68,623 - S. 78,467

JUN 25 1957

Boston Pops Bars First-Desk Musicians

BOSTON, (UP) — First - desk men are barred from playing with the Boston Pops Orchestra even if they want to.

The Pops concerts were begun, not for public enjoyment, but for the benefit of Boston Symphony personnel who would otherwise be unemployed from May until October.

When the orchestra was organized, first-desk men, the principal performers in each chair of the orchestra, were banned from participation because they received extra salary anyway. The ban has continued and first-desk men may appear only as guest soloists.

New England Newsclip Agency, Inc.
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Variety
NEW YORK, N. Y.
Weekly Amusements

JUN 26 1957

BACK TO NORWAY

Cinemiracle Coastal Scenes End at Portsmouth, N. H.

Portsmouth, N. H., June 25. Louis de Rochemont company, shooting new process "Cine Miracle Adventure" with a Norwegian

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

Radio & Television Daily
NEW YORK, N. Y.

1957

Family Pops

Bost[illegible] high points in the re[illegible] WN[illegible] and WNAC-TV Fam[illegible] Nig[illegible] Pops were shown [illegible] film yesterday 8:30-8:45 p.m. [illegible] channel 7. Included were [illegible] 2,325 guests present [illegible] Symphony Hall, the welcome [illegible] Fiedler and Fran[illegible] conducted the 95-piece Boston Pops Orchestra.

NEW YORK, N. Y.
TIMES
Circ. D. 534,376 - S. 1,149,467

JUN 25 1957

Enterprise & Times (e)
BROCKTON, Mass.
Independent
Circ. 42,936

JUL 13 1957

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

JUL 15 1957

Press (e)
BRISTOL, Conn.
Independent Republican
Circ. 12,670

JUL 15 1957

Hour (e)
NORWALK, Conn.
Independent
Circ. 16,281

JUL 9 - 1957

Independent Republican
Circ. 24,880

JUL 17 1957

Herald (m)
RUTLAND, Vt.
Independent
Circ. 20,150

JUL 11 1957

News (e)
ATHOL, Mass.
Independent
Circ. 4,541

JUL 10 1957

PRESS CLIPPING BU[illegible]
165 Church Street - New [illegible]

TAYLORVILLE, ILL.
BREEZE-COURIER
Circ. D. 6,206

JUL 9 1957

NEW CASTLE, IND.
COURIER-TIMES

AUG 2 1957

Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,628

AUG 14 1957

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union Leader (m) & (e)
MANCHESTER, N. H.
Independent
Circ. 45,622

JUN 26 1957

ARTHUR FIEDLER and his Boston Pops orchestra were on the pier at Fort Constitution, New Castle, Monday, for a recording session with Sven Eric Liebeck, 18, of Oslo, Norway, and the Norwegian training ship Christian Radick, a three-masted schooner. Note background of spars of schooner. (Photo by Paul E. Marston)

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

LaSALLE ILL.
NEWS-TRIBUNE

JUL 9 1957

OCALA, FLA.
STAR-BANNER
Circ. D. 6,883 - S. 7,071

JUL 9 1957

DAYTONA BEACH, FLA.
EVENING NEWS
Circ. D. 19,323

JUL 8 1957

Kennebec Journal (m)
AUGUSTA, Me.
Independent
Circ. 13,088

JUL 8 - 1957

Argus (e)
MONTPELIER, Vt.
Independent
Circ. 4,992

JUL 6 1957

PRESS CLIPPING BUREAU
165 Church Street - New York

PATERSON, N. J.
NEWS
Circ. D. 41,840

JUL 6 1957

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 57,006

JUN 26 1957

Gazette (e)
TAUNTON, Mass.
Independent Republican
Circ. 11,296

JUN 25 1957

Record (m)
MERIDEN, Conn.
Independent Republican
Circ. 16,711

JUN 25 1957

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 55,720

JUN 25 1957

Record (m)
BOSTON, Mass.
Independent
Circ. 401,310

JUN 25 1957

PRESS CLIPPING BUREAU
165 Church Street - New York

PHILADELPHIA, PA.
INQUIRER
Circ. D. 637,561 - S. 1,124,395

JUN 25 1957

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300

JUN 29 1957

AT POPS

Works of Hovhaness And Yardumian

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This is a delightful capturing of the essence of a people's folk music. The tender lullaby contrasts with the quick vigor of the dance rhythms. One wished the entire suite could have been played.

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PIER SIDE CONCERT — Arthur Fiedler conducts the Boston Pops Orchestra alongside the Norwegian training ship Christian Radich moored in Portsmouth, N. H. Concert was played in honor of Eric Liebeck, at piano, talented 18-year-old pianist aboard the sailing ship.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press (e)
MIDDLETOWN, Conn.
Independent
Circ. 15,523

JUL 6 1957

News (e)
SOUTHBRIDGE, Mass.
Independent
Circ. 4,859

JUL 11 1957

Buxrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

1957

NEW YORK, N. Y.
TIMES
Circ. D. 534,376 - S. 1,149,467

JUN 29 1957

CAMDEN, N. J.
COURIER-POST
Circ. D. 77,080

JUN 28 1957

ST. PETERSBURG, FLA.
TIMES
Circ. D. 68,623 - S. 78,467

JUN 25 1957

Boston Pops Bars First-Desk Musicians

BOSTON, (UP) — First - desk men are barred from playing with the Boston Pops Orchestra even if they want to.

The Pops concerts were begun, not for public enjoyment, but for the benefit of Boston Symphony personnel who would otherwise be unemployed from May until October.

When the orchestra was organized, first-desk men, the principal performers in each chair of the orchestra, were banned from participation because they received extra salary anyway. The ban has continued and first-desk men may appear only as guest soloists.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Variety
NEW YORK, N. Y.
Weekly Amusements

JUN 26 1957

BACK TO NORWAY

Cinemiracle Coastal Scenes End at Portsmouth, N. H.

Portsmouth, N. H., June 25.

Louis de Rochemont company, shooting new process "Cine Miracle Adventure" with a Norwegian school ship pulled in for two days of filming here yesterday (24) and today. Arthur Fiedler and Boston Pops Orch, 50 pieces, was brought in for scenes on the pier where the ship is berthed.

Cinemiracle photographed Mayflower II at sea and at Plymouth, Mass. Other scenes were shot in New London, Conn. Ship heads back to Norway after finishing locally.

Buxrelle's
1 6 1957

Family Pops

Boston—High points in the recent WNAC and WNAC-TV Family Night at Pops were shown on [illegible] yesterday 8:30-8:45 p.m. on channel 7. Included were scenes of the 2,325 guests present at Symphony Hall, the welcome by [illegible] director of [illegible] Arthur Fiedler and Fran[illegible] conducted the 95-piece Boston Pops Orchestra.

Buxrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

TALLAHASSEE, FLA.
DEMOCRAT
Circ. D. 14,732 - S. 14,331

CHANUTE, KAN.
TRIBUNE
Circ. D. 5,942

JUL 31 1957

BRIDGETON, N. J.
NEWS
Circ. D. 10,391

JUL 18 1957

Advocate (e)
STAMFORD, Conn.
Independent Republican
Circ. 24,880

JUL 17 1957

Herald (m)
RUTLAND, Vt.
Independent
Circ. 20,150

JUL 11 1957

News (e)
ATHOL, Mass.
Independent
Circ. 4,541

JUL 10 1957

PRESS CLIPPING BUREAU
165 Church Street - New York

TAYLORVILLE, ILL.
BREEZE-COURIER
Circ. D. 6,206

JUL 9 1957

NEW CASTLE, IND.
COURIER-TIMES

AUG 2 1957

Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,628

AUG 14 1957

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union Leader (m) & (e)
MANCHESTER, N. H.
Independent
Circ. 45,622

JUN 26 1957

ARTHUR FIEDLER and his Boston Pops orchestra were on the pier at Fort Constitution, New Castle, Monday, for a recording session with Sven Eric Liebeck, 18, of Oslo, Norway, and the Norwegian training ship Christian Radick, a three-masted schooner. Note background of spars of schooner. (Photo by Paul E. Marston)

Buxrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

LaSALLE ILL.
NEWS-TRIBUNE

JUL 9 1957

OCALA, FLA.
STAR-BANNER
Circ. D. 6,883 - S. 7,071

JUL 9 1957

DAYTONA BEACH, FLA.
EVENING NEWS
Circ. D. 19,323

JUL 8 1957

Kennebec Journal (m)
AUGUSTA, Me.
Independent
Circ. 13,088

JUL 8 1957

Argus (e)
MONTPELIER, Vt.
Independent
Circ. 4,992

JUL 6 1957

PRESS CLIPPING BUREAU
165 Church Street - New York

PATERSON, N. J.
NEWS
Circ. D. 41,840

JUL 6 1957

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 57,006

JUN 26 1957

Gazette (e)
TAUNTON, Mass.
Independent Republican
Circ. 11,296

JUN 25 1957

Record (m)
MERIDEN, Conn.
Independent Republican
Circ. 16,711

JUN 25 1957

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 55,720

JUN 25 1957

Record (m)
BOSTON, Mass.
Independent
Circ. 401,310

JUN 25 1957

PRESS CLIPPING BUREAU
165 Church Street - New York

PHILADELPHIA, PA.
INQUIRER
Circ. D. 637,561 - S. 1,124,395

JUN 25 1957

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300

JUN 29 1957

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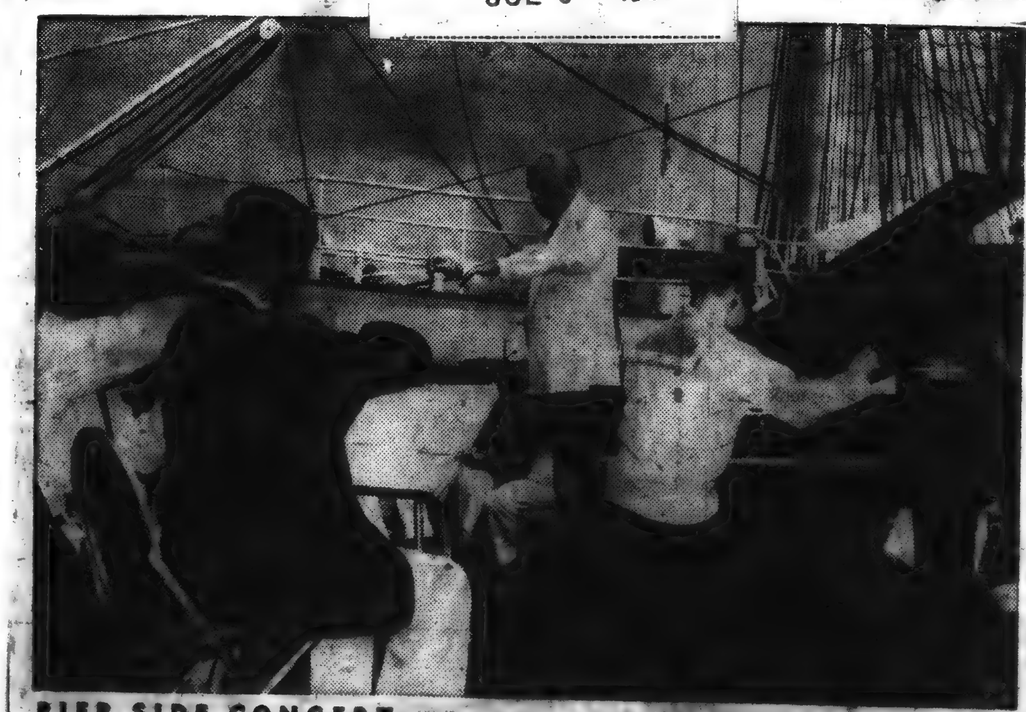


PIER SIDE CONCERT — Arthur Fiedler conducts the Boston Pops Orchestra along-side the Norwegian training ship Christian Radich moored in Portsmouth, N. H. Concert was played in honor of Eric Liebeck, at piano, talented 18-year-old pianist aboard the sailing ship.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
JUN 25 1957

Portsmouth Pier Sequence

Movie Making Under the Sun

Lieback Rehearses

Conductor Fiedler, Lieback, and Coaching Cameraman

Uniform of the Day

Cellist's Shade

Sun Hat

All photographs by Gordon N. Converse, Chief Photographer

Hollywood and Sea Rendezvous at Portsmouth

By Emilie Tavel
Staff Writer of
The Christian Science Monitor

Portsmouth, N.H.

The stage, the screen, and the sea held a romantic rendezvous yesterdhy here in Portsmouth, N.H.

Movie-making on location—always an exciting magnet for local residents—suddenly mushroomed on Fort Constitution Pier early in the morning, where sea gulls squawk and the Pisquataqua River flows out to meet the ocean.

A white square-rigger out of another age, the Boston Pops Orchestra, a sandy-haired 18-year-old Norwegian pianist, and the cameraman of "Cinemiracle Adventure"—these were the components of yesterday's dockside performance.

Under a brilliant, broiling sun, they drew an audience in bathing suits, shorts, and dungarees. These spectators leaned on railings, sat on the dock, and ultimately scrambled all over the Norwegian eastern training vessel, the Christian Radich. Tied up to the dock, the ship is an authentic backdrop for this scene.

"Cinemiracle Adventure," is being produced by Louis de Rochemont of New York, who made "Cinerama Holiday." He says the Cinemiracle process eliminates the two lines sometimes apparent in Cinerama and is therefore a more highly perfected three-camera, wide-screen technique.

The picture, which began production last Dec. 8 and is expected to be finished late this fall, is the story of how the Norwegians develop character in their young men by training them under sail for the nation's merchant marine.

"It is the story," Mr. de Rochemont says, "of how, in a year's time, little boys who come aboard develop into men's stature."

Last December the immaculate three-masted square-rigger set sail from Oslo with a crew of 42 boys. Instead of taking the usual summer cruise or a race with another ship, the vessel headed across the Atlantic in the manner of Christopher Columbus.

Norwegian Actors

Good sailors are not necessarily good actors. Therefore, the de Rochemont Productions fortified itself for this new adventure with four young Norwegian actors who have been acting since childhood.

And just for good measure, Mr. de Rochemont tucked away a fine-looking young boy named Sven Eric Lieback from Oslo who has been playing the piano since age five.

What happened in Portsmouth yesterday was the climax to that first plan to film young Eric playing the first movement of Grieg's Piano Concerto.

Originally it had been intended to drop anchor in Caracas, Venezuela, and have the boy play there in a concert hall. But all of a sudden, it seemed much more fun to bring Arthur Fiedler's ever-popular and peregrinating Boston Pops Orchestra into the act on the water front here.

'O.K., Roll It!'

If Portsmouth residents—from babes in arms to grandads—learned nothing else yesterday, they witnessed the tedium of movie making.

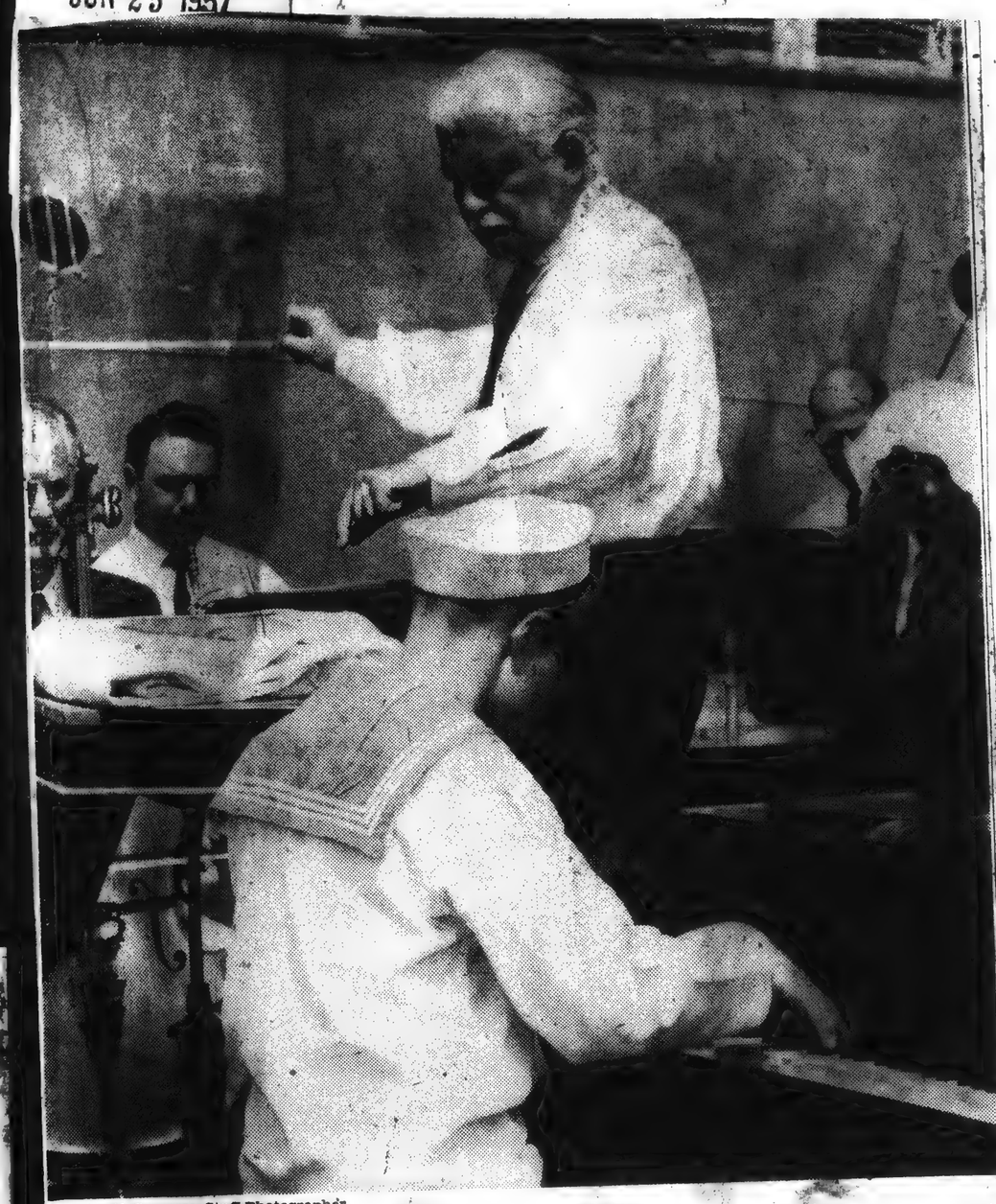
Sun-tanned technicians in shorts and sandals picked their way through a snake-pit of black wires coiled on the pier. After endless rehearsals, a megaphoned voice commanded: "Dead quiet on the dock, please. O.K., roll it!"

A moment of silence and of orchestra tuning. Then the impeccably dressed Mr. Fiedler raised his baton. Out of the stillness came the thunderous crescendo of the kettle drums, gleaming in the sunlight, and then the brilliant opening piano chords as Eric bent over the keys, squinting.

The glorious melody of the score poured forth—over the dock and over the water out to sea. Just as the audience began to think it had never heard anything so lovely, the whole thing stopped, the cameras stopped grinding and a loud voice broke in rudely "Ten minute break."

But that is how movies are made. Later this week, Wednesday or Thursday, the Christian Radich will set sail for home.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
JUN 25 1957



Gordon N. Converse, Staff Photographer

Portsmouth Hears a Seaside Symphony

Sven Eric Liebeck, 18-year-old Norwegian pianist, has a most unusual first major public appearance as a musician as he plays the first movement of Grieg's Piano Concerto with conductor Arthur Fiedler and the 50-man Boston Pops Orchestra on Fort Constitution Pier at Portsmouth, N.H. Yesterday the Norwegian training vessel, the Christian Radich, docked here for a sequence of the filming of the Louis de Rochemont production, "Cinemiracle Adventure." Local residents gathered to watch the proceedings. Pictures and story: [Page 2.]

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Union Leader (m) & (e)
MANCHESTER, N. H.
Independent
Circ. 45,622
JUN 26 1957

ARTHUR FIEDLER, and Sven Eric Liebeck, 18, Oslo, Norway, actor-pianist, at dock recording session. (Photo by Paul E. Marston)

Burrelle's
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BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
SAN FRANCISCO, CALIF.
CHRONICLE
Circ. D. 167,795 - S. 244,150
JUL 27 1957

S. F. Musician to Conduct The Boston 'Pops' Twice

Earl Bernard Murray, associate conductor of the San Francisco Symphony Orchestra, has been invited to conduct the Boston "Pops" Orchestra in two "Esplanade Concerts" on the Charles River in Boston, it was announced yesterday.

The invitation came from Arthur Fiedler, conductor of the Boston "Pops" who is currently conducting the annual "pops" concerts of the San Francisco Symphony.

The works to be conducted in Boston by Murray include Franck's Symphony in D minor and Dvorak's "New World" symphony. Tonight at 8:30 in the Civic Auditorium, Fiedler will conduct the local orchestra in a program featuring the Sibelius Violin Concerto, with William Pynchon as soloist, and works by Offenbach, Irving Berlin and other composers.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Medford Messenger
MEDFORD, Mass.
Weekly Independent
Circ. 16,500
JUN 27 1957

DISCUSSING PLANS for the Armenian Night at the Pops, to be held Friday evening at Symphony Hall in Boston, are (left to right) Rouben Gregorian, former leader of the Iranian State Symphony Orchestra who will serve as guest conductor; Arthur Fiedler, conductor of the Boston Pops Orchestra and Dr. Keran M. Chobanian who served as physician-on-tour when the Boston Symphony toured Russia last year.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
ROCHESTER, N. Y.
TIMES UNION
Circ. D. 121,929
JUN 27 1957

Fennell To Conduct In Boston

Frederick Fennell, conductor of the Eastman Chamber Orchestra, opening its fourth season of summer concerts in Kilbourn Hall tonight, will fly to Boston after the concert on July 5 to make his appearance as guest conductor at a pair of concerts on the Esplanade.

The famous concerts are presented by the Boston Symphony Orchestra at the Hatch Memorial Shell on the banks of the Charles River and draw as many as 25,000 people on the weekends in July.

Fennell returned to the city recently following an intensive guest conducting tour which took him to Iowa, Texas and Oklahoma. Oklahoma City University awarded him an honorary Doctor of Music degree during this trip.

The Boston concerts which he will conduct will include the Fifth Symphony by Tchaikowsky, the Eighth Symphony by Beethoven, the Haydn Variations by Brahms as well as shorter pieces by Dvorak, Faure and Wagner.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUL 21 1957

'Pop' Question: Corks or Music

TWO SCHOOLS of thought are extant on the derivation of the term "pop" as applied to musical programs. The original idea was to popularize semi-classical music by playing it informally, providing tables, food and drinks for the audience. One school believes "pop" refers to popularizing the programs; the other that the popping of wine corks imparted the name. The very first pop concert was played in London, England, in 1830. In 1853 the idea was tried here, and later became a regular feature of the Boston Symphony Orchestra concerts in Boston and later in Tanglewood.

New England Newsclip Agency, Inc.
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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

JUN 27 1957

Trumpet Soloist Comes Into His Own

Ghitalla Plays New Farberman Concerto

By Harold Rogers

When the Boston Symphony Orchestra was touring the United States a few years back, Armando Ghitalla could usually be found backstage before the concerts, seated on a suitcase, a box, or a keg, warming up his trumpet with sad little tunes. He presented the picture of a disconsolate trumpeter, and it sometimes seemed to me that he was disconsolate because he had never truly been heard.

Well, Armando Ghitalla has now been heard—in the full glory of his fabulous tone and fantastic technique. Some of us have long known of his remarkable abilities. Last night an audience that filled Symphony Hall was completely convinced, judging by the rapturous applause, of the scope of his accomplishment.

* * *

The vehicle for Mr. Ghitalla's dazzling display was provided by a colleague from the orchestra, the young and energetic percussionist Harold Farberman. Most of Boston's music lovers do not have to be told that Mr. Farberman has made a considerable splash during the past two or three seasons by his exuberant, if somewhat intemperate, compositions; and the première last night of his Double Concerto for Single Trumpet proved no exception.

If this tricky title gives the reader a double-take, it is a title that makes sense as the piece unfolds, section by section by section. True, Mr. Ghitalla had bring two trumpets on stage a bigger one and a littler one—and he did play both of them, but not, or course, at the same time as Egyptian flutists have been depicted as doing. The "double" in Mr. Farberman's concerto refers to the contrast of "hot" trumpet-playing with "cool" trumpet-playing, to state it in the vernacular, or the jazz style with the classic.

The piece therefore is a trumpeter's dream come true—that is, if the trumpeter, like Mr. Ghitalla, has the flexibility to blow on both sides of the fence. (There was one effective phrase in which he blew first to the right and then to the left!) He proved that he can tear off a blistering rip (or glissando, if you prefer) or the neatest kind of triple-tonguing imaginable in true "Carnival of Venice" style. He hopped around the scale with incredible ease, playing with either his lovely golden tone which few can emulate, or with a night club blat, which many can imitate. And he wound the whole thing up with a piercing high F that brought down the house. What cannot this Ghitalla man do?

* * *

To Mr. Farberman must go the credit for bringing Mr. Ghitalla so brilliantly to the fore. Yet if one can praise his Double Concerto for Single Trumpet as a vehicle, one is left with less to praise when considering the piece itself. Its form (and Mr. Farberman at present is notably weak in form) is simply a chain of somewhat unrelated sections of differing rhythmic structure. He has a flair for rhythms, especially those of show business, and he can establish an appealing rumba or beguine over which he designs the trumpet embroidery.

But he is profligate with sound. He splatters notes over his scores with a prodigal pen. We do not wish to deprive him of his youthful vigor, but his writing would gain in power if subjected to the artistry of restraint.

* * *

Arthur Fiedler added further interest to this Pops concert by calling upon another Boston composer, Margaret Starr McLain, who also appeared as soloist in her Concertino for Piano and Orchestra. Though one may have looked in vain for some sign of originality, he could nevertheless muster some respect for Miss McLain's eclecticism—a style that appeared to derive slightly from Gershwin and more than slightly from Rachmaninov.

There was one sweeping theme that was well written, if reminiscent, and there were pages when one could hear the music as an effective accompaniment to a travelogue to some of the more glamorous countries in the South Seas. Pleasant music, pleasantly played.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107

JUN 27 1957

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411

JUL 5 1957

Orchestra Notes 29th Jubilee of Esplanade Music

Some 15,000 helped Arthur Fiedler and his Esplanade orchestra celebrate a double anniversary at their holiday concert last evening.

It was the 39th anniversary of the popular outdoor concerts and the audience joined the 80-piece orchestra in "the Star Spangled Banner" to open the second half of the program. Then they sang "America," on the 125th anniversary of its first performance at Park Street Church.

Pianist Leo Litwin was soloist in Gershwin's "Rhapsody in Blue," feature of an all-American second half that ended with Sousa's "Stars and Stripes Forever."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784

JUL 9 1957

Take It From Me

Pops' Fans Demand Those Old Chestnuts

By Arthur Fiedler

(Neal O'Hara is on vacation. Columns are being contributed by guest writers during his absence. Today's is by Arthur Fiedler, maestro of the Pops.)

TODAY'S QUIZ FOR ADULTS TRYING TO BE AS BRIGHT AS THOSE WONDER KIDS ON TV: No. 1—What is catgut made of? No. 2—What is the really correct spelling of the plural of Stradivarius, meaning a violin? No. 3—What is a kit? (The answers await you in the last half of this performance.)

One appeal about guest-conducting your column, Neal, is the intermission. In regular conducting I get a break of 20 minutes or so. You allow an entire year. Well, now that the intermission is over, let's see what's next on the program. First, congratulations on the wedding anniversary of the O'Haras. This season brought the Boston Pops to an interesting anniversary—the 25th of Old Timers' Night. Your readers probably include fans of that entertainment. But anyway, here are some facts on the subject. It's something I started in my third year as Pops conductor. On a program called "Gay Nineties Night," the audience was invited to sing a group of "Popular College Songs," and "A Grand Selection of Song Favorites." This idea went over so well that it was repeated with a change of material. One new feature started Neal O'Hara in "News Flashes of the Nineties—by Magic Lantern." A set of slides projected on a huge screen across the organ front displayed quaint fashions in dress, furniture, and transportation, with witty O'Hara captions. The program wound up with a group of "Popular Song Hits." They went over so well that they have had to be repeated in every season since then. Not only the oldsters, but their sons and daughters—and even the orchestra players—sing those chestnuts. Here are some of the titles: "Ta-ra-ra-Boom-de-ay," "The Bowery," "The Sidewalks of New York," "Sweet Rosie O'Grady," "A Bicycle Built for Two," "The Band Played On," "After the Ball."

FIEDLER

Hits of later vintage have been added, but it would make trouble to leave out those oldies. Maybe your readers can explain the secret of their success. The addicts storm the box office every year by letter, 'phone, and personal call, eager to buy tickets not only before the date is settled, but even before the Pops season starts. As a warm-up for this year's Pops, I conducted the National Argentine Radio Orchestra for three weeks in Buenos Aires, Well, it proved to be a warm-up in very cool weather (in the month of May). Would you believe the following? It's all true. There are no traffic lights in the Argentine capital. And motorists don't use horns. They don't even have them on their cars. When I needed a taxi horn that is called for in Gershwin's "An American in Paris," it took an intensive search to turn up even a motorbike horn, which had to suffice. ANSWERS TO TODAY'S QUESTIONS: No. 1. The dried and twisted intestines of Sheep. No. 2. Stradivarii. No. 3. A miniature violin easily carried in the coat pocket of the itinerant 18th century dancing master. The Buenos Aires concerts brought me some gratifying newspaper reviews and letters of compliment from officials. Also, a remarkable letter in Portuguese from a Brazilian who heard the music by radio, and understood the commentator's Spanish. The writer stated he was a musician down on his luck, and had a sick mother. He was too poor to help her. Now, since Arthur Fiedler was a foremost conductor, he must be a good-hearted man, for he could not maintain that position. Accordingly, the writer was seeking financial assistance. Of course, being poor, he could not pay me back. But—God would repay me. I am cogitating.

BARBS

By HAL COCHRAN

When some husbands make the wife's relatives feel right at home, they're hypocrites.

* * *

Any wealthy man who has really worked for all he's worth is an exception.

* * *

No matter what time you take your vacation, it's always followed by a fall.

* * *

An Illinois woman who lives in a three-room apartment gave birth to triplets. There'll be changes made.

THE MOUNTAIN BOYS By Paul Webb

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271

SEP 8 - 1957

'Rail Night' Aids Symphony

To the Editor of The Herald:

When it was learned early this year that our magnificent Boston Symphony Orchestra required $250,000 to carry out its 1957 program, the newspapers of this city rallied behind the orchestra and urged their readers to contribute generously. The Railroad Community Committee of Greater Boston responded by sponsoring "Railroad Night at the Pops" June 20. Six hundred railroaders, their families and friends attended, and our organization was able to turn over to the Boston Symphony $1,482 of which $482.50 was profit from the sale of tickets.

Our 1958 Railroad Night at the Pops will be held May 19 and our community committee has reserved the entire floor of Symphony Hall—about 1200 seats—and thus we shall be able to double the amount to be made available to the Symphony for its financial requirements.

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HERBERT H. HARWOOD,
Railroad Community
Committee Chairman
Boston.

New England Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411

JUN 27 1957

THE POPS

Ghitalla Plays New Farberman Concerto

By CYRUS DURGIN

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Margaret Starr McLain, the Boston composer, was the other soloist, in her own late-Romantic style Piano Concertino. Mr. Fiedler and the orchestra accompanied her admirably.

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Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

AUG 29 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

JUN 27 1957

Trumpet Soloist Comes Into His Own

Ghitalla Plays New Farberman Concerto

By Harold Rogers

When the Boston Symphony Orchestra was touring the United States a few years back, Armando Ghitalla could usually be found backstage before the concerts, seated on a suitcase, a box, or a keg, warming up his trumpet with sad little tunes. He presented the picture of a disconsolate trumpeter, and it sometimes seemed to me that he was disconsolate because he had never truly been heard.

Well, Armando Ghitalla has now been heard—in the full glory of his fabulous tone and fantastic technique. Some of us have long known of his remarkable abilities. Last night an audience that filled Symphony Hall was completely convinced, judging by the rapturous applause, of the scope of his accomplishment.

* * *

The vehicle for Mr. Ghitalla's dazzling display was provided by a colleague from the orchestra, the young and energetic percussionist Harold Farberman. Most of Boston's music lovers do not have to be told that Mr. Farberman has made a considerable splash during the past two or three seasons by his exuberant, if somewhat eccentric, compositions; and the premiere last night of his Double Concerto for Single Trumpet proved no exception.

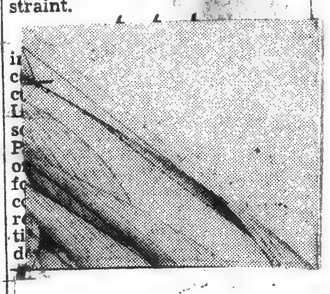
If this tricky title gives the reader a double-take, it is a title that makes sense as the piece unfolds, section by section by section. True, Mr. Ghitalla had bring two trumpets on stage—a bigger one and a littler one—and he did play both of them, but not, or course, at the same time as Egyptian flutists have been depicted as doing. The "double" in Mr. Farberman's concerto refers to the contrast of "hot" trumpet-playing with "cool" trumpet-playing, to state it in the vernacular, or the jazz style with the classic.

The piece therefore is a trumpeter's dream come true—that is, if the trumpeter, like Mr. Ghitalla, has the flexibility to blow on both sides of the fence. (There was one effective phrase in which he blew first to the right and then to the left!) He proved that he can tear off a blistering rip (or glissando, if you prefer) or the neatest kind of triple-tonguing imaginable in true "Carnival of Venice" style. He hopped around the scale with incredible ease, playing with either his lovely golden tone which few can emulate, or with a night club blat, which many can imitate. And he wound the whole thing up with a piercing high F that brought down the house. What cannot this Ghitalla man do?

* * *

To Mr. Farberman must go the credit for bringing Mr. Ghitalla so brilliantly to the fore. Yet if one can praise his Double Concerto for Single Trumpet as a vehicle, one is left with less to praise when considering the piece itself. Its form (and Mr. Farberman at present is notably weak in form) is simply a chain of somewhat unrelated sections of differing rhythmic structure. He has a flair for rhythms, especially those of show business, and he can establish an appealing rumba or beguine over which he designs the trumpet embroidery.

But he is profligate with sound. He splatters notes over his scores with a prodigal pen. We do not wish to deprive him of his youthful vigor, but his writing would gain in power if subjected to the artistry of restraint.



New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411

JUL 5 1957

Orchestra Notes 29th Jubilee of Esplanade Music

Some 15,000 helped Arthur Fiedler and his Esplanade orchestra celebrate a double anniversary at their holiday concert last evening.

It was the 29th anniversary of the popular outdoor concerts and the audience joined the 80-piece orchestra in "the Star Spangled Banner" to open the second half of the program. Then they sang "America," on the 125th anniversary of its first performance at Park Street Church.

Pianist Leo Litwin was soloist in Gershwin's "Rhapsody in Blue," feature of an all-American second half that ended with Sousa's "Stars and Stripes Forever."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107

JUN 27 1957

The Pops

By RUDOLPH ELIE

As is its custom from time to time, the Pops came up with a new piece in the off-beat category last night and, as is so often the case, it proved itself a hit from the outset.

The new work was Harold Farberman's Double Concerto for Single Trumpet, an engagingly titled piece to begin with. The soloist was Armando Ghitalla, the Pop's extraordinary first trumpet, a man who masters every style on his instrument from the classic line of Bach in the Brandenburg Concertos to the coolest style of contemporary jazz. As virtually every style is called for in Mr. Farberman's 10-minute essay, the results were spectacular to say the least.

Actually, the work of Mr. Farberman, a percussionist in the orchestra, held more promise than fulfillment. Writing in the vein of Gershwin with added elements from Milhaud and of course, himself, he here attempts a sort of wedding of the classic and the jazz vernacular of the day, the trumpet alternating its style from page to page as if in comment on each preceding reference. The beginning is exceptionally effective with strong melodic and rhythmic materials presented in a very colorful way.

As the work approaches its finale, however, it lets down in interest and, despite a loud final climax in the highest register of the instrument, it conveys the impression of not having been really thought out. Given a more sustained inspiration and a stronger finish, this interesting work could well become the Rhapsody in Blue for the trumpet. Indeed to judge by the reception it received in Mr. Ghitalla's marvelous performance, it came pretty close to doing it on its first time out. A little back stage research, incidentally, revealed that the switch from the C to the D trumpet in the middle was merely to facilitate the fingering necessary to the work.

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Morning Globe
BOSTON, Mass.
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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784

JUL 9 1957

Take It From Me

Pops' Fans Demand Those Old Chestnuts

By Arthur Fiedler

(Neal O'Hara is on vacation. Columns are being contributed by guest writers during his absence. Today's is by Arthur Fiedler, maestro of the Pops.)

TODAY'S QUIZ FOR ADULTS TRYING TO BE AS BRIGHT AS THOSE WONDER KIDS ON TV: No. 1—What is catgut made of? No. 2—What is the really correct spelling of the plural of Stradivarius, meaning a violin? No. 3—What is a kit? (The answers await you in the last half of this performance.)

FIEDLER

One appeal about guest-conducting your column, Neal, is the intermission. In regular conducting I get a break of 20 minutes or so. You allow an entire year. Well, now that the intermission is over, let's see what's next on the program. First, congratulations on the wedding anniversary of the O'Haras. This season brought the Boston Pops to an interesting anniversary—the 25th of Old Timers' Night. Your readers probably include fans of that entertainment. But anyway, here are some facts on the subject. It's something I started in my third year as Pops conductor. On a program called "Gay Nineties Night," the audience was invited to sing a group of "Popular College Songs," and "A Grand Selection of Song Favorites." This idea went over so well that it was repeated with a change of material. One new feature started Neal O'Hara in "News Flashes of the Nineties—by Magic Lantern." A set of slides projected on a huge screen across the organ front displayed quaint fashions in dress, furniture, and transportation, with witty O'Hara captions. The program wound up with a group of "Popular Song Hits." They went over so well that they have had to be repeated in every season since then. Not only the oldsters, but their sons and daughters—and even the orchestra players—sing those chestnuts. Here are some of the titles: "Ta-ra-ra-Boom-de-ay," "The Bowery," "The Sidewalks of New York," "Sweet Rosie O'Grady," "A Bicycle Built for Two," "The Band Played On," "After the Ball."

Hits of later vintage have been added, but it would make trouble to leave out those oldies. Maybe your readers can explain the secret of their success. The addicts storm the box office every year by letter, 'phone, and personal call, eager to buy tickets not only before the date is settled, but even before the Pops season starts. As a warm-up for this year's Pops, I conducted the National Argentine Radio Orchestra for three weeks in Buenos Aires. Well, it proved to be a warm-up in very cool weather (in the month of May). Would you believe the following? It's all true. There are no traffic lights in the Argentine capital. And motorists don't use horns. They don't even have them on their cars. When I needed a taxi horn that is called for in Gershwin's "An American in Paris," it took an intensive search to turn up even a motorbike horn, which had to suffice. ANSWERS TO TODAY'S QUESTIONS: No. 1. The dried and twisted intestines of Sheep. No. 2. Stradivarii. No. 3. A miniature violin easily carried in the coat pocket of the itinerant 18th century dancing master. The Buenos Aires concerts brought me some gratifying newspaper reviews and letters of compliment from officials. Also, a remarkable letter in Portuguese from a Brazilian who heard the music by radio, and understood the commentator's Spanish. The writer stated he was a musician down on his luck, and had a sick mother. He was too poor to help her. Now, since Arthur Fiedler was a foremost conductor, he must be a good-hearted man, or he could not maintain that position. Accordingly, the writer was seeking financial assistance. Of course, being poor, he could not pay me back. But—God would repay me. I am cogitating.

BARBS

By HAL COCHRAN

When some husbands make the wife's relatives feel right at home, they're hypocrites.

* * *

Any wealthy man who has really worked for all he's worth is an exception.

* * *

No matter what time you take your vacation, it's always followed by a fall.

* * *

An Illinois woman who lives in a three-room apartment gave birth to triplets. There'll be changes made.

THE MOUNTAIN BOYS By Paul Webb

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Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271

SEP 8 - 1957

'Rail Night' Aids Symphony

To the Editor of The Herald:

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Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

AUG 29 1957

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

JUL 3 1957

Esplanade Concerts Open 29th Year

Tana Bawden Piano Soloist Under Fiedler's Direction

By Harold Rogers

Last night was ideal for the opening of the Esplanade Concerts. A crowd of listeners—numbering between 8,000 and 10,000—converged on the lawn before the Hatch Memorial Shell to hear the first program of the 29th season.

Arthur Fiedler, who founded the series, was on hand of course to conduct. According to Laning Humphrey, publicist for the concerts, Mr. Fiedler had "just taken a rest from the Pops by flying to San Francisco over the weekend to conduct two concerts in the Cow Palace."

A roseate sunset turned the sparse clouds to silver and pink, and there was a melon-slice of a moon overhead. Several couples in launches motored up to the shore, dropped anchor, and settled back to enjoy the music in regal ease. Others either rented chairs or spread their blankets on the lawn. One couple brought their baby, who with a bottle tucked in his mouth, presented a picture of bliss. You can't start 'em too young on good music.

The soloist for the evening was Tana Bawden, at attractive young woman in a white gown, floor-length and bouffant. She played the Schumann A minor Piano Concerto with a clean, crisp touch, and plenty of aplomb. It was impossible, of course, to make a thorough judgment of her playing, since the piano was amplified several times larger than life; yet even so, one could note a certain dynamic sensitivity.

It is difficult even to appraise the full talents of a pianist when he is playing but one concerto in Symphony Hall without a public address system. Only in a solo recital can an artist be heard for what he truly is; and yet Miss Bawden has already passed one of the stiffest tests of this nature. This spring she won the young artist's award for piano from the National Federation of Music Clubs, the same award won by McHenry Boatwright in voice at the same auditions.

Mr. Fiedler opened his program with "Pomp and Circumstance," played in observance of the 100th anniversary of Sir Edward Elgar's birth. This piece and the "Enigma" Variations are perhaps the finest things that Elgar turned out.

Mr. Fiedler gave a pleasant performance of Beethoven's Symphony No. 1, after which Miss Bawden came forward for her stint. The program also included "The Star-Spangled Banner" and Tchaikovsky's "1812, Ouverture Solennelle." Thus the weight of the program was evenly distributed between the serious and the lighter classics, an ideal balance for thousands of listeners who seldom hear the Boston Symphony or the Boston Pops.

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Christian Science
Monitor (e)
BOSTON, Mass.
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Circ. 161,566

JUL 3 1957

Gordon N. Converse, Staff Photographer

Twilight, Tchaikovsky, and Two Among Thousands

As darkness enveloped the Hatch Memorial Shell and the Charles River area last night, thousands of Greater Boston music lovers gathered for the opening of the 29th season of free Esplanade concerts. [Story: Page 6.]

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American (e)
BOSTON, Mass.
Independent
Circ. 181,325

JUL 5 1957

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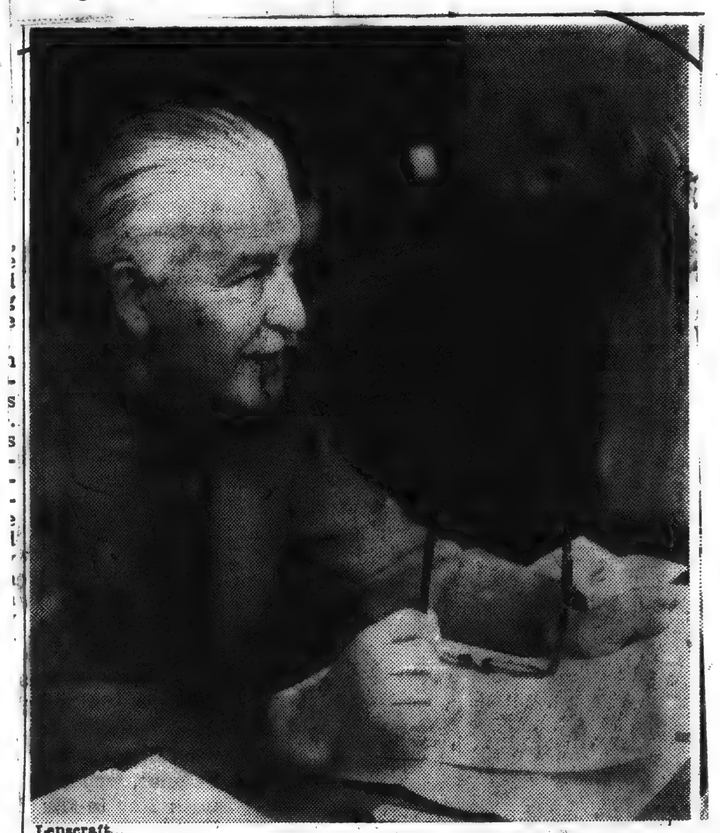
Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

JUL 2 1957



Lenscraft

Arthur Fiedler will open the 29th season of the Esplanade Concerts tonight at the Hatch Memorial Shell.

ESPLANADE INTERLUDE—Enjoying Esplanade near Hatch Shell while waiting for Pops concert are, l. to r., Anisia Allen, Boston; George Gifford, Barbara and Bill Allen, all of Cambridge. Like many others, quartet chose one of city's most beautiful places for picnic before concert by members of Arthur Fiedler's great orchestra.

(Record American Photo by Ray Wallman)

New England Newsclip Agency, Inc.
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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784

JUL 5 1957

Music and Starlight

BOSTON'S own peculiar blend for pure outdoor summer evening enjoyment is once again available.

And anyone who cares to obtain a full measure of this free refreshment need only visit the Hatch Shell on the Charles River.

There the 29th season of the open air Esplanade concerts, founded by Arthur Fiedler, is under way.

As in the past, the concerts are attracting huge crowds—visitors here and local residents alike.

Why not? When music and starlight are combined with balmy summer air, flickering lights reflecting on the river and a carpet of grass for relaxing.

And the musicians in the Shell provide everything from classical numbers and stirring marches to delightfully arranged pop tunes.

The Esplanade will be alive with these sounds every night through July 14 with the exception of Monday. Then the concerts will be resumed from August 12 through 17.

They are a treat that no one in the area should miss.

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Record (m)
BOSTON, Mass.
Independent
Circ. 401,310

JUL 4 1957

Parkway Transcript
BOSTON, Mass.
Weekly Independent
Circ. 7,717

JUL 11 1957

Pianists at Esplanade

Arthur MacKenzie and Beth Flanagan of West Roxbury, duo-pianists, will appear at the Hatch Shell on the Esplanade with the Boston Pops Orchestra next Sunday evening. Arthur Fiedler will conduct.

They appeared yesterday morning at the children's concert at the Hatch Shell.

West Roxbury Transcript
BOSTON, Mass.
Weekly Non-Partisan
Circ. 7,717

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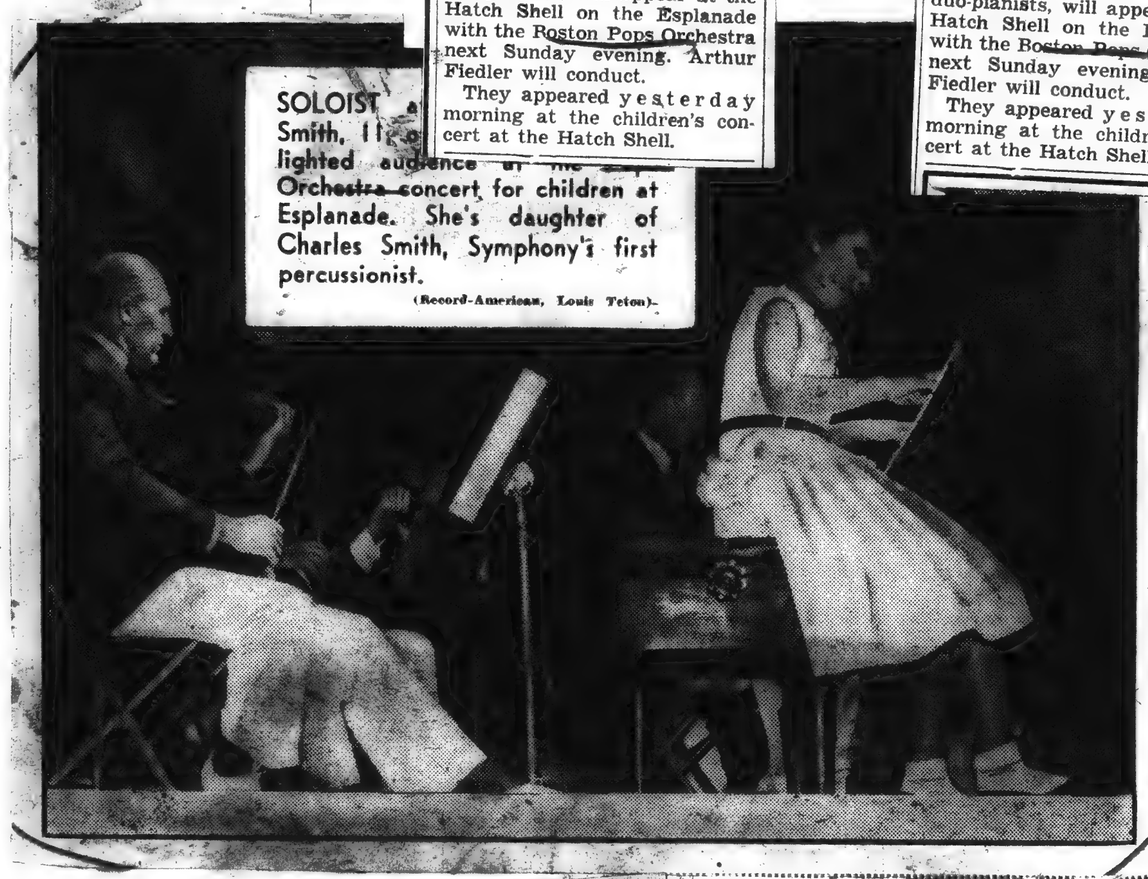

SOLOIST a[illegible] Smith, 11, [illegible] lighted audience at the [illegible] Orchestra concert for children at Esplanade. She's daughter of Charles Smith, Symphony's first percussionist.

(Record-American, Louis Teton)

England Newsclip Agency, Inc.
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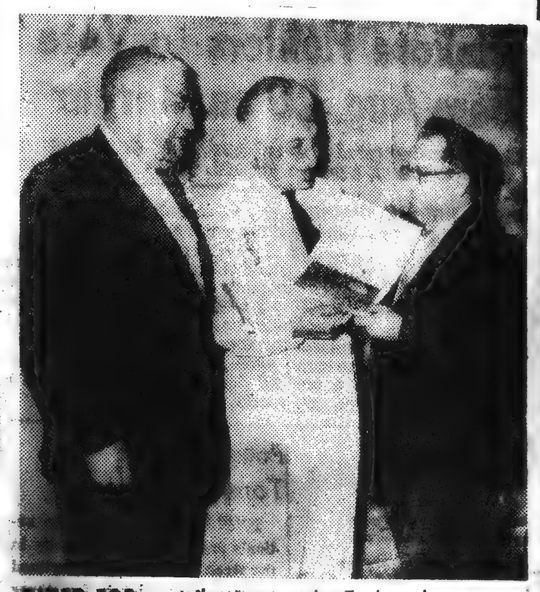
Herald (m)
BOSTON, Mass.
dependent Republican
Circ. 201,107

JUL 5 1957



CITED FOR contributions to the Esplanade concerts, Morris Silver, left, president of the Cott Bottling Co., and Henry Silver, right, treasurer, receive citation from Conductor Arthur Fiedler.

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

JUL 11 1957

THE BOSTON HERALD, THURSDAY, JULY 4, 1957

11-Year-Old Piano Soloist Plays Concerto At Children's Concert

Eleven-year-old Joanne Smith was guest piano soloist at the first Esplanade "Children's Concert" held last week at the Hatch Memorial Shell—and two other musicians were on hand to cheer her on, without the slightest show of professional jealousy.

Her most ardent fans are her father Charles Smith, first percussionist of the Boston Symphony Orchestra, and her mother, a former violinist with Phil Spitalny's orchestra.

Joanne played Mozart's Concerto No. 23 with all the skill of a finished musician.

Joanne began to study music when she was five years old and advanced so rapidly, her parents deemed it necessary to build a soundproofed room on the back of their Wellesley home.

"Now the music comes through all the ventilators in the house," says Joanne's father.

Though her major instrument is the piano, Joanne has been teaching herself the violin. And to prove her knowledge of musical structure, she has done some composing.

Joanne's mother, says her daughter learns quickly and even has perfect pitch. Her father says his daughter has an excellent sense of rhythm and "can pick up a mambo beat with the best of them."

In preparing for her concert

Continued on Page Five

(Herald Staff Photo by E. O. MacLean)

OPENING NIGHT crowd at the Esplanade Concert is pictured in the background. [illegible] night's performance ushered in the 29th [illegible] season of open air free concerts on the Charles River bank. Arthur Fiedler, [illegible] the concert.

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Record (m)
BOSTON, Mass.
Independent
Circ. 401,310

JUL 5 1957

11-Yr.-Old Girl Plays Mozart On Esplanade

Charles Smith, first percussionist of the Boston Symphony Orchestra, is proud of his 11-year-old daughter, Joanne, who was piano soloist at the first Esplanade, "Children's Concert"

Young Miss Smith, who played Mozart's concerto No. 23, performed the work at an earlier age than did the composer himself.

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Joanne will spend the summer at Ted Mack's camp, which is close to Tanglewood — the summer home of the Boston Symphony.

290

New England Newsclip Agency, Inc.
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Record (m)
BOSTON, Mass.
Independent
Circ. 401,310

JUL 4 1957

SOLOIST at piano is Joanne Smith, 11, of Wellesley who delighted audience at the Pops Orchestra concert for children at Esplanade. She's daughter of Charles Smith, Symphony's first percussionist.

(Record-American, Louis Teton)

FINEAPPLE-GRAPEFRUIT
DRINK
2 46-ounce Cans
Del Monte, Fancy Quality
PRUNE
WELCH'S Fancy Quality
TOMATO
NEW PACK IS IN! "Cates" Famous Quality
KOSHER
DILL PICKLES

New England Newsclip Agency, Inc.
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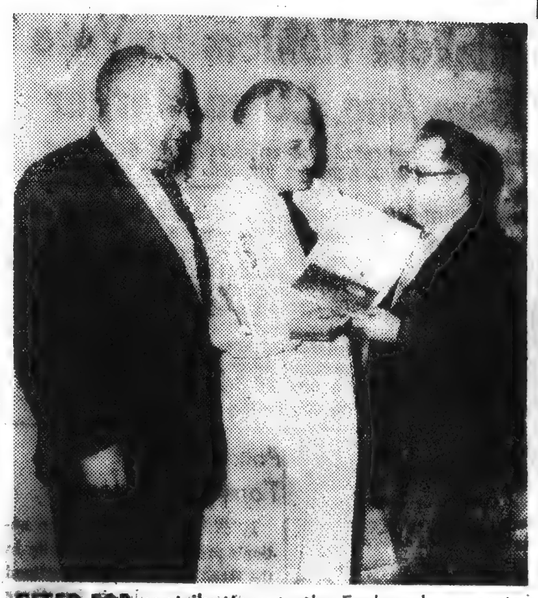
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107

JUL 5 1957



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(Herald Staff Photo by E. O. MacLean)

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290

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Record (m)
BOSTON, Mass.
Independent
Circ. 401,310

JUL 4 1957

SOLOIST at piano is Joanne Smith, 11, of Wellesley who delighted audience at the Pops Orchestra concert for children at Esplanade. She's daughter of Charles Smith, Symphony's first percussionist.

(Record-American, Louis Teton)

DILL PICKLES
NEW PACK IS IN!
"Cates" Famous Quality
KOSHER
TOMATO JUICE
WELCH'S Fancy Quality New York State
PRUNE JUICE
Del Monte Fancy Quality
Quart Bottle
DRINK
2 46-ounce cans 49¢
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Herald (m)
BOSTON, Mass.
Independent Republican
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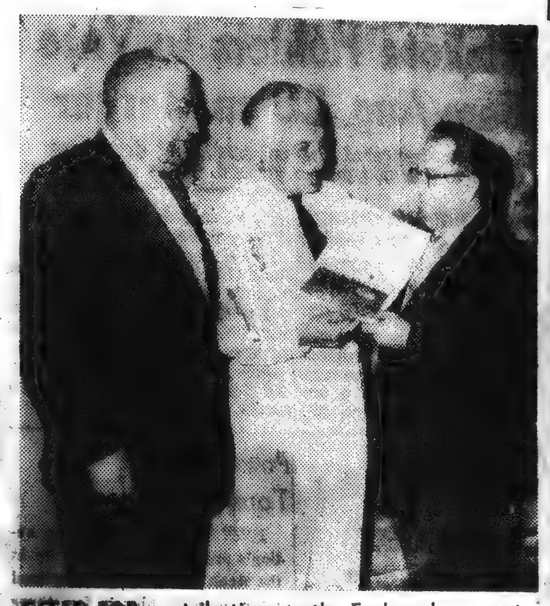
JUL 5 1957



CITED FOR contributions to the Esplanade concerts, Morris Silver, left, president of the Cott Bottling Co., and Henry Silver, right, treasurer, receive citation from Conductor Arthur Fiedler.

THE BOSTON HERALD, THURSDAY, JULY 4, 1957

Children's Concert

Continued from Page One

on the Esplanade, Joanne studied both Clara Haskil's and Walter Gieseking's recordings of the concerto. Listening to Joanne practice one day, her mother asked if that was the way she had been playing the work. Joanne answered, "No, but that's the way Gieseking does it.

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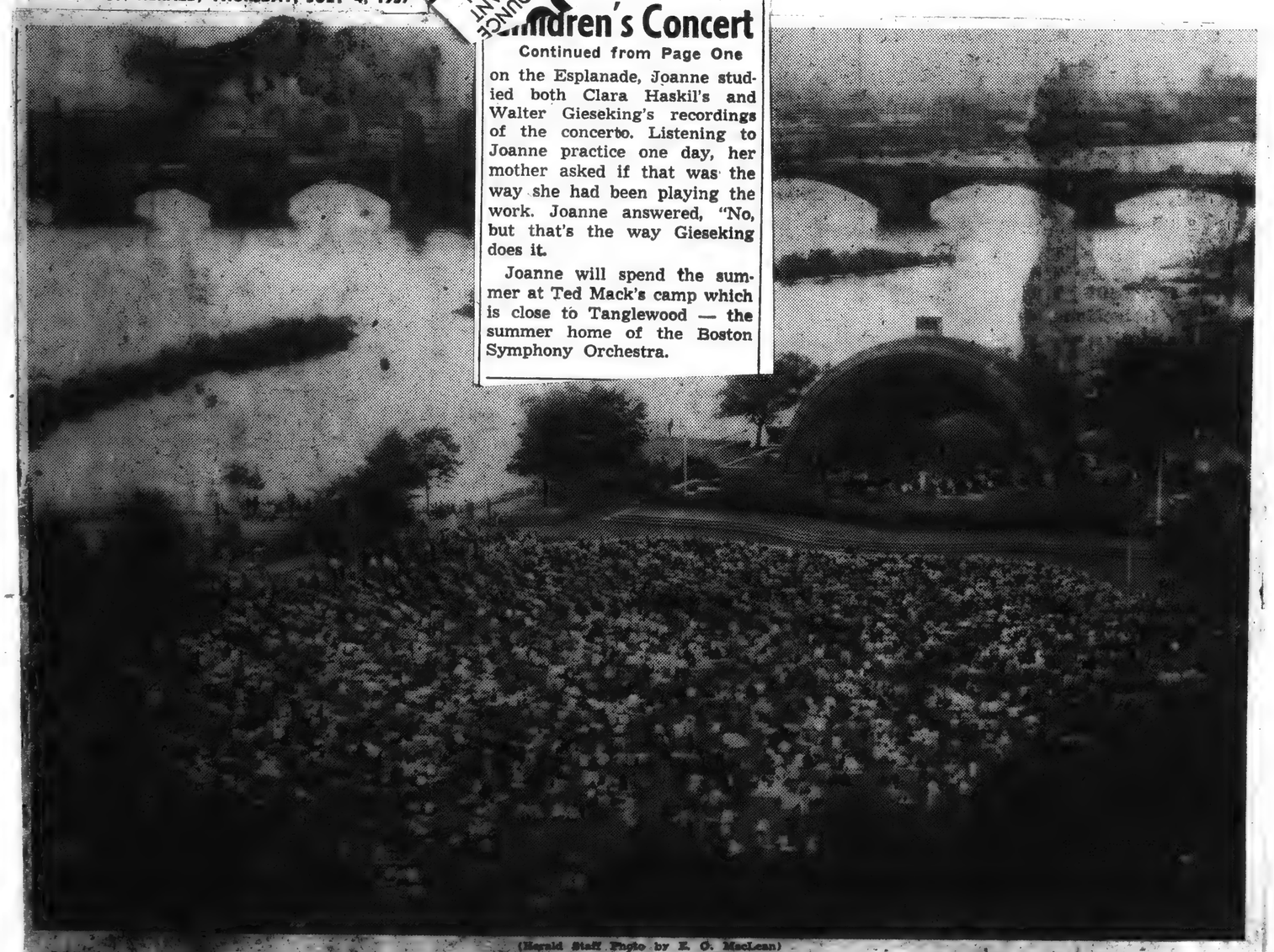

(Herald Staff Photo by E. G. MacLean)

OPENING NIGHT crowd at the Esplanade Concert is pictured in this overhead shot with the Hatch Shell and the Charles River in the background. Last night's performance ushered in the 29th season of open air free concerts on the Charles River bank. Arthur Fiedler, conductor, conducted the concert.

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JUL 5 1957

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JUL 19 1957

BOTTLERS GET AWARD

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Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411

JUL 6 1957

Burrelle's
ESTABLISHED 1888
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PRESS CLIPPING BUREAU
165 Church Street - New York

BOTTLING INDUSTRY
NEW YORK, N. Y.

JUL 30 1957

Cott Plant Cited . . .

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Morning Globe
BOSTON, Mass.
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JUN 13 1957

MUSIC CITATION TO BREWERY

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Evening Globe
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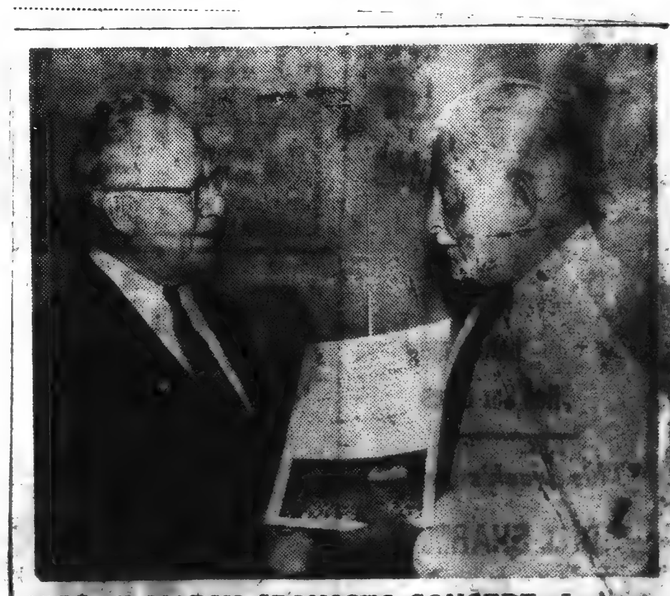
JUL 12 1957



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Morning Globe
BOSTON, Mass.
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JUL 15 1957

12,000 at Concert On Esplanade Hear All-French Program

Some 12,000 persons attended last night's Esplanade Concert, conducted by Arthur Fiedler.

It was the final concert in the two-week July series. One more week, Aug. 12-17, will complete the orchestra's summer schedule.

Since yesterday was Bastille Day—the French equivalent of this country's Fourth of July—Fiedler presented an all-French program. During intermission the audience was addressed by Boston's French consul general, Baron Charles de Pampelonne.

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Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970

JUL 14 1957

Last July Concert On Esplanade to Mark Bastille Day

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Baron Charles de Pampelonne, French consul general in Boston, will address the audience at tonight's concert, which is also part of a nation-wide celebration of the 180th anniversary of the birth of the Marquis de Lafayette by people of French descent.

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Record (m)
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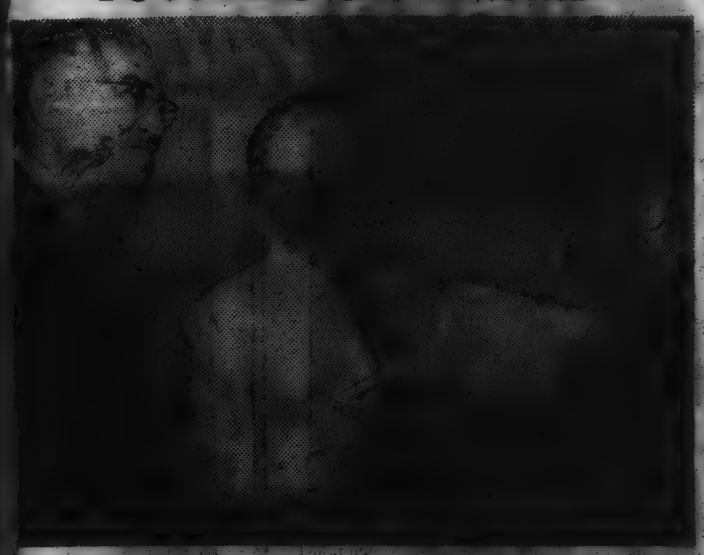
JUL 19 1957

BOTTLERS GET AWARD



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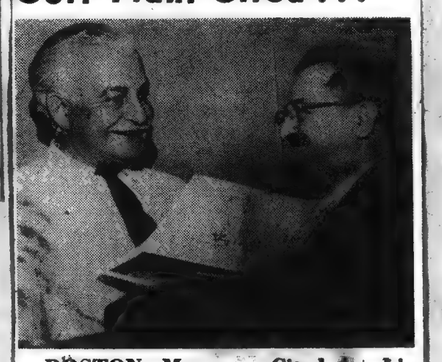
165 Church Street - New York
BOTTLING INDUSTRY
NEW YORK, N. Y.
JUL 30 1957

Cott Plant Cited . . .



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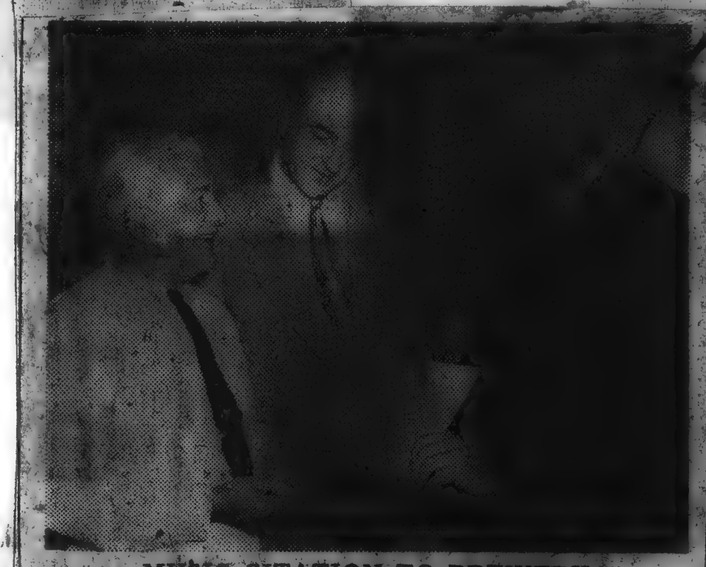

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Evening Globe
BOSTON, Mass.
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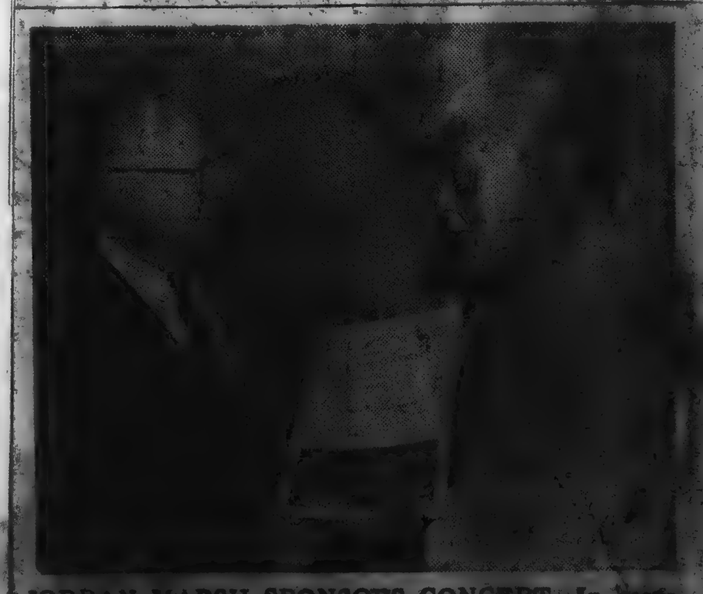

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Back Bay Ledger &
Beacon Hill Times
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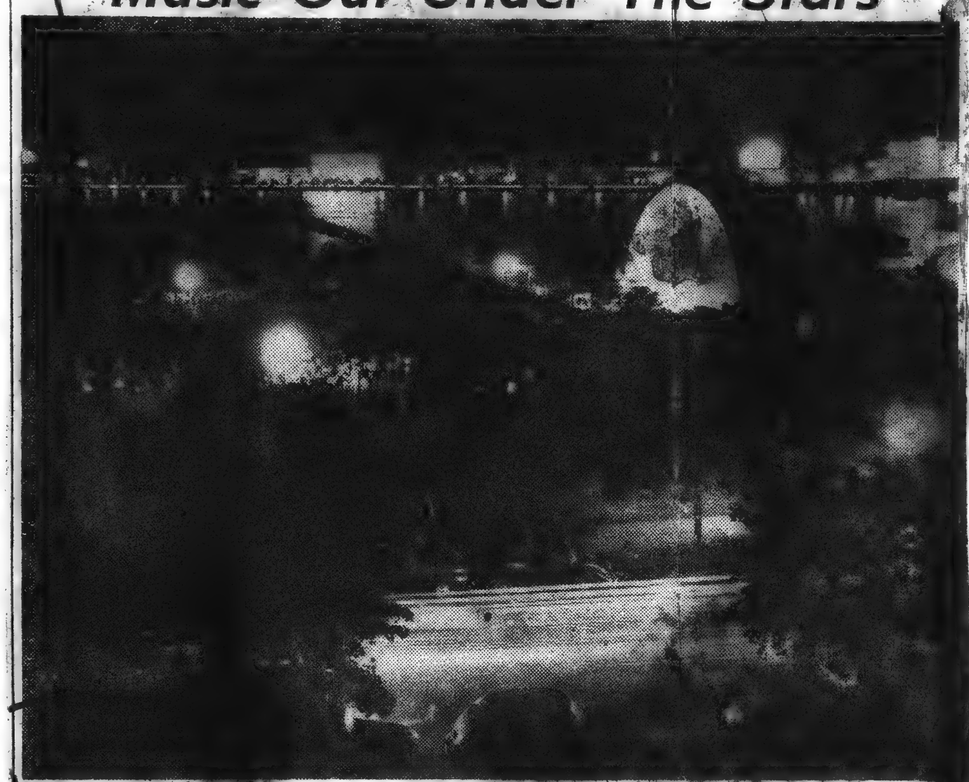
Weekly Non-Partisan
Circ. 10,000 Free

AUG 8 - 1957

Music Out Under The Stars



THE FAMED ESPLANADE CONCERTS will resume at the Hatch Memorial Shell Monday evening. This will be the third series of the 29th season. Thousands of Bostonians and visitors from all parts of the nation throng the pleasant summer concerts under the summer stars on the banks of the Charles River.

Esplanade Concerts Return To Hatch Shell Next Week

Third of Summer Series to Open Aug. 12 Two Guest Conductors Will Direct

The third series of Esplanade Concerts will open at the Hatch Memorial Shell on Monday, Aug. 12, with G. Wallace Woodworth, conductor of the Harvard-Radcliffe Choral Society, as guest director.

The opening concert will consist of Saint-Saens' French Military March; Eine Kleine Nachtmusik of Mozart; the 'Nocturne' from 'A Midsummer Night's Dream' by Mendelssohn; Academic Festival Over-

Continued on Page One

ture of Brahms; the Slavonic Dance No. 3 in A flat by Dvorak; Symphonic Variations for Piano and Orchestra by Franck, and the Finale from Symphony

Continued on Page Ten

No. 4 by Tchaikovsky.

Earl Murray will be the guest conductor on Thursday evening and Harry Ellis Dickson will take over the podium for the remaining concerts through the week.

In connection with this series the Third Children's Concert will be held on Wednesday morning, Aug. 14, at 10:15 a.m. Leon Gregorian will be the piano soloist playing Edward Greig's Piano Concerto in A minor, Op. 16 (First Movement).

Arthur Fiedler, the regular conductor of the series, has commitments on the West Coast to direct a summer concert group in San Francisco and will not be on hand for the closing week of the 29th season of the popular outdoor concerts.

The series will be conducted every night Monday through Saturday at 8:30 p.m.

New England Newsclip Agency, Inc.
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Boston Business
BOSTON, Mass.
Monthly Ch. of Com.
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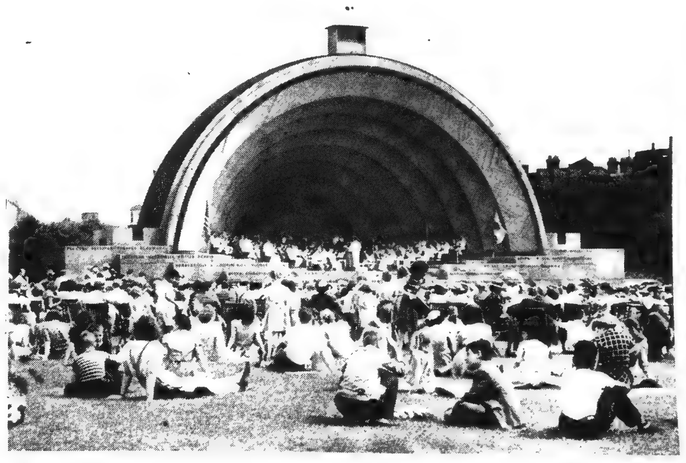
JUN 1957



BOSTON POPS AT HATCH SHELL

GREATER BOSTON BUSINESS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 57,006

AUG 16 1957

Esplanade Concerts To Close Saturday

BOSTON, (AP)—The 29th annual series of Esplanade concerts beside the Charles River will close Saturday with Harry Ellis Dickson conducting Beethovens Symphony No. 6 in F Major, Opus 68.

A concert official said yesterday attendance has dropped off sharply since the start of the newspaper strike in Boston. For years the Boston papers have published the nightly program.

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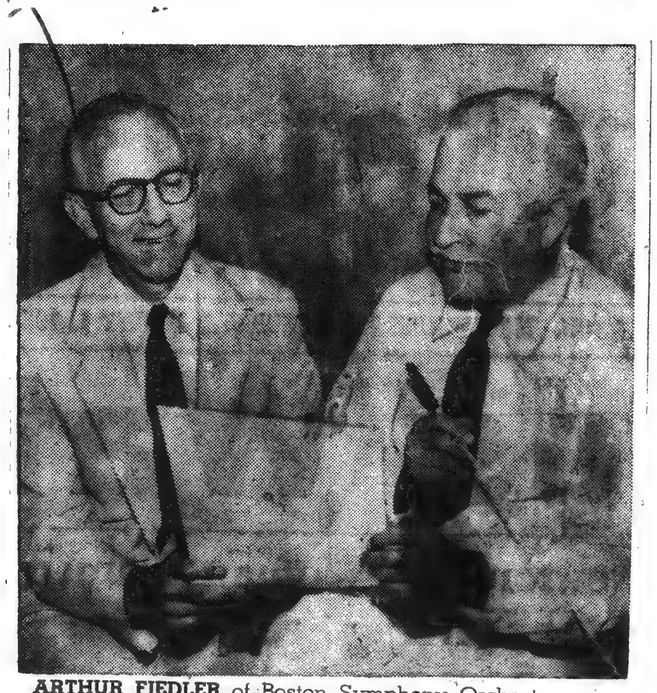
Graphic
NEWTON, Mass.
Weekly Independent
Circ. 8,288

AUG 1 1957



ARTHUR FIEDLER of Boston Symphony Orchestra, presents Mr. Franklin Jerome, a vice president of Old Colony Trust, a citation in recognition of his bank's sponsorship of an esplanade concert. Mr. Jerome is a resident of Waban.

ADE CONCERTS NEXT WEEK

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If the residents of Boston wish to enjoy what is theirs without a myth, they must support the reality.

New England Newsclip Agency, Inc
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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

AUG 8 - 1957

Coins Aid Gratification Of Bostonians' Wish

By Thomas L. Gaffney

Rome has its Fountain of Trevi where, according to legend, your secret wish will be gratified if you toss a coin into its sparkling waters.

Travelers passing to and from the Eternal City often pause at the Fountain for a relaxing moment, meditate, and blithely toss coins to the unaffected myth. Such persons, induced by an appealing story, throw money into a pool. They are truly well-wishers.

Boston has fountains too. Spillways of music are many in this city. The Esplanade Concerts are among Boston's "Music Fountains" dedicated, not to a myth, but to the reality that art comes from the people and naturally belong to them. The Esplanade concerts are free.

Certainly it is not wrong to assume that the well-wisher from Rome, after listening to an Esplanade Concert, would gladly volunteer a coin or two to sustain an ideal more personal and more reciprocal than unconcerned water.

At the Hatch Memorial Shell, August 12 through 17, the final series of the Esplanade Concert's 29th season will be held. These concerts, though free of charge, are not, unfortunately, free of debt.

During the past series generous business organizations joined with the public to help relieve financial obligations. However, for its concluding series this year the Esplanade fund again appeals to the individuals for their continued generosity.

If the people of Boston wish to enjoy what is theirs without a myth, they must support the reality. A well-wisher in Rome is glad to throw a coin for a fantasy. Could not Esplanade audiences give coins for what is theirs without asking?

New England Newsclip Agency, Inc.
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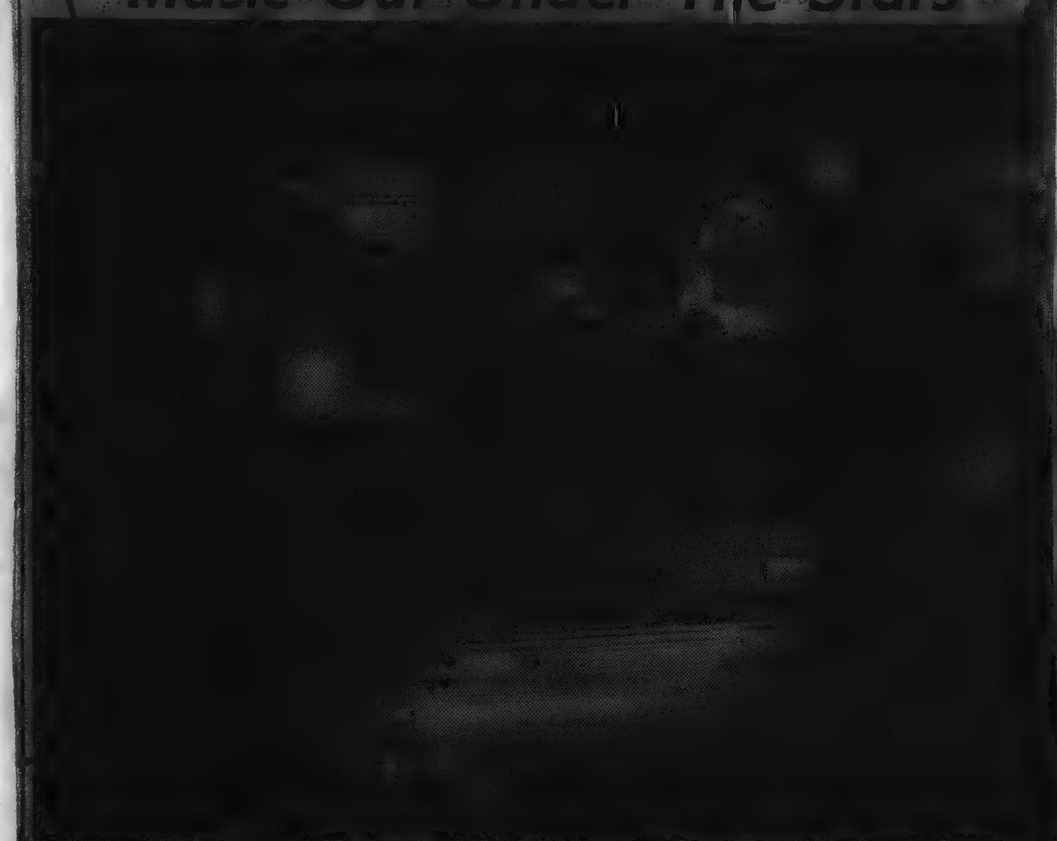
Music Out Under The Stars



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Esplanade Concerts Return To Hatch Shell Next Week

Third of Summer Series to Open Aug. 12 Two Guest Conductors Will Direct

The third series of Esplanade Concerts will open at the Hatch Memorial Shell on Mond... Aug. 12, with G. Wallace Woodworth, conductor of the Harvard-Radcliffe Choral Society, as guest director.

The opening concert will consist of Saint-Saens' French Military March; Eine Kleine Nachtmusik of Mozart; the 'Nocturne' from 'A Midsummer Night's Dream' by Mendelssohn; Academic Festival Overture by Brahms; Slavonic Dance No. 3 in A flat by Dvorak; Symphonic Variations for Piano and Orchestra by Franck, and the Finale from Symphony

Continued on Page Ten

No. 4 by Tchaikovsky.

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In connection with this series the Third Children's Concert will be held on Wednesday morning, Aug. 14, at 10:15 a.m. Leon Gregorian will be the piano soloist playing Edward Grieg's Piano Concerto in A minor, Op. 16 (First Movement).

Arthur Fiedler, the regular conductor of the series, has commitments on the West Coast to direct a summer concert group in San Francisco and will not be on hand for the closing week of the 29th season of the popular outdoor concerts.

The series will be conducted every night Monday through Saturday at 8:30 p.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Boston Business
BOSTON, Mass.
Monthly Ch. of Com.
Circ. 6,000
JUN 1957

BOSTON POPS AT HATCH SHELL

GREATER BOSTON BUSINESS

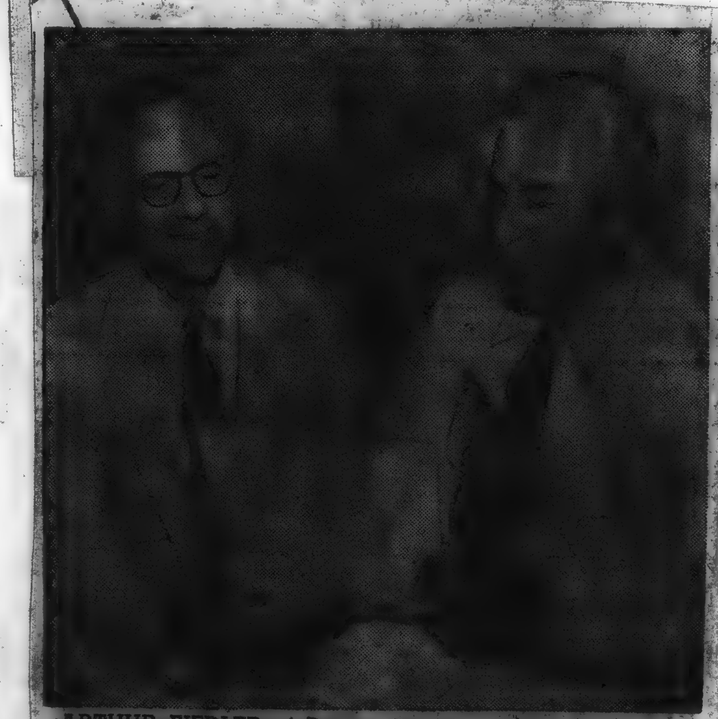
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Republican
Circ. 57,006
AUG 16 1957

Esplanade Concerts To Close Saturday

BOSTON, (AP)—The 29th annual series of Esplanade concerts beside the Charles River will close Saturday with Harry Ellis Dickson conducting Beethovens Symphony No. 6 in F Major, Opus 68.

A concert official said yesterday attendance has dropped off sharply since the start of the newspaper strike in Boston. For years the Boston papers have published the nightly program.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Graphic
NEWTON, Mass.
Weekly Independent
Circ. 8,288
AUG 1 1957



ARTHUR FIEDLER of Boston Symphony Orchestra, presents Mr. Franklin Jerome, a vice president of Old Colony Trust, a citation in recognition of his bank's sponsorship of an esplanade concert. Mr. Jerome is a resident of Waban.

... CONCERTS NEXT WEEK

...o sustain an ideal ...l, more reciprocal ...erned water.

...tch Memorial Shell, ... week of August 12 ...7, Arthur Fiedler will ... the final series of the ...e Concerts' 29th season. ... concerts, though free of ...e, are not, unfortunately, free of debt.

During the past series generous business organizations joined with the public to help relieve financial obligations. However, for its concluding series this year the Esplanade fund again appeals to individuals.

If the residents of Boston wish to enjoy what is theirs without a myth, they must support the reality.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free
AUG 8 - 1957

Coins Aid Gratification Of Bostonians' Wish

By Thomas L. Gaffney

Rome has its Fountain of Trevi where, according to legend, your secret wish will be gratified if you toss a coin into its sparkling waters.

Travelers passing to and from the Eternal City often pause at the Fountain for a relaxing moment, meditate, and blithely toss coins to the unaffected myth. Such persons, induced by an appealing story, throw money into a pool. They are truly well-wishers.

Boston has fountains too. Spillways of music are many in this city. The Esplanade Concerts are among Boston's "Music Fountains" dedicated, not to a myth, but to the reality that art comes from the people and naturally belong to them. The Esplanade concerts are free.

Certainly it is not wrong to assume that the well-wisher from Rome, after listening to an Esplanade Concert, would gladly volunteer a coin or two to sustain an ideal more personal and more reciprocal than unconcerned water.

At the Hatch Memorial Shell, August 12 through 17, the final series of the Esplanade Concert's 29th season will be held. These concerts, though free of charge, are not, unfortunately, free of debt.

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If the people of Boston wish to enjoy what is theirs without a myth, they must support the reality. A well-wisher in Rome is glad to throw a coin for a fantasy. Could not Esplanade audiences give coins for what is theirs without coins?

292

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free
AUG 8 - 1957

Music Out Under The Stars

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Continued from Page One

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Continued on Page Ten

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Boston Business
BOSTON, Mass.
Monthly Ch. of Com.
Circ. 6,000
JUN 1957

BOSTON POPS AT HATCH SHELL

GREATER BOSTON BUSINESS

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Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Republican
Circ. 57,006
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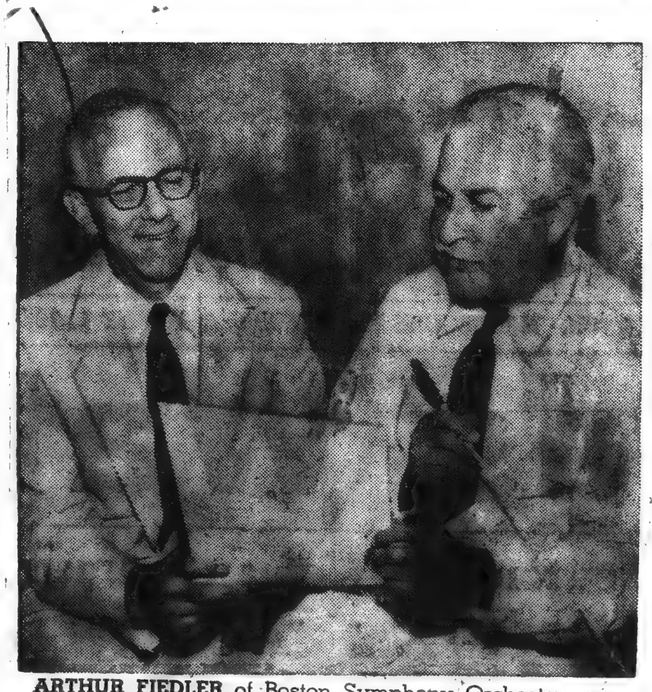
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Graphic
NEWTON, Mass.
Weekly Independent
Circ. 8,288
AUG 1 1957



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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free
AUG 8 - 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record (m)
BOSTON, Mass.
Independent
Circ. 401,810
AUG 7 1957

ARTHUR FIEDLER RESUMES ESPLANADE CONCERTS NEXT WEEK

Rome's famous Fountain of Trevi, according to legend, promises to obtain the secret wish of anyone who surrenders a coin to the water. Travelers in the Eternal City pause at the fountain and blithely toss coins to the myth.

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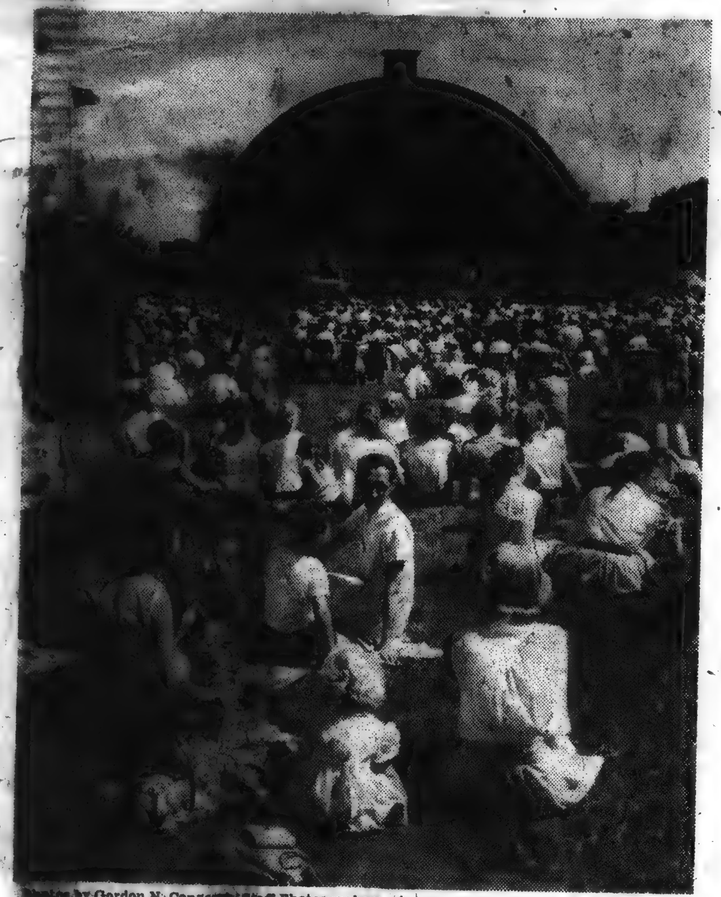
New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
JUL 11 1957



Photos by Gordon N. Conveys, Staff Photographer

Melody Under a Morning Sun

Musical Magnet: Concerts On The Charles

Since 1938 summertime in Boston has meant concerts for children by the Boston Pops Orchestra. Yesterday morning at Hatch Memorial Shell they reclined, danced, smiled, and slept to the music of the masters.

'Box Seat' on Pop's Socks

Does His Own Conducting

Grinning Rhythm

Music Makes Dancers

293

BLANK PAGE

394

Messenger (e)
NORWOOD, Mass.
Tri-Weekly Independent
Circ. 4,750

MAY 31 1956

Press
WESTWOOD, Mass.
Weekly Independent
Circ. 2,300

MAY 31 1956

MARION BOCH of the Norwood Young Republican Club and member of the Pops Committee presents ticket to Senator Furbush, President of the Massachusetts Senate, for the twentieth annual Young Republican Night at Pops at Symphony Hall on June 3. Also pictured from left to right are J. Malcolm Whitney of the Watertown Young Republican Club and Chairman of the Pops Committee, Robert C. Hagopian also from the Watertown Young Republican Club and recently elected Treasurer of the Town of Watertown, Mrs. Boch, Lillian J. Bonneau of the Greater Boston Young Republican Club, Senator Furbush, Joan Kaufmann of the Waltham Young Republican Club and a student at Brandeis University, Audrey Ann Cronin of the Medford Young Republican Club, Richard Cummings of the Worcester Young Men's Republican Club, and Richard Mastrangelo of the Boston University Young Republican Club.

Herald
WATERTOWN, Mass.
Weekly Non-Partisan
Circ. 7,000 Free

MAY 31 1956

Will Be Soloist At Pops

JOHN HORNOR OF WATERTOWN and Arthur Fiedler of the Boston Pops discuss program for Sunday evening, June 3, when Mr. Hornor will be guest soloist.

John L. Hornor, bass-baritone, of 24 Appleton St. will make his debut at the Boston Pops at Symphony Hall under the direction of Arthur Fiedler, on Sunday evening, June 3.

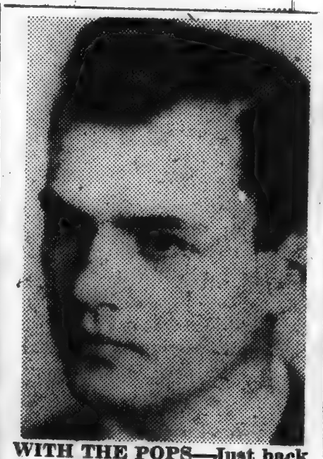
He will sing "Song to the Evening Star" from "Tannhauser" by Wagner and "You'll Never Walk Alone."

It will be young Republican night, with Governor Herter in attendance. Many persons from Watertown will be present and the local delegation will drive in on the antique fire engine with Watertown's pride, Mr. Hornor aboard.

Included on the local delegation will be: J. Malcolm Whitney, Chairman; Edna and Harriet Bogosian, Betty Doherty, Joanne Carey; the Junior Fire-Fighters of America, Frank and Chester Jepson, Jack and Arthur Jones and Norman Eldredge; Supervisor of apparatus Edmund Higgins and Robert Hagopian.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

JUN 5 1956



WITH THE POPS—Just back from a European tour, pianist Arthur MacKenzie will play Gershwin's "Rhapsody in Blue" with the Boston Pops Orchestra in Symphony Hall today.

played pieces in the whole repertoire, exceeded only by "Jalousie" itself, but it provided the youthful Mr. MacKenzie with an admirable show piece for a first outing with this orchestra.

He demonstrated a great deal of keyboard authority, a fine sense of style and a vitality of approach that speaks well for the future. It is impossible to appraise a pianist's equipment from an esthetic point of view in a first appearance with an orchestra, or even to suggest his possibilities as a solo performer, yet Mr. MacKenzie seemed to have a lot of assurance, a lot of confidence and a lot of technical ability. He may appear in a solo performance in a future season and it will be interesting to see if his promise with an orchestra can be fulfilled in the severer platform of the recital stage. A capacity audience, as usual, was on hand to give him—and everything else—a cordial reception.

R.E.

Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 5614

MAY 31 1956

Attended Eastern Star Night At Pops

Eastern Star night at the Pops, Symphony Hall, with Arthur Fiedler conducting, was attended by 17 members and guests from Wellesley Chapter #166, and was supported by all the Chapters in Massachusetts. The proceeds are used for benevolent purposes.

Those attending from Wellesley were Mr. and Mrs. W. Frederic Hartwell, Mrs. David Wegg, Mr. and Mrs. George Burchell, Col. and Mrs. James Boyd, Mr. and Mrs. Stanley Whitcomb, Mrs. Lorne Wright and two guests, Mrs. William Aldrich and guest, Mrs. Ella Lowe, Mrs. George Kay and Mrs. W. B. Pray.

Union Leader (m) & (e)
MANCHESTER, N. H.
Independent
Circ. 45,622

JUN 6 1956

Reeds Ferry Girl Is Chorus Member

REED'S FERRY—Miss Janice Mianne Watkins, daughter of Mr. and Mrs. Charles H. Watkins of Mill street, will be a member of the New England Conservatory chorus when it sings at the Boston Pops concert Saturday, June 3. The second Saturday night in June has been New England Conservatory night at Pops since 1930 when Mr. Fielder became Pops conductor.

Miss Watkins is an alto. She has just completed her junior year at the New England conservatory, where she is majoring in organ. Under the direction of Lorna Cooke deVaron, its permanent conductor, the conservatory chorus will sing English, Latin-American and modern American songs.

land Conservatory Chorus when it sings at the Boston Pops Concert Saturday.

Miss Kessel is an alto. She has just completed her Sophomore year at the New England Conservatory, where she is majoring in Music Education.

came Pops conductor.

Miss Melvin is a soprano. She has just completed her Freshman year at the New England Conservatory where she is majoring in Music Education. Under the direction of Lorna Cooke deVaron, its permanent conductor, the Conservatory chorus will sing English, Latin-American and modern American songs.

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versity alumni and administration, and Dr. James R. Houghton of the music faculty will direct the singing of the University's alma mater.

Gazette (e)
HAVERHILL, Mass.
Independent
Circ. 19,039

JUN 2 1956

graduation.

* * * *

Mr. and Mrs. Leroy Perkins, South Main st., attended the Pops, under the sponsorship of Boston University, in Symphony hall, Boston, last night. Mr. and Mrs. Perkins will attend the clam bake by Boston University Alumni at the college field today. They will attend the graduation exercises of Boston University at the college field tomorrow afternoon.

* * * *

students one of whom lives in Watertown, will perform with the Boston Pops orchestra on June 1, Boston University Night, and a third will have his composition performed.

Miss Shirley Merrill, Bangor, Me., a 20-year-old senior, will be the piano soloist for the Pops presentation of Edvard Grieg's Piano Concerto, 1st movement.

Another senior, Salvatore A. Rabbio of 546 Worcester St., Watertown, will be the tympanist for "Ngoma Invocation and Dance for tympani and orches-

Sunday, June 3, 1956 by Mellon Miller, Composer

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 253,604

JUN 3 1956

SPONSOR POPS NIGHT

The alumnae of Newton-Wellesley Hospital School of Nursing, Inc., will sponsor the second annual "Alumnae Night at the Pops" on Tuesday, June 19, at Symphony Hall. Miss Mary M. Ryan is in charge of reservations.

Transcript
WINTHROP, Mass.
Weekly Independent
Circ. 4,060

MAY 31 1956

Street School.

* * *

The 18th Evening at Pops, sponsored annually by the Beth Israel Hospital Junior Auxiliary

witz, senior during the

of 42 Na-

ay evening,

June 16 at Symphony Hall. This year's program book will be dedicated to Mrs. Samuel Rabinowitz, senior advisor to the group during the past eight years.

The Beth Israel Hospital junior Auxiliary's traditional Pops Night enables the group to obtain added revenue for the clinic through the sale of tickets, jewels and sponsors.

Ticket co-chairmen are Rena Hyman and Felice Miller.

Pops chairman is Estelle Levine. Jewels and sponsors co-chairmen are Mildred Blum and Arlene Oransky. Publicity is being handled by Esta Cohen.

Flower corsages will be sold during the evening by members of the auxiliary under the chairmanship of Bernice Greene and Evelyn Mason.

Press
WESTWOOD, Mass.
Weekly Independent
Circ. 2,300

MAY 31 1956

Mr. William C. Marshall of 192 Hartford street will give a solo performance of "Violin Symphonie Espagnole" by Lalo on Wednesday Night, June 6, with the Boston Pops at Symphony Hall in Boston.

Citizen
NT, Mass.
Non-partisan
4,129

MAY 25 1956

Mrs. Eliza A. Melkon of 105 Clifton St. will be a sponsor of the May 26 "Night at Pops" to be held at Symphony Hall for the benefit of the New England Hospital in Roxbury.

odside
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y Hall
ngland

N. - W. Hospital Alumnae Night At Pops June 19

The Alumnae of Newton-Wellesley Hospital School of Nursing, Inc. will sponsor their second annual "Alumnae Night at Pops" on Tuesday, June 19, 1956 at Symphony Hall.

For reservations please contact Miss Mary M. Ryan at BI 4-2800 by June 10th.

Messenger (e)
NORWOOD, Mass.
Tri-Weekly Independent
Circ. 4,750

MAY 31 1956

Press
WESTWOOD, Mass.
Weekly Independent
Circ. 2,300

MAY 31 1956

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Herald
WATERTOWN, Mass.
Weekly Non-Partisan
Circ. 7,000 Free

MAY 31 1956

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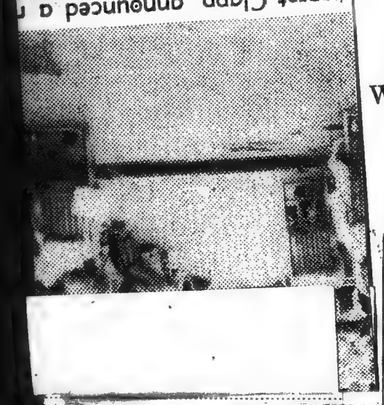

MUSIC

The Pops

A random mid-week check up on the Pops found us admiring a pianist making his debut last night, a young man by the name of Arthur MacKenzie.

It was a typical program and a typical audience, informal, relaxed and obviously in good spirits what with such Popsiana on the program as "Where the Citrons Bloom," Ravel's "Bolero," "Jalousie," the "Boston Commandery" march and Gershwin's "Rhapsody in Blue." The last named undoubtedly ranks with the most often-played pieces in the whole repertoire, exceeded only by "Jalousie" itself, but it provided the youthful Mr. MacKenzie with an admirable show piece for a first outing with this orchestra.

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WELLESLEY, Mass.
Weekly Republican
Circ. 5614

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Union Leader (m) & (e)
MANCHESTER, N. H.
Independent
Circ. 45,622

JUN 6 1956

FAI

[illegible] where she is major-[illegible] in organ. Under the direc-[illegible]tion of Lorna Cooke deVaron, [illegible] its permanent conductor, the [illegible]

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Herald
WATERTOWN, Mass.
Weekly Non-Partisan
Circ. 7,000 Free

MAY 31 1956

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Another senior, Salvatore A. Rabbio of 546 Worcester St., Watertown, will be the tympanist for "Ngoma Invocation and Dance for tympani and orchestra" by Malloy Miller. Composer Miller, of Pueblo, Colorado, will receive his Doctor of Musical Arts degree from Boston University at the June 3 Commencement. Guest conductor for this number will be Russell Stanger, conductor of the Boston University Symphony Orchestra.

B. U. President Harold C. Case will greet the audience of University alumni, students, faculty and administration, and Dr. James R. Houghton of the music faculty will direct the singing of the University's alma mater.

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 253,604

JUN 3 1956

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Transcript
WINTHROP, Mass.
Weekly Independent
Circ. 4,060

MAY 31 1956

Street School.

* * *

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* * *

Marshall M. Kaplan of 42 Na- [illegible] will be held Saturday evening, June 16 at Symphony Hall. This year's program book will be dedicated to Mrs. Samuel Rabinowitz, senior advisor to the group during the past eight years.

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Ticket co-chairmen are Rena Hyman and Felice Miller.

Pops chairman is Estelle Levine. Jewels and sponsors co-chairmen are Mildred Blum and Arlene Oransky. Publicity is being handled by Esta Cohen.

Flower corsages will be sold during the evening by members of the auxiliary under the chairmanship of Bernice Greene and Evelyn Mason.

Press
WESTWOOD, Mass.
Weekly Independent
Circ. 2,300

MAY 31 1956

Mr. William C. Marshall of 192 Hartford street will give a solo performance of "Violin Symphonie Espagnole" by Lalo on Wednesday Night, June 6, with the Boston Pops at Symphony Hall in Boston.

Citizen
BELMONT, Mass.
Weekly Non-partisan
Circ. 4,129

MAY 25 1956

Dr. Eliza A. Melkon of 105 Clifton St. will be a sponsor of the May 26 "Night at Pops" to be held at Symphony Hall for the benefit of the New England Hospital in Roxbury.

N. - W. Hospital Alumnae Night At Pops June 19

The Alumnae of Newton-Wellesley Hospital School of Nursing, Inc. will sponsor their second annual "Alumnae Night at Pops" on Tuesday, June 19, 1956 at Symphony Hall.

For reservations please contact Miss Mary M. Ryan at BI 4-2800 by June 10th.

Messenger (e)
NORWOOD, Mass.
Tri-Weekly Independent
Circ. 4,750

MAY 31 1956

Press
WESTWOOD, Mass.
Weekly Independent
Circ. 2,300

MAY 31 1956

MARION BOCH of the Norwood Young Republican Club and member of the Pops Committee presents ticket to Senator Furbush, President of the Massachusetts Senate, for the twentieth annual Young Republican Night at Pops, at Symphony Hall on June 3. Also pictured from left to right are J. Malcolm Whitney of the Watertown Young Republican Club and Chairman of the Pops Committee, Robert C. Hagopian also from the Watertown Young Republican Club and recently elected Treasurer of the Town of Watertown, Mrs. Boch, Lillian J. Bonneau of the Greater Boston Young Republican Club, Senator Furbush, Joan Kaufmann of the Waltham Young Republican Club and a student at Brandeis University, Audrey Ann Cronin of the Medford Young Republican Club [illegible] ings of the Worcester Young Men's Republican Club, and Richard [illegible] University Young Republican Club.

Herald
WATERTOWN, Mass.
Weekly Non-Partisan
Circ. 7,000 Free

MAY 31 1956

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[illegible]rgaret Clapp, announced a [illegible]nd bequests and plans to doub[illegible]

Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 5614

MAY 31 1956

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Those attending from Wellesley were Mr. and Mrs. W. Frederic Hartwell, Mrs. David Wegg, Mr. and Mrs. George Burchell, Col. and Mrs. James Boyd, Mr. and Mrs. Stanley [illegible]

MUSIC

The Pops

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R.E.

Herald
WATERTOWN, Mass.
Weekly Non-Partisan
Circ. 7,000 Free

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B. U. President Harold C. Case will greet the audience of University alumni, students, faculty and administration, and Dr. James R. Houghton of the music faculty will direct the singing of the University's alma mater.

Telegram-News (e)
LYNN, Mass.
Democrat
Circ. 21,784

JUN 5 1956

MEMBER OF CHORUS

Carol A. Kessel, daughter of Mr. and Mrs. Irving Kessel, 520 Puritan road, Swampscott, will be a member of the New England Conservatory Chorus when it sings at the Boston Pops Concert Saturday.

Miss Kessel is an alto. She has just completed her Sophomore year at the New England Conservatory, where she is majoring in Music Education.

came Pops conductor.

Miss Melvin is a soprano. She has just completed her Freshman year at the New England Conservatory where she is majoring in Music Education. Under the direction of Lorna Cooke deVaron, its permanent conductor, the Conservatory chorus will sing English, Latin-American and modern American songs.

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Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 253,604

JUN 3 1956

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Record (e)
CHELSEA, Mass.
Independent
Circ. 5,384

JUN 1 1956

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Flower corsages will be sold during the evening by members of the auxiliary under the chairmanship of Bernice Greene and Evelyn Mason.

Sun
WINTHROP, Mass.
Weekly Ind. Rep.
Circ. 3,500

JUN 2 1956

Dr. Sallie H. Saunders of Woodside Park was a sponsor of the May 26 "Night at Pops" at Symphony Hall for the benefit of the New England Hospital in Roxbury.

MAY 31 1956

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Messenger (e)
NORWOOD, Mass.
Tri-Weekly Independent
Circ. 4,750

MAY 31 1956

Press
WESTWOOD, Mass.
Weekly Independent
Circ. 2,300

MAY 31 1956

MARION BOCH of the Norwood Young Republican Club and member of the Pops Committee presents ticket to Senator Furbush, President of the Massachusetts Senate, for the twentieth annual Young Republican Night at Pops at Symphony Hall on June 2. Also pictured from left to right are J. Malcolm Whitney of the Watertown Young Republican Club and Chairman of the Pops Committee, Robert C. Hagopian also from the Watertown Young Republican Club and recently elected Treasurer of the Town of Watertown, Mrs. Boch, Lillian J. Bonneau of the Greater Boston Young Republican Club, Senator Furbush, Joan Kaufmann of the Waltham Young Republican Club and a student at Brandeis University, Audrey Ann Cronin of the Medford Young Republican Club, [illegible] of the Worcester Young Men's Republican Club, and Richard [illegible] University Young Republican Club.

Herald
WATERTOWN, Mass.
Weekly Non-Partisan
Circ. 7,000 Free

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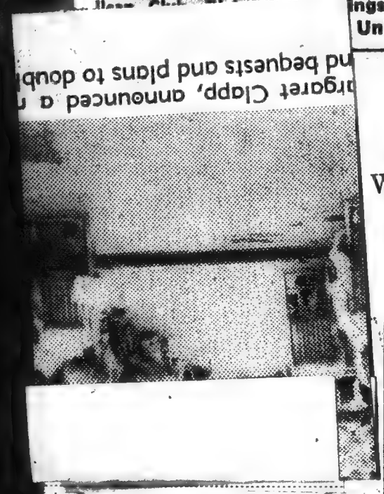

Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 5614

MAY 31 1956

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DOUGHERTY'S — LY 2-3149
Silver, Household Articles. No too small or large. Call anytime.

MUSIC

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R.E.

News (e)
FRAMINGHAM, Mass.
Independent
Circ. 11,200

JUN 6 1956

Sings at Boston Pops

Judith A. Melvin, daughter of Mr. and Mrs. Curtis H. Melvin of 26 Pleasant street, Hopkinton, will be a member of the New England Conservatory chorus when it sings at the Boston Pops concert Saturday, June 9. The second Saturday night in June has been New England Conservatory night at Pops since 1930 when Mr. Fiedler became Pops conductor.

Miss Melvin is a soprano. She has just completed her Freshman year at the New England Conservatory where she is majoring in Music Education. Under the direction of Lorna Cooke deVaron, its permanent conductor, the Conservatory chorus will sing English, Latin-American and modern American songs.

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Herald
WATERTOWN, Mass.
Weekly Non-Partisan
Circ. 7,000 Free

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Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 253,604

JUN 3 1956

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Record (e)
CHELSEA, Mass.
Independent
Circ. 5,384

JUN 1 1956

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Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 5614

MAY 31 1956

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Messenger (e)
NORWOOD, Mass.
Tri-Weekly Independent
Circ. 4,750

MAY 31 1956

Press
WESTWOOD, Mass.
Weekly Independent
Circ. 2,300

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Herald
WATERTOWN, Mass.
Weekly Non-Partisan
Circ. 7,000 Free

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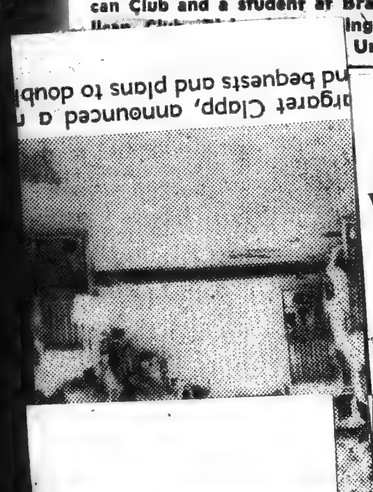

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Circ. 5614

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R.E.

See Our Big Selection of
Baker, and Kayl[illegible]
Including the famous BEA[illegible]
and extra firm. Musco-p[illegible]

Record (e)
CHELSEA, Mass.
Independent
Circ. 5,384

JUN 7 1956

Kekligian To Participate In Concert

Peter G. Kekligian, son of Mr. and Mrs. Peter Kekligian of 893 Broadway, will be a member of the New England Conservatory Chorus when it sings at the Boston Pops Concert Saturday.

Kekligian is a tenor. He has just completed his Junior year at the New England Conservatory, where he is majoring in Music Education. Under the direction of Lorna Cooke deVaron, its permanent conductor, the Conservatory Chorus will sing English, Latin-American and modern American songs.

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Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 253,604

JUN 3 1956

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Record (e)
CHELSEA, Mass.
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Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 5614

MAY 31 1956

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Journal-Courier (m)
NEW HAVEN, Conn.
Independent
Circ. 21,298

JUL 6 1957

Music Under The Stars

All over the country orchestras are tuning up beneath the stars these nights. The sound of music elsewhere gives emphasis to New Haven's own loss in terms of the suspension of Pop Concerts at the Yale Bowl this summer. But this season's lack may spur the revival of this summertime institution before next July rolls around.

At any rate, in places away from New Haven thousands of Americans begin their "musical vacations" during the first week of July — which ushers in music festivals at Lenox, Mass., at Ipswich, and at many of the quiet Berkshire villages in Connecticut and Massachusetts. And not to be outdone by their long-haired cousins, jazz aficionados will set sedate Newport, R. I., rocking in the annual four-day hot-music festival that started Independence Day.

These al fresco concerts are getting to be the central events around which many vacations are planned. More than 80 festivals of music are held during the summer months, and that doesn't take into account the municipal outdoor concerts.

Attendance at the annual Tanglewood Festival at Lenox, Mass., has grown from 15,000 to more than 136,000 since its first season in 1936. The six-week program, featuring the Boston Symphony Orchestra in weekend performances, extends through Aug. 11.

And when the main show closes at Tanglewood this year, the hot men will take over on Aug. 12 for the first session of the School of Jazz at the Berkshire Music Barn, adjacent to Tanglewood. Lecturing will be such jazz stars as Duke Ellington, Wilbur de Paris, and Lennie Tristano.

The king of the jazz summer festivals, though, is the one at Newport. This year more than 125 instrumentalists and singers will perform in the seven concerts. Louis Armstrong, who played at Newport July 4, moves on to Lewisohn Stadium, New York City, where Satchmo's fans are whomping up a delayed birthday celebration today to climax what they're calling "Satchmo Festival Week."

The stay-at-homes aren't being neglected, either — except, perhaps, on a temporary basis here in New Haven. but this summer's cessation in Pops scheduling is — we all hope — not a permanent thing. And some of the loss is soothed by the pleasant enlargement of the Festival of Chamber Music at the Yale Art Gallery.

Elsewhere in the East the last week in June ushered in New York City's two major outdoor concert series, the Lewisohn Stadium performances, organized by Mrs. Charles S. "Minnie" Guggenheimer, and the Goldman Band concerts in Central Park Mall. Philadelphia's Robin Hood Dell is expanding its series this summer.

The Detroit Symphony gets $25,000 from the municipal parks and recreation department to meet costs of summer concerts. The Boston Pops Orchestra will be back at the shell on the Charles, and the concerts on the Potomac have been resumed at Washington's Watergate shell.

This summer's nights most certainly shall be filled with music, whether it's the three B's or Satch Armstrong blasting out that righteous jazz.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

JUN 6 1956

KAPPA NIGHT AT POPS will be Saturday, June 23, in Symphony Hall. Since its founding in 1870, the symbol of Kappa Kappa Gamma fraternity everywhere has been the Key. Alumnae in the New England area are keying their time this month to Kappa Night at the Pops. Proceeds from the sale of flowers, as well as from the concert, will go towards the 50 scholarships and fellowships which are given annually by the sorority. Included in the audience will be not only local alumnae and their guests, but also Kappas from all over the United States, Canada, Hawii and the British Isles who'll be attending the Fraternity's 41st biennial convention at the New Ocean House in Swampscott, June 21-29. These delegates represent the 85 undergraduate chapters and more than 300 alumnae organizations whose memberships total more than 55,000. Mrs. E. Granville Crabtree, a former Bostonian, is the Fraternity's 26th president and a resident of Wellesley Hills. Mrs. Richard A. Whitney is the national vice-president. Also attending will be tennis champion, Mrs. Hazel Hotchkiss Wightman of Chestnut Hill; Judge Emma Fall Schofield of Malden; Mrs. Erwin Griswold of Belmont, wife of the dean of the Harvard Law School and in whose honor a fellowship is given to a foreign student for study in Physical Medicine and Rehabilitation of the New York University-Bellevue Medical Center. Co-chairmen of Kappa Night at the Pops are Mrs. Roy A. Merritt of Chestnut Hill and Mrs. Sidney A. Dimond of Needham.

* * *

VARIETY
NEW YORK, N. Y.

JUN 19 1957

Boston

By Guy Livingston
(344 *Little Bldg.; HAncock* 6-8386)

"Boy Friend" opens the North Shore Music Theatre's third season Monday (24).

Baker Sisters booked for Revere Frolic opening Sunday (23). Jerry Vale set for July 8.

Lady Sheree and her Calypso Lords current at the Hotel Bradford Carousel Room.

Robert Merrill in for appearance with Boston Pops Orch concert for Israel Histadrut Night.

Somerset Hotel opens its pool for outdoor dancing Friday (21) with Teddy Phillips Orch.

School supers and principals hosted by Beacon Hill Theatre at special preshowing of "Saint Joan."

Ella Fitzgerald and the Oscar Peterson Trio booked for jazz nights June 28-29 at Castle Hill, Ipswich.

Falmouth Playhouse starts its ninth season with a 10 week sked Monday (24) presenting "Desk Set" with Nancy Walker.

New Surf $250,000 dancery at Nantasket unveiled Friday (14) with Guy Lombardo and celeb party of state and local dignitaries.

Don Dennis, singing emcee at Steuben's, leaves with closing of the room Saturday (22) for two weeks at Chaudier Country Club, Hull, Quebec.

News (e)
FRAMINGHAM, Mass.
Independent
Circ. 11,200

JUN 5 1956

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 7 1956

Tucker at the Pops

Richard Tucker, a leading tenor of the Metropolitan Opera Association, will appear as guest soloist for the 28th annual Histadrut Night at the Pops Thursday, June 21. Proceeds will be turned over to the Histadrut Medical Organization—Kupat Holim.

The Pilot
BOSTON, Mass.
Weekly Catholic
Circ. 85,613

JUN 9 1956

Herald (m)
RUTLAND, Vt.
Independent
Circ. 20,150

AUG 1 1957

Music and Art

By MIRIAM EVERTS

Miss Everts

Last week was an unusually rich one for music lovers in Vermont. On Tuesday, 14 members of the Boston Symphony presented a Pops Concert, the second concert in the George Bishop Lane Summer Series at the University of Vermont in Burlington. The small orchestra which featured music of Mozart, Brahms, Hayden, Vaughan and Williams and Strauss was conducted by Hermon Silberman, a first violinist with the Boston Symphony Orchestra. Roger Voisin, solo trumpet with the Boston Symphony played Hayden's "Concerto for Trumpet in E Flat."

Citizen (e)
LACONIA, N. H.
Independent
Circ. 6,137

JUL 12 1957

Boston Violinist Will Entertain Beach Club

WOLFEBORO—William Waterhouse, first violinist with the Boston Symphony Orchestra, is scheduled to entertain the Amy Cheney Beach club at the First Christian church Monday evening, July 15, at 8:00 o'clock, with the following program: Fugue in A, Tartini - Kreisler; Siciliano, Marie von Paradis; Romance in G, Beethoven; Sonata in C minor, Beethoven; Legende, Delius; Sonata in F, Greig-Opus 8; Valse Bluette, Drigo; Guitarre, Moszkowski; Berceuse, Tor Aulin; Berceuse, Cesar Cui and Prelude and Allegro by Kreisler.

Mr. Waterhouse was born in Winnipeg, Canada, both his parents being professional musicians. They gave him his first lessons. He is a graduate of the Royal Conservatory of London, and has also studied with Franz Kneisel.

His accompanist, Arlene Gerstenberger, a native of Lawrence, Mass., is the daughter of a violinist.

NEW ROCHELLE, N. Y.
STANDARD STAR
Circ. D. 16,526

JUN 19 1957

Margaret I. Wefer Earns Lasell A. C.

Miss Margaret Isabelle Wefer daughter of Mr. and Mrs. A Ralph C. Wefer of 76 Maywood Road, Woods of Larchmont, has received an Associate in Science degree, with a major in general studies, at Lasell Junior College, Auburndale, Mass.

She was a member of the Orpheum Choral Society which sings each year with the Boston Pops Orchestra, a member of the Decorating Committee for thd proms, chairman of the Building Fund of Cushing House, and member of the Lasell Crew for two years.

THREE COLLEGES plan a joint evening at Pops on Saturday, June 16 at 8:30 P.M. for the benefit of their respective Alumnae Associations. Co-chairmen are (l. to r.): Mary Lou McCarthy, New Rochelle College; Mrs. John Lawler, Mt. St. Vincent College; and Mary M. Donahoe, Mt. St. Mary College.

"TELEPHONE NIGHT" at the "Pops" was recently enjoyed by 63 members and guests of the Framingham Council, Pioneers of America, under the leadership of President Sibson and entertainment chairman Gordon Croft. The entire floor was reserved for the Pioneers and their guests.

Boston's famed Esplanade concerts have drawn millions to the Shell on the Charles where relaxed informality blends with the dignity of the world's great music

The incomparable Fiedler at rehearsal.

It never fails to astonish a first-time spectator at Boston's celebrated concerts on the Charles that 20,000 heterogeneous individuals can become united, momentarily, by the magic common denominator of fine music into one homogeneous body. Dungareed teenagers, pince-nezed patrons of culture, weary office workers, professed calypso devotees—all sit in enraptured silence when Arthur Fiedler mounts the podium. No program rattles. Those who dare to whisper are quickly hushed by their neighbors. At these unique concerts pick-your-spot seating arrangements (either a rented folding chair, a blanket, newspaper, or, if you're hardy, the grass) and general informality seem to be conducive to complete concentration and utmost enjoyment.

With the concerts' world-renown today, it's hard to imagine that they almost flopped dismally at the start.

Premiere performance was July 4, 1929. The scene was set, with a fresh breeze rippling the reflected light-images in the river, the audience attentive and expectant sitting in a rose-gold twilight. Hush fell on the embankment of the Charles. The baton was raised, the music swelled forth on the downbeat. But the not-so-gentle zephyrs that were making the water look so picturesque played havoc with Tschaikovsky—and Bach—and Rimski-Korsakov—and everything else the orchestra played.

It got off to an auspicious beginning when a mighty gust whipped the music from the stands and sent a band of embarrassed musicians scrambling to retrieve the

TOPICS JULY, 1957

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300
JUL 6 1957

(Globe Photo by Herbert Caprwell)

SEAGOING CONCERT-GOERS—Mr. and Mrs. James A. Leonard of Hingham enjoy Esplanade concert in their boat after voyaging from Quincy Bay to Charles River Lagoon.

From Quincy in Outboard
Couple Take Easy Route To Esplanade Concert

BY PAUL BENZAQUIN

The Leonards of Hingham attended the Esplanade Concert last night—without once setting foot on dry land.

There is certainly nothing unusual about visiting the Hatch Shell of a Summer's night to hear Arthur Fiedler and the Pops Orchestra fill the air with music. But to do so in a 16-foot outboard, starting from Town River Yacht Club, Quincy, puts an edge on the event which renders it far more Summery than could be expected—even from an Esplanade Concert.

The trip to the Esplanade area was almost entirely uneventful for Mr. and Mrs. James A. Leonard. They started out shortly after 6 on a placid Quincy Bay in their Bristol Bluefish.

After passing under the long steel finger of the Long Island Bridge, they began to see the wondrous sights of Boston Harbor on a warm Summer night.

Near Castle Island a Greek freighter, her paint work fresh sparkling, nestled close to the dock for unloading.

Further on, the great hull of the aircraft carrier Wasp nestled ominously against her berth. Aboard, her watches waved to the outboard enviously, then leaned again on their stanchions.

Beyond was Constitution Wharf, Coast Guard cutters, and the Boston and Maine Railroad bridges, snuggling close against the water in the high tide.

Here the Leonards exercised one of the distinct advantages of the small but commodious outboard. Whereas the cruiser would have to wait for the fall of the tide, Leonard carefully nosed his boat up to the understructure of the bridge, threw the motor to neutral, and pulled the boat under the low structure.

At the entrance to the Charles, they passed through the lock at the Lower Basin. From there it was only a short ride to the lagoon from which the concert could be heard as well as from the choice seats up front.

The Leonards had a distinct advantage over the regular Esplanade crowd—for they had a lobster salad supper with them, which they ate during the playing of Tschaikovsky's "Pathetique" symphony—as admirable a piece of music as ever was written to accompany the eating of lobster.

Following the concert the Leonards headed their Bristol toward home, this time following the myriad of lights which described the outline of Boston Harbor.

While the major portion of the Esplanade audience bucked the stream of traffic crossing Storrow Drive, guiding sleepy children carrying heavy blankets and obeying stodgy traffic signals, the Leonards zipped across the bay at a pace only slow enough to pick out the sometimes dangerous flotsam from Boston Harbor.

They arrived home without having stopped at a single traffic light, waiting in a creeping line of cars, or inhaling a single lungful of noxious fumes.

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Dr. William Barss, then head of M.I.T.'s acoustical laboratory, was hastily consulted. After studying the location of the shell, placement of the instruments within it, and the streets bordering the area, he concluded that the seating plan (the customary Symphony Hall arrangement) was the main cause of the trouble. Instruments with the greatest carrying power happened to be seated in the most sensitive part of the shell, and the brick apartment buildings across the street were bouncing the sound right back. The seating plan was hastily reversed, but not in time to advise the musicians before the next performance. It was a harried Arthur Fiedler who called to each man, "No, no, not there, sit over here." The new arrangement was, according to Fiedler, "like conducting in a mirror. Every time I gestured to the violins they were oboes." But the result was an acoustical triumph of blended sound.

Relieved of the responsibility of being concerned with "box-office," Fiedler is free to line up programs of really good music. The Esplanade programs are somewhat more classical than the Pops. Full symphonies, chorales, suites, ballets, tone poems and every other musical form appear from time to time.

The concerts themselves are the culmination of a long-cherished dream of Arthur Fiedler. During his studies at the Berlin Royal Academy of Music and years of residence with his family in Austria and Germany (although he was born in Boston) young Fiedler became familiar with the famed Biergartens where patrons could dine and drink to the accompaniment of a brass band. And traveling in England he admired that country's promenade concerts where listeners mixed music with soft drinks and sandwiches.

At the outbreak of World War I the Fiedlers returned to Boston where 19-year-old Arthur became a member of the Boston Symphony first as a second violinist, then as violinist, while also doubling on celesta, piano and organ. Later he organized, in 1924, a sinfonietta of 25 pieces, with which he toured extensively.

It was his habit to stroll nightly to Symphony Hall along the Charles River embankment. The sight of the lights of Cambridge blinking across the water impressed him that here was an ideal spot for European-style concerts, but ones with a classical theme. But convincing

(Continued on next page)

Evening Globe
BOSTON, Mass.
Independent
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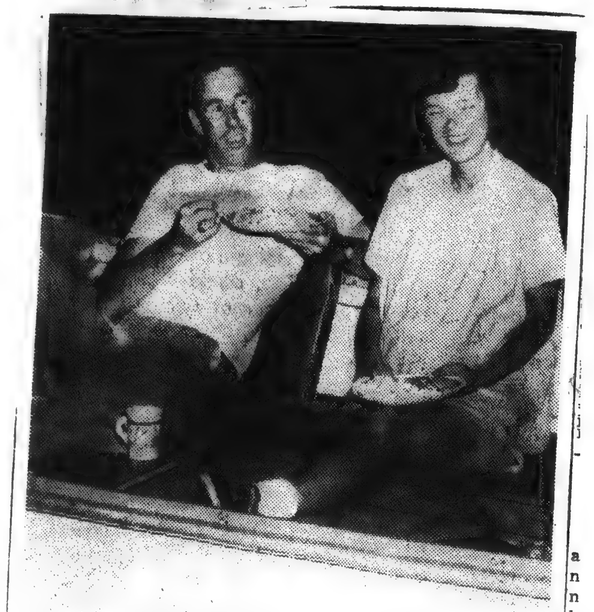
JUL 6 1957



(Globe Photo by Herbert Capwell)

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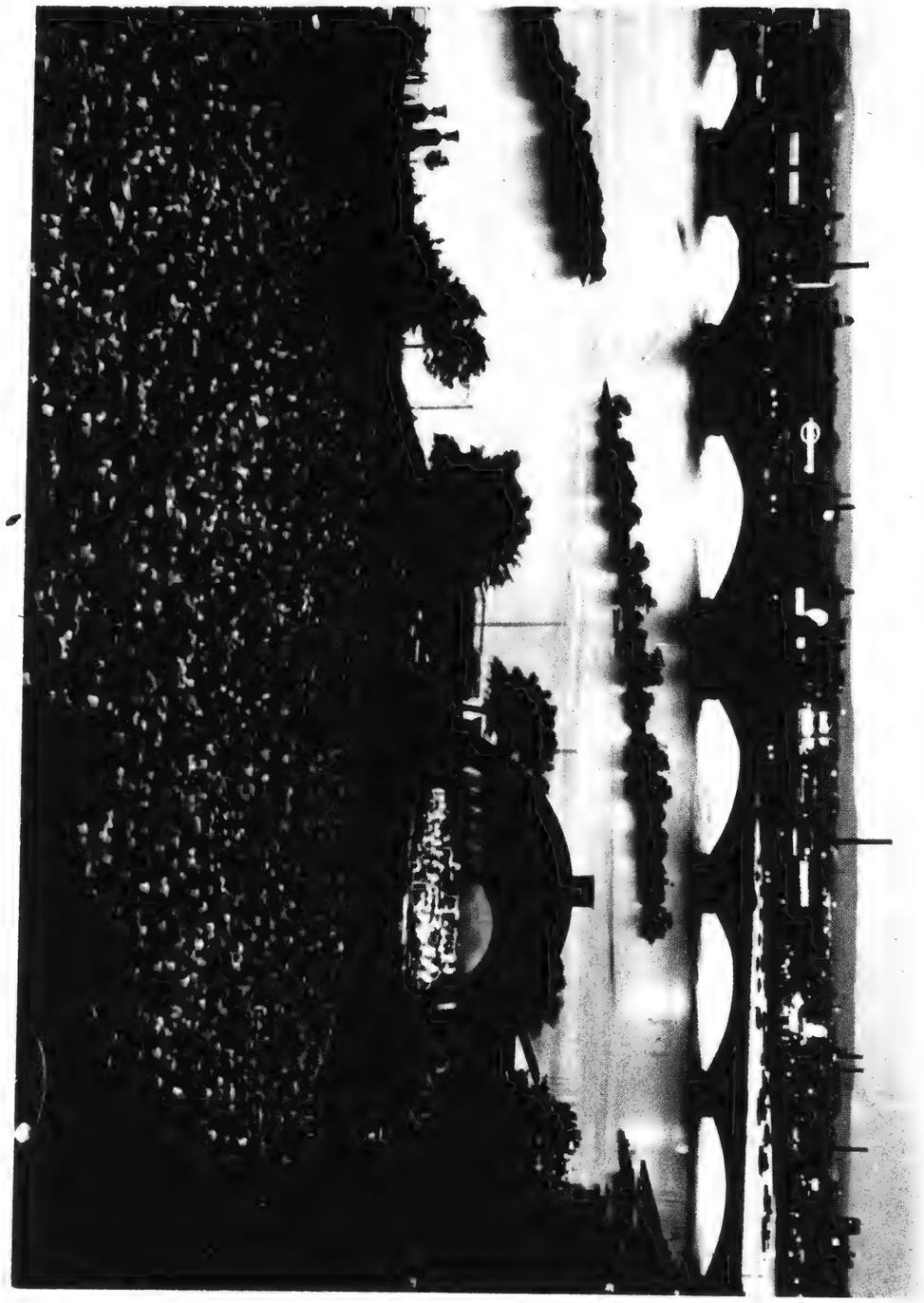

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(Continued on next page)

Shirtsleeve Symphonies

(Continued)

the right people wasn't easy. They felt that this type of entertainment simply wouldn't click with the American public, already perfectly pleased with the more frivolous music of the outdoor band concert. Long-hair stuff, they said, would hang heavy in the summer night air. Fiedler was undaunted. For four years he personally campaigned in the homes of the wealthy where the sinfonietta gave private concerts. Donations solicited from these music lovers provided enough for him to begin the new battle to persuade the Metropolitan District Commission, owners of the Esplanade property. There were additional problems to contend with here, like insuring public safety. Officials feared that since there would be no formal entrances or exits there might be a question of traffic snarls, not to mention possible rowdyism. The Chief of Police warned that his men might have to "use the wood" on unruly ones. But at length, dubiously, they agreed.

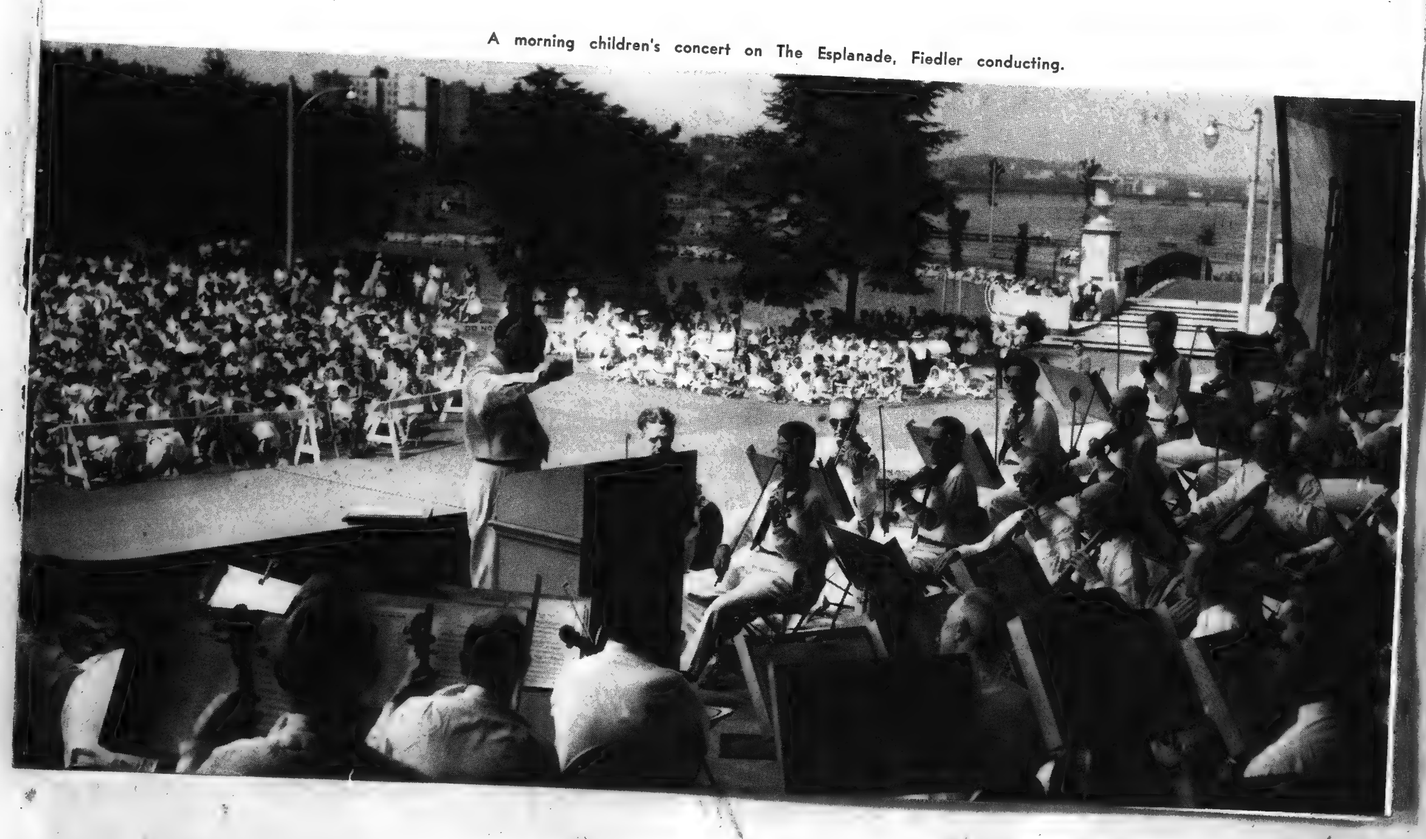
The present shell, known as the Edward Hatch Memorial Shell, is the fourth to stand on that spot. The first shell was a wooden one, considerably smaller and made in sections to be disassembled and stored for the winter. With the concerts such a success, Fiedler wanted to increase its size by adding an apron with a sounding board projection. Engineers' calculations, however, indicated this might succeed only in toppling the whole thing over. Thus, the original shell was "retired." Shell No. 2 was larger, of steel plates bolted together and lined with wood. In another five years it was followed by No. 3. A few years later Attorney General Paul Dever (later governor) came across a forgotten fund left by one Maria Hatch to be invested in creating a public beauty spot in perpetuation of the memory of her brother. The MDC suggested to Fiedler that a beautiful new music shell would fulfill all the requirements of the bequest.

So, in 1940, the Hatch Memorial Shell was dedicated. It is constructed of granite lined in teakwood. The facing is of pink and green marble. Underground are dressing rooms, air conditioning and heating units and a rehearsal studio. If you're one of those compulsive counters who pass waiting time by estimating the number of bricks in a wall or pipes in the church organ, perhaps you've discovered there are 50 famous musical names inscribed on the Hatch Shell, chosen by ballot of 70 musicians from a list of 97 possibles (only deceased composers to avoid controversy).

The Esplanade concerts depend nowadays solely on the generosity of the public and on a percentage of the chair rental intake. In the past few years, too, Boston business has joined in sponsorship. It's possible at year's end to dip into the Symphony treasury, but that also has a dismaying penchant for dwindling away.

This year's season begins July 2 for two weeks (excepting the 8th) and resumes on August 12-17.

A morning children's concert on The Esplanade, Fiedler conducting.



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END OF VOLUME

END OF REEL

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REWIND